



60. festival igranog filma u Puli
održava se pod visokim pokroviteljstvom
predsjednika Republike Hrvatske
Ive Josipovića

60th Pula Film Festival
is being held under the high patronage of
Ivo Josipović,
the President of the Republic of Croatia

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Vijeće Festivala igranog filma u Puli /
Pula Film Festival Council

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O FESTIVALU

About the Festival



Festival igranog filma u Puli ima dugu i bogatu povijest. U jednom od najvećih i najspektakularnijih kina na otvorenom u svijetu – u rimskom amfiteatru Areni, 1938. godine prikazan je prvi filmski program. U lipnju 1954. u Puli nastaje nacionalni filmski festival, najvažniji filmski događaj u bivšoj Jugoslaviji. Nakon osamostaljenja Hrvatske 1991., tijekom devedesetih na Pulskom festivalu prikazivali su se hrvatski filmovi. Godine 2001. Festival dobiva i međunarodni natjecateljski program. Najbolje filmove Festival tradicionalno nagrađuje Zlatnim Arenama.

LOKACIJE FESTIVALSKIH DOGAĐANJA

ARENA

Nacionalni i PoPularni program, 5000 sjedećih mjesta

Pulski amfiteatar svoj konačan oblik poprima za vrijeme vladavine rimskoga cara Tita Flavija Vespazijana u drugoj polovini 1. stoljeća, istodobno kad i rimski Koloseum. Građevina eliptična izgleda, duljine 133, širine 105 i visine na morskoj strani do 32,5 metara, kojoj vanjski zidni plasti sačinjavaju temeljne supstrukcije, ima dva kata arkada sa 72 luka i najviši kat sa 64 četvrtasta prozora.

POVIJESNI I POMORSKI MUZEJ ISTRE MUSEO – STORICO E NAVALE DELL' ISTRIA – KAŠTEL

Medunarodni program, 600 sjedećih mjesta

Na najvišem brežuljku u Puli, na nadmorskoj visini od 32,4 metra, između mora i brežuljaka Arena, Zaro i Sv. Mihovil, 1630. godine izgrađena je utvrda četvrtastog tlocrta, istaknutih ugaonih zašiljenih bastiona. Građena je po nacrtima francuskog vojnog arhitekta Antoina De Villea po narudžbi mletačke vlade, poradi zaštite grada i luke. U Kaštelu se od 1961. godine nalazi Povjesni i pomorski muzej Istre.

KINO VALLI

Nacionalni program, Medunarodni program, Press-projekcije Nacionalnog programa, Program hrvatskog kratkog igranog filma, Kratki filmovi EU, Pulica – matineje, 209 sjedećih mjesta

Na dijelu nekadašnjega kamenita gradskoga bedema smješteno je prvo pravo i jedino očuvano kino u Puli, u zgradu sagrađenoj početkom 20. stoljeća kao dvorana za zabave. Od 1950-ih djeluje kao Kino Zagreb, a nakon preuređenja dobiva naziv po prezimenu pulske glumice međunarodne karijere Alide Valli.

ZAJEDNICA TALIJANA PULA – COMUNITÀ DEGLI ITALIANI DI POLA, Carrarina 1

Festivalski centar, Press-centar, Akreditacije

Početkom 20. stoljeća Ferdinand Geyer gradi pivnicu Stadt Pilsen, u čiju se zgradu 1947. godine, kada talijansko stanovništvo postaje manjinsko, smješta Talijanski dom kulture, nazivan i Circolo Italiano di cultura, a koji je početkom 1970-ih preimenovan u Zajednicu Talijana. Od 2004. godine tu se svakog srpnja smješta Festivalski centar.

The Pula Film Festival is a festival with a long and rich history. In one of the biggest and most spectacular open air cinemas in the world, in the Roman amphitheatre the Arena, the first films' programme screened in 1938. In June 1954, Pula started a national film festival, one of the most important events in the former Yugoslavia. After Croatia won its independence in 1991, the Pula festival presented Croatian films in the nineties. In 2001, the Festival got its international competition programme. Best films are traditionally awarded with Golden Arenas.

VENUES

THE ARENA

National and PoPopular Programmes, 5000 seats

The amphitheatre took its final form during the reign of Roman emperor Titus Flavius Vespasianus, in the second half of the 1st century AD, simultaneously with the Roman Colosseum. The amphitheatre is elliptical in shape, 133 meters long, 105 meters wide and 32.5 meters high on the side turned to the sea. Its outer walls are made up of substructions; it has two stories of arcades with 72 arches and the top story with 64 square-shaped windows.

THE HISTORICAL AND MARITIME MUSEUM OF ISTRIA – MUSEO STORICO E NAVALE DELL' ISTRIA – KAŠTEL

International Programme, 600 seats

On the highest hilltop in Pula, at 32.4 meters above sea level, between the sea and the hills Arena, Zaro and St. Michael, a square-shaped fortress with pointy bastions was built in 1630. It was designed by a French military engineer, Antoine De Ville, on the commission of the Republic of Venice to protect the town and the port. Since 1961, The Historical and Maritime Museum of Istria has been located in Kaštel.

THE VALLI CINEMA

National programme, International programme, National Programme screenings for the press, Croatian Short Fiction Film Programme, Best EU short films, Pulica – matinees, 209 seats

The first real and the only preserved cinema in Pula is located on a part of the ancient city walls, in a building constructed at the beginning of the 20th century as an entertainment hall. Since 1950 it had functioned as the Zagreb Cinema and after reconstruction it was named after Aida Valli, a Pula-born actress with an international career.

ITALIAN COMMUNITY PULA, Carrarina 1

Festival Centre, Press Centre, Accreditations

At the beginning of the 20th century, Ferdinand Geyer constructed a pub called Stadt Pilsen. In 1947, when the Italian population became a minority, the pub hosted the Italian Clubhouse, also called Circolo Italiano di cultura, renamed into the Italian Community at the beginning of the 1970s. Every July, since 2004, the Festival Centre has been located here.

UVODNA RIJEČ MINISTRICE KULTURE REPUBLIKE HRVATSKE

Introduction by the Minister of Culture of the Republic of Croatia

„A film is - or should be - more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later.“

Stanley Kubrick

Festival igranoga filma u Puli osnovan je svega nekoliko godina nakon filmskoga festivala u Cannesu, a prije srednjoeuropskoga filmskog festivala u Karlovy Varyima. Pedesetih godina dvadesetoga stoljeća u cijeloj Europi bila je na djelu kulturna politika koja je zagovarala potporu umjetnosti kako bi umjetnički proizvodi bili dostupni svima. Odgoj i razvoj publike bili su ciljevi koji su se u svim područjima, od festivala klasične do festivala pop-glazbe, stavljali u prioritete. Jednako tako postojala je svijest o tome kako umjetnički festivali pridonose razvoju gradova i regija u kojima se održavaju, posebno kada je riječ o turističkim potencijalima. Ono što danas nazivamo kulturnim i kreativnim industrijama zvalo se možda drugim imenima, ali od onda do danas traje kontinuirana borba za koncept „kulturnog izuzeća“, teme koja je i ove godine ponovno otvorila ključne rasprave o budućnosti europskoga filma.

U šest desetljeća postojanja pulskoga filmskog festivala svjedočili smo konceptualnim promjenama, rastu i padu popularnosti, društvenim i političkim promjenama. Festival prema svemu tomu odnosio se kao prema izazovu i zbog toga ne čudi velik povratak publike u pulsku Arenu. Naime, pulski filmski festival i Grad Pula desetljećima su sinonimi – jer su ne samo kao publika nego i kao organizacijski tim upravo resursi pulske kulture, ono što je Festival održalo. Generacije filmske publike koja se odgajala iznjedriše su i nova imena u filmskoj industriji – glumce, redatelje, scenariste, producente.

Tim više raduje rekord s kojim slavimo 60. godinu njegova postojanja – 14 hrvatskih filmskih naslova u natjecateljskome nacionalnom programu, od kojih je 12 premijera te 10 koprodukcija. Pred ovogodišnjim ocjenjivačkim sudom, koji čine redatelj i scenarist Petar Krelja, producent Stanislav Babić, glumica Gordana Gadžić, direktor fotografije Slobodan Trninić te redatelj i montažer Damir Čučić, doista je velik zadatak u kojem će, nadam se, iskreno i uživati. Uz međunarodni program *Europolis*, program kratkoga filma, *Pulica* za najmlađe te niz radioničko-edukativnih pratećih programa, ovogodišnji Festival igranoga filma otvoren je publici najrazličitijih interesa i ukusa.

U proslavu 60. izdanja Festivala igranoga filma Hrvatska ulazi sa zaključenjem projektom digitalizacije tridesetak nezavisnih kinodvorana kao i digitalnom tehnologijom kojom će biti opremljeni najvažniji filmski festivali. Time se ostvaruje jedan od strateških ciljeva i Ministarstva kulture i Hrvatskog audiovizualnog centra – da svim građanima u Hrvatskoj, u mjestu njihova stanovanja, budu na kvalitetan način dostupni domaći i strani filmovi. U svoje 60. izdanje ulazi i kao festival nove članice Europske unije, što samom Festivalu, ali i ukupnoj filmskoj industriji i recepciji filmske umjetnosti, otvara velike mogućnosti razvoja, kao i bolje pozicioniranje na europskoj mapi audiovizualnih umjetnosti. Pula Film Festival dobiva tako priliku biti jednim od pokretača razvoja regionalne filmske industrije s kojom dijeli šezdeset godina zajedničkoga rada i međusobnih utjecaja, šezdeset godina zajedničkoga slavlja filmske umjetnosti, umjetničkoga propitivanja i procjenjivanja koji su proživjeli i preživjeli različite socijalne i umjetničke promjene. S konačnim rezultatom: filmu na ponos i u čast.

Kako je rekao Stanley Kubrick, film jest – ili bi trebao biti – više nalik glazbi nego fikciji. Film treba potaknuti razvoj raspoloženja i osjećaja. Tema, koja se krije iza osjećaja, značenje, sve to dolazi kasnije.

Zato budimo otvoreni filmovima, sjećanjima na stare i znatiželji prema novima, a koji zajedno čine 60. Pula Film Festival.



„A film is - or should be - more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later.“

Stanley Kubrick

The Pula Film Festival was founded only a couple of years after the Cannes Film Festival and before the Central European film festival in Karlovy Vary. A cultural policy promoting support to art in order to make artistic works available to everyone was in practice in the whole of Europe back in the 1950s. The priority in all areas, from classical to pop music festivals, was to educate and develop the audience. Equally, people were aware of the fact that artistic festivals contribute to the development of hosting cities and regions, especially when it comes to tourism potentials. What we today call cultural and creative industries might have had a different name back then but from that time on, there has been an on-going struggle for the concept of “cultural exception”, a topic that has sparked key discussions on the future of European film this year.

In the course of the six decades of the Pula Film Festival, we have witnessed conceptual changes, rise and fall in popularity, social and political transitions. The Festival perceived all of this as a challenge. Therefore, it does not come as a surprise that the audience has returned to the Pula Arena. The Pula Film Festival has been synonymous with the City of Pula for decades – because, not only as the audience but as an organizational team, they are the resources of the Pula culture, the element that sustained the Festival. New names in film industry – actors, directors, screenwriters, producers – have been produced by generations of film audiences that are being educated.

This makes us even more enthusiastic about the record of the 60th edition of the Festival – 14 Croatian films in the national competition programme, out of which 12 premieres and 10 co-productions. This year's jury, composed of director and screenwriter Petar Krelja, producer Stanislav Babić, actress Gordana Gadžić, director of photography Slobodan Trninić, and director and editor Damir Čučić, will be faced with a rather challenging task, in which, hopefully, they will find enjoyment as well. With its international programme *Europolis*, short films programme, children's programme *Pulica*, and a series of educational sidebar programmes and workshops, this year's Festival is intended to appeal to a wide array of interests and tastes.

Croatia is celebrating the 60th edition of the Pula Film Festival having completed the digitalization project for some thirty independent cinemas and having equipped the most important film festivals with digital technology. This was one of the strategic goals of both the Ministry of Culture and the Croatian Audiovisual Centre – to provide all Croatia's citizens, at their place of residence, with access to national and foreign films in a quality manner. Furthermore, the 60th edition of the Festival is taking place in a new member country of the European Union. This opens up important development opportunities both for the Festival as well as the overall film industry and cinematic art reception, and implies better positioning of the Festival on the European audiovisual arts map. The Pula Film Festival has the opportunity to be the driving force of the development of regional film industry, with which it shares sixty years of joint work and mutual influences, sixty years of joint celebrations of cinematic art, artistic challenging and assessments, which experienced and outlived different social and artistic transitions. With the final result: to the honour of film.

As Stanley Kubrick put it, a film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later.

So let's open ourselves to films, remembering the old ones and feeling curiosity about the new ones, because the two kinds make the 60th Pula Film Festival.

Ministrica kulture
prof. dr. sc. Andrea Zlatar Violic

Minister of Culture
prof. dr. sc. Andrea Zlatar Violic

UVODNA RIJEČ ŽUPANA ISTARSKE ŽUPANIJE

Introduction by the County Prefect of the County of Istria

Stare legende kažu da su u davno dobra u Istri živjele vile. Iako ih građanstvo nije moglo vidjeti, one su mogle čovjeku podariti sreću i blagostanje. Te iste vile često su bile i graditeljice te su tako sagradile i pulski amfiteatar noseći kamenje s Učke, slagavši ga u krug. Tako je nastao Divić-grad, grad vila, odnosno današnja Arena. Od davnina pulska je Arena izazivala strahopštovanje pridošlica koji su joj se divili i smatrali je čudom. Čak i sam naziv „Divić“ znači čudo, a to je baš ono što nam pulska Arena pruža i danas, osobito za vrijeme ljetnih mjeseci, za vrijeme Festivala igranog filma.

Od 1954. godine Festival igranog filma kontinuirano posjećuje Pulu i čini je centrom filmske zabave u ovom dijelu Europe. Okružena rimskim zidinama, reflektorima, bogatim nacionalnim i međunarodnim programom, vjerna publiku uživa u filmu pod zvjezdama te time stvara tradiciju kojoj se raduju uzvanici svih životnih dobi.

Ove godine najstariji hrvatski filmski festival slavi svoj jubilarni 60. rođendan. Kao župan regije, neizmjerna mi je čast vidjeti takvu predanost i kontinuitet sedme umjetnosti te s ponosom mogu reći kako je Festival postao jedna od najposjećenijih kulturnih manifestacija u Republici Hrvatskoj koja ne promovira samo Pulu nego i cijeli istarski poluotok. Siguran sam da će Festival igranog filma i ove godine nadmašiti sve očekivanja, i da će pulska filmska zvijezda nad otvorenim gledalištem u Areni biti još sjajnija i putokaz hrvatskom filmu u ujedinjenu Europu.

Također bih iskoristio ovu priliku da čestitam organizatorima na trudu i kreativnosti te se nadam da će Festival i ove godine pružiti ugodne trenutke, kako sudionicima tako i vjernoj publici.



Old legends say that in ancient times, Istria was populated by fairies. Although they were invisible to people, they could grant them happiness and well-being. Very often those fairies were builders too so they built the Pula amphitheatre, carrying rocks from the Ucka mountain, laying them in a circle. This is how Divic-grad, the city of fairies, i.e. the current Arena, came into being. Since ancient times, the Pula Arena has inspired awe in newcomers who admired it and considered it a wonder.

Even the name *divic* means wonder and this is exactly what the Pula Arena offers us today, especially during the summer months, during the Pula Film Festival.

Since 1954, the film festival hasn't ceased to visit Pula and to place it in the centre of film entertainment of this part of Europe. Surrounded with Roman walls, lights, and rich national and international programmes, the faithful audience can enjoy films under the stars and build a tradition which appeals to visitors of all ages.

This year, the longest-lived Croatian film festival celebrates its 60th jubilee birthday. As the county prefect, it is my deepest honour to witness this dedication and continuity of the Seventh Art. I am proud to say that the Festival has become one of the most visited cultural events in the Republic of Croatia, promoting not only Pula but the whole of Istrian peninsula. I am sure that the Festival will surpass all expectations and that the film star of Pula, overlooking the open-air auditorium in the Arena, will shine even brighter and guide Croatian film to the united Europe.

I would also like to take this opportunity to congratulate the organizers on their effort and creativity. I hope that this year once again the Festival will grant pleasant moments both to the participants as well as to its faithful audience.

Župan Istarske županije
Valter Flego

County Perfect of the County of Istria
Valter Flego

UVODNA RIJEČ GRADONAČELNIKA PULE

Introduction by the Mayor of Pula

Ponosan sam što Pula već punih šest desetljeća prikazuje vrhunska filmska ostvarenja na jednoj od najljepših svjetskih pozornica te što je upravo Pula domaćin te najposjećenije kulturne manifestacije u Republici Hrvatskoj. Istra je po mnogočemu posebna, specifična, no zasigurno je pulski filmski festival dragulj koji dodatno *Istru magicu* svrstava u jednu od najljepših svjetskih regija.

Tritisućjetna Pula dići se i titulom najstarijeg nacionalnog filmskog festivala na svijetu, koji će i ove godine pružiti filmofilima svih generacija nezaboravne projekcije najnovijih dostignuća domaće i međunarodne filmske industrije. Festival igranog filma u Puli već je desetljećima predvodnik na mnogim područjima kako u Hrvatskoj tako i u svijetu, pa je tako postavio i svjetski rekord projekcijom filma *Slučajni prolaznik*, koji je u Areni s 3D naočalama pogledalo 5.920 gledatelja, što je bila najveća 3D projekcija na svijetu.

Prošlogodišnji festival posjetilo je čak 78.300 gledatelja, što je najveći broj gledatelja ostvaren u Hrvatskoj. U pravom smislu riječi samo nebo je granica, zvjezdano nebo za jedinstvenu i neponovljivu uspomenu. Naše drage sugrađanke i sugrađani te ostali gosti iz svih dijelova svijeta imat će priliku da, kao stari Rimljani na savršenoj kulisi, uživaju u filmskim poslasticama te dodatnim popratnim sadržajem zaokruže ljetni užitak u našem najvećem istarskom gradu.

Bogata koncertna događanja i radionice dodatno će ozivjeti filmski ugodaj u gradu nadaleko poznatom kao prijatelj sedme umjetnosti. Festival igranog filma, siguran sam, i ove godine ispuniti će sva očekivanja. Neka i ovogodišnje festivalsko izdanje krasiti iznimna kvaliteta i velika posjećenost te neka najbolji film pobijedi!



I am proud of the fact that Pula has been screening first-rate films on one of the world's most beautiful stages for already six decades and that the most-visited cultural event in the Republic of Croatia is taking place precisely in Pula. Istria is special and specific in many ways but the film festival is the gem that places *Istria magica* side by side with the most beautiful regions in the world.

Furthermore, three thousand-year-old Pula bears the title of the most long-lived national film festival in the world, offering cinephiles of all generations unforgettable screenings of the most recent national and international films. Both in Croatia and globally, the Pula Film Festival has been the front runner in many areas already for decades. The Festival broke a record with the screening of *Accidental Passer-by*, seen with 3D glasses by 5.920 visitors, becoming the world's largest-scale 3D screening.

Last year's edition was visited by 78.300 people, the largest number of visitors of an event in Croatia. In the real sense of the word, only sky's the limit, a starry sky for a unique and unforgettable experience. Our dear fellow citizens and other visitors from all around the world will have an opportunity to enjoy film delicacies and other sidebar programmes in perfect scenery, just like the Romans did, in the largest Istrian town.

A rich music programme and workshops will further contribute to the cinematic atmosphere in a town known by far as the friend of the Seventh Art. I am sure that the Pula Film Festival will live up to all your expectations this year once again. Let this year's edition of the Festival be of supreme quality and enjoy high attendance. And let the best film win!

Gradonačelnik Pule

Boris Miletić

Mayor of Pula

Boris Miletić

UVODNA RIJEČ RAVNATELJICE FESTIVALA

Introduction by the Festival Director

Pamtli li uopće tko Pulu bez Filmskog festivala?

60 godina nam je kao – oduvijek. Ne možemo (i ne želimo) zamisliti pulsko ljeto bez filmova – povezanost filma i grada duboko se i trajno ukorijenila u samu potku Pule.

Gdje početi s pisanjem sažetog pregleda duge povijesti filmskog festivala kojem u Hrvatskoj nema premcu?

Jedna je ideja polovicom prošlog stoljeća zaiskrila u viziji Marijana Rotara, od tada svakog srpnja Pula postaje prirodno susretište onih koji stvaraju i onih koji gledaju film. Petsto neprospavanih noći, tisuće i tisuće filmova, stotine tisuće gledatelja pod nebrojivim zvijezdama.

Osjećam i prisutnost Martina Bizjaka, direktora Festivala od kojeg sam naučila ono što sam imala i prilike primjeniti od 2007. u svojstvu ravnateljice. Bizjak 1974/5. vraća Festival i organizacijski iz Beograda u Pulu, reformira, razvija i nanovo pozicionira Festival u zemlji i svijetu, a bit će zabilježen i kao „direktor s najdužim stažem“ – okruglo 10 Festivala.

Bila sam u dvorani INK-a kad je 1991. zbog početka rata u znak protesta protiv nasilja 38. festival i otkazan. Međutim, ni te teške devedesete nisu dokinule filmsku umjetnost u Hrvatskoj, dapače – upravo su tih godina stasali redatelji koji danas čine okosnicu domaćeg filma. 48. festival 2001. pamtim po tomu što je najavljen međunarodni program koji je od 54. festivala 2007. definirao svoje prirodno okružje na pulskom Kaštelu. Posebno pamtim trenutak kad smo 18. srpnja 2008. proslavili 55. festival otvarajući vrata novoobnovljenog i suvremeno opremljenog Kina Valli.

Ovaj će jubilarni festival biti zabilježen u narednoj povijesti i po digitalizaciji Kina Valli i Arene (projektor namijenjen za projekcije filmova na šest hrvatskih festivala).

Ukoliko filmski festival smije nešto zaželjeti sebi za rođendan, to su filmovi. Dvadeset i četiri filma u domaćoj (ko)produkciji najbolji je mogući rođendanski poklon Festivalu koji je tijekom svojih šezdeset godina dokazao kako je jednostavno – neponovljiv i nezamjenjiv. Hrvatski filmaši su nam već sad ispunili najvažniju želju.

Filmska jutra, popodneva i noći prate mnogobrojni popratni programi; raznožanrovski glazbeni, svevremenske izložbe, radionice za djecu i mlade. Na taj način održavamo obećanje – Pula petnaest dana udiše i izdiše Festival zajedno sa Vama.

Zahvaljujem Ministarstvu kulture i HAVC-u, Gradu Puli i Istarskoj Županiji, partneru, donatorima, sponzorima, ustanovama, poduzećima i medijima, te svim suradnicama i suradnicima.

Zahvaljujem autorima i filmskim djelatnicima i svim onima koji su na bilo koji način sudjelovali u pisanju ove povijesti.

Dobrodošli na 60. festival igranog filma u Puli!



Does anyone even remember Pula without the film festival?

60 years seems like – forever. We cannot (and we don't want to) imagine the summer in Pula without films – the connection between film and the city has been deeply and permanently interwoven into the very fabric of Pula.

Where to start with an overview of a long history of the film festival second to none other in Croatia?

In the middle of the last century, Marijan Rotar came up with an idea and since then, every July, Pula turns into a natural meeting point of those who create and those who watch films. Five hundred sleepless nights, thousands and thousands of films, hundreds of thousands of spectators, under countless stars.

I can also feel the presence of Martin Bizjak, Festival's director, from whom I learnt what I have had the opportunity to apply since 2007, when I was appointed director of the Festival. In 1974/1975 Bizjak transferred the organization of the Festival from Belgrade to Pula, he reformed, developed and repositioned the Festival nationally and globally, becoming the "director with the most years of service" – 10 Festivals exactly.

I was in the Istrian National Theatre auditorium when the 38th festival was cancelled due to the beginning of the war, as a sign of protest against violence. However, neither the difficult nineties could stop film art in Croatia. On the contrary, it is these years that saw the development of directors that are key to today's national film. I remember the 48th festival, in 2001, for the fact that it was then when the international programme was announced, defining its natural habitat at Kastel since the 54th festival, in 2007. I especially remember the moment when we celebrated the 55th festival, opening the door of the newly redecorated and fully equipped Valli Cinema, on July 18, 2008.

This year's jubilee festival will be remembered for the digitalization of the Valli Cinema and the Arena (projector intended for film screenings at six Croatian festivals).

If a film festival could make a birthday wish, it would be films. Twenty-four national films are the best birthday present to the Festival that has, in the course of its 60 years, proved to be simply – unique and irreplaceable. Croatian filmmakers have already made our biggest wish come true.

Film mornings, afternoons and evenings are accompanied by a number of sidebar programmes, concerts displaying different genres of music, exhibitions, and workshops for children. This way we are keeping our promise – Pula inhales and exhales the Festival together with you for fifteen days.

I would like to thank the Ministry of Culture and the Croatian Audiovisual centre, the City of Pula and the County of Istria, our partner, donors, sponsors, institutions, companies and the media, as well as all the participants.

I would like to thank the authors and film professionals, as well as all those who participated in the creation of this piece of history.

Welcome to the 60th Pula Film Festival!

Zdenka Višković-Vukić
Ravnateljica Festivala

Zdenka Višković-Vukić
Festival Director

UVODNA RIJEČ UMJETNIČKOG RAVNATELJA

Introduction by the Artistic Director



Poštovani posjetitelji i sudionici 60. Festivala,

Festival igranog filma u Puli slavi svoju veliku 60. obljetnicu, potvrđujući tri svoja primata: najdugovječnijeg i najposjećenijeg festivala nacionalnog filma na svijetu, te najposjećenije kulturne manifestacije u Hrvatskoj. Visoku posjećenost od 78 tisuća gledatelja, koja se prije jednog desetljeća činila neostvarivim ciljem, postigli smo upornim i sustavnim radom i razvitkom festivala u svim segmentima, od organizacijskih i tehničkih do promotivnih i programske.

Obljetnicu obilježavamo cijelim nizom projekata ostvarenih u suradnji s našim partnerima: retrospektivama na HRT-u i Klasičnoj TV-u (sa 60 filmova), poštanskom markom, izložbama povijesne građe, plakata, fotografija i karikatura, znanstvenim skupom i zbornikom radova, sveučilišnim seminarom te okupljanjem i panel diskusijom s redateljskim i glumačkim zvjezdama iz povijesti Festivala.

Nikad bogatiji Nacionalni program predstavit će čak 24 filma, od čega 14 u Glavnoj sekciji i 10 u Sekciji manjinskih koprodukcija, a prikazat ćemo i odabранe kratke igrane filmove mladih hrvatskih autora. Tako veliki broj filmova rezultat je ne samo povećane produkcije po javnim pozivima HAVC-a, nego i jačanja nezavisne i televizijske produkcije igranog filma.

U mjesecu ulaska Hrvatske u punopravno članstvo EU, Međunarodni program Europolis posvećen je upravo Europskoj uniji, a donosi 30 filmova iz svih zemalja EU, od čega 12 dugometražnih i 18 kratkometražnih. Kvalitetu ovog programa prepoznao je i program MEDIA Europske unije, u koji smo uključeni od ovog proljeća, i smatramo to velikim priznanjem 13 godina dugom radu na programu europskog filma.

U izboru europskih filmova i dalje ističem privrženost kvalitetnom žanrovskom filmu, koji je na međunarodnim festivalima nažalost prečesto u drugom planu i smatrana manje vrijednim od teških i hermetičnih drama. Drago mi je da je pulska publika prepozna taj program koji 15 dana puni slikoviti pulski Kaštel i kino Valli.

Uživajte u filmovima!

Zlatko Vidačković
Umjetnički ravnatelj

Dear visitors and participants of the 60th Festival

The Pula Film Festival is celebrating its grand 60th anniversary, confirming its three leading positions: the world's longest-lived and the most visited national film festival, and the most visited cultural event in Croatia. The high turnout, with 78,000 spectators attending, which seemed like an unreachable goal a decade ago, was realized through persistent and systematic work and development of the festival in all segments, from the organization and technical equipment to the promotion and programme.

We are marking this anniversary with ten projects, realized in cooperation with our partners: retrospectives on Croatian Radiotelevision and Klasičnoj TV (60 films), a postage stamp, historical material, posters, photography and caricature exhibitions, a scientific conference and conference proceedings, university seminar, as well as a panel discussion with famous directors and movie stars from the history of the Festival.

The National Programme, which has never been richer, will present as many as 24 films, out of which 14 in the Main Section and 10 in the Minority Co-productions Section. We will also showcase a selection of short feature films by young Croatian authors. This large number of films is not only the result of the surge in production based on the Croatian Audiovisual Centre's calls for entries, but also of the strengthening of independent and television feature film productions.

In the month when Croatia is becoming the full member of the EU, the International Programme Europolis is dedicated precisely to the European Union, introducing 30 films from all the member countries, out of which 12 feature-length and 18 short films. The quality of this programme was recognized by the MEDIA Programme of the European Union, of which Croatia became part this spring. We consider this an important recognition of our 13-year-long work on the European film programme.

When it comes to the selection of European films, I still stress the dedication to the high-quality genre film, very often neglected and considered less valuable than heavy and hermetic dramas at international festivals. I am glad that the Pula audience has recognized this programme that packs the picturesque Kastel and the Valli Cinema for 15 days.

Enjoy the films!

Zlatko Vidačković
Artistic Director

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Fotografije uz ovaj tekst objavljujemo u suradnji sa suzdanačem, Povijesnim i pomorskim muzejem Istre – Museo storico e navale dell'Istria iz Pule i Hrvatskim državnim arhivom iz Zagreba, koji su suorganizatori izložbe Festivalska Pula

Šezdeseta obljetnica Festival igranog filma u Puli iznimno je značajan događaj ne samo za našu kinematografiju nego i za cijelu kulturu. Najstariji je to nacionalni festival na svijetu, i nacionalni festival s najvećim prosječnim brojem gledatelja po filmu, koji pune ogromno gledalište u Areni, kako se popularno naziva dobro sačuvani Vespazijanov amfiteatar iz prvog stoljeća poslije Krista. U njemu je doduše prva filmska revija održana 1938. u vrijeme dok je Pula bila pod talijanskom fašističkom vlašću, pa se o tome nakon Drugoga svjetskog rata dugo nije govorilo, a vjerojatno se malo tko toga i sjećao, jer kada je direktor pulskog Kinematografskog poduzeća, Slovenac Marijan Rotar (1927-2003), kojeg su nove vlasti poslale nakon rata u Pulu da pokrene razvijat kulturu, došao s prijedlogom da se u Areni održi filmska revija, naišao je na snažan otpor kojem je glavni argument bio da tehnički nije moguće u Areni održati filmske projekcije zadovoljavajuće tehničke kvalitete. Rotar je ipak uspio 1953. organizirati reviju stranih uspješnica s četiri holivudska filma, među kojima je i *Kapetan Horatio Hornblower R.N.* (*Captain Horatio Hornblower R.N.*, 1951) Raoula Walsha, i četiri



Glumci Neda Spasojević, Bekim Fehmiu i Mira Stupica za vrijeme Festivala, 1966., snimio P. Ladavac, Zbirka Ladavac / Actors Neda Spasojević, Bekim Fehmiu and Mira Stupica during the Festival, 1966, photo by P. Ladavac, Ladavac Collection

neamerička filma, među kojima su *Rashomon* (1950) Akire Kurosawe i *Siamo mi ubojice* (*Nous sommes tous des assassins*, 1952) Andréa Cayatte, a zbog velikog uspjeha revija je produljena još dvije večeri sa *Svjjetom na Kajžaru* (*Svet na kajžaru*, 1952) slovenskog redatelja Frane Štiglica i programom od devet kratkih crtanih filmova.

Tih deset programa vidjelo je čak pedeset tisuća gledatelja, što je izazvalo veliko zanimanje, pa je sljedeće godine Rotar kao direktor pokrenuo prvi filmski festival – reviju domaćeg filma u organizaciji Udruženja kinematografa Hrvatske, Jadran-filma iz Zagreba i Gradskega kinematografskog poduzeća u Puli. Na toj reviji (koja se tako zvala jer nije bilo službenog žirija) prikazano je šest cjelovečernjih filmova jugoslavenskih kinematografija, a izvan konkurenčije i koprodukcija s Austrijom *Posljednji most* (*Die letzte Brücke*) njemačkog redatelja Helmuta Käutnera te dvadeset kratkih dokumentarnih i igranih filmova. Nagrade su ipak podijeljene, pa je prema glasovima publike pobjedila

Photos in this article are published in cooperation with the co-publisher, the Historical and Maritime Museum of Istria – Museo storico e navale dell'Istria Pula, and the Croatian State Archives Zagreb, which are coorganizers of the exhibition Festival Pula.

The sixtieth anniversary of the Pula Film Festival is an event of extreme importance not only for our film industry but for our culture in general as well. It is the world's oldest national festival and the national festival with the largest average number of visitors per screening, who fill the enormous auditorium in the Arena, as is the well-preserved Vespasian's amphitheatre dating from the 1st century AD popularly called. However, the first film revue held in this venue took place in 1938, while Pula was under the Italian Fascist rule. This is the reason why this was not a topic of discussion after World War II and few people even remembered the event. Actually, when Marijan Rotar (1927 – 2003), a Slovene, the director of the Pula Film Company, sent to Pula by new authorities to spur the development of culture in the city, came up with a proposal to organize a film revue in the Arena, he met huge resistance based upon the argument that it would be impossible to have film screenings of sufficient technical quality in the Arena. However, in 1953 Rotar succeeded in organizing a revue of foreign hit films with four Hollywood productions, among which *Captain Horatio HornblowerR.N.* from 1951



Vatromet i vatropad za otvaranje 14. FJIF, 1967, snimio A. Orel, Zbirka Orel / Fireworks and firefall display for the opening of 14th Yugoslav Film Festival, 1967, photo by A Orel, Orel Collection

by Raoul Walsh, and four non-American films, among which *Rashomon* (1950) by Akira Kurosawa and *We Are All Murderers* (*Nous sommes tous des assassins*, 1952) by André Cayatte. In fact, due to its popularity, the revue was extended to two more evenings with *Svet na kajžaru* (1952) by Slovene director France Štiglic and nine short animated films.

As many as fifty thousand visitors watched these ten programmes. This fact spurred interest for the event, so the following year Rotar as a director launched the first film festival – a revue of national films organized by the Croatian Cinema Association, Jadran Film from Zagreb and the Pula City Film Company. Six feature-length Yugoslav films, along with the co-production with Austria *The Last Bridge* (*Die letzte Brücke*) by German director Helmut Käutner and twenty short documentaries and feature films, screened at this revue (bearing this name because there was no official jury). However, the awards actually were handed out. The popular Slovenian comedy *Vesna* by František Čap was the

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Reklame za 15. FJIF, 1968, snimio D. Čurić, Povijesni i pomorski muzej Istre (lijevo)/Promotional footage for 15th Yugoslav Film Festival, by D. Curić, Istria History and Maritime Museum (left)

Predsjednik Tito i glumica Sofija Loren na Brijunima, 1969, snimio P. Ladavac, Zbirka Ladavac (desno) / President Tito and actress Sofia Loren on the island of Brijuni, 1969, photo by P. Ladavac, Ladavac Collection (right)



tada iznimno popularna slovenska komedija *Vesna* u režiji Františeka Čapa, dok je kritika nagradila bosanskohercegovačkog *Stojana Mutikašu* hrvatskog redatelja Fedora Hanžekovića. Iako nije došao do nagrada, prvi hrvatski film ikada prikazan u Areni, *Koncert Branka Belana*, bio je jedan od vrhunaca hrvatske produkcije pedesetih godina prošlog stoljeća, ali nije imao naklonost tadašnjih vlasti.

Trideset sedam tisuća gledatelja potvrdilo je značaj te revije, koja je imala važnu ulogu u tadašnjem trenutku društvenog i kulturnog života. U vremenu u kojem su još trajali sporovi s Italijom oko pograničnih pitanja, posebice u Istri, takav je uspjeh doživljen kao još jedan dokaz o pripadnosti Pule i čitavog poluotoka tadašnjoj Jugoslaviji. Uz to se potvrdilo da su filmske projekcije najmasovnija razonoda ne samo zato što u to vrijeme nema ni televizije ili zbog relativno niske cijene ulaznica nego i zbog manjka drugih oblika zabave. Službeno, međutim, i socijalistička Jugoslavija drži film umjetnošću, i to (kao i sve socijalističke države) prema Lenjinu najvažnijom – naravno, zbog njezina propagandnog potencijala. Uz to, pulski festival bio je posebno istaknut zbog toga što ni druge umjetnosti baš nisu obilovalе takvim događanjima. Jedino su Dubrovačke ljetne igre osnovane još 1950, a Splitsko ljetno sličnog kazališno-glazbenog usmjerenja vršnjak je Pule jer je također utemeljeno 1954. Pulski je smotra tako od početka privukla pozornost u cijeloj zemlji, a manjak značajnih događaja tijekom ljeta pogodovao je njezinu snažnom medijskom praćenju, kojem je bitno pridonio i kratki dokumentarac *Prva revija domaćeg filma* u režiji Branka Bauera, koji je nastojao prikazati sve sudionike festivala u trenućima ne samo službenog pojavlivanja nego i odmora, žečeći festivalskom okruženju udahnuti i poneku notu glamura.

Veliko zanimanje koje su filmovi u Areni pobudili i kod onih koji nisu nazočili tom spektaklu potaknulo je i snažnije inicijative da ta smotra nadraste lokalne okvire. Tako je bilo razmišljanja da se preseli u Dubrovnik, no još je ozbiljniji bio razrađeni prijedlog najpopularnijeg tadašnjeg tjednika *Vjesnik u srijedu* i njegova urednika Fadila Hadžića

winner of the audience award, whereas film critics awarded the Bosnian-Herzegovinian *Stojan Mutikaš* by Croatian director Fedor Hanžeković. Although left without any prize, the very first Croatian film screened in the Arena, Branko Bauer's *The Concert*, marked one of the peaks of Croatian production of the 1950s, but it did not enjoy the favour of the authorities of the time.

Thirty-seven thousand visitors confirmed the importance of the revue that played an important role in social and cultural life of the period. In the time of on-going conflicts with Italy about border issues, especially in Istria, this success was perceived as another piece of proof that Pula and the entire peninsula belong to the then Yugoslavia. Additionally, film screenings proved to provide entertainment for the masses not only because there was no television at the time or because of cheap tickets, but because of the lack of other forms of entertainment. However, officially, the Socialist Federal Republic of Yugoslavia considered film a form of art and (just like all other socialist countries), according to Lenin, the most important one – of course, due to its propaganda potentials. In addition, the Pula festival gained popularity because other forms of art were not rich in similar events. It is only the Dubrovnik Summer Festival that was founded as far back as in 1950, whereas the Split Summer Festival, of similar theatrical and musical orientation, founded in 1954, is the age-fellow of Pula. Thus the Pula revue drew attention across the country from the very beginning. The lack of important events during summer contributed to strong media coverage of the festival, which was very much triggered by the short documentary *The First National Film Revue* by Branko Bauer, who intended to present all the participants of the festival, not just during official ceremonies but also during time of rest, trying to instill some glamour into the festival.

The films in the Arena spurred huge interest in those who did not even attend the spectacle, which stimulated even stronger initiatives for

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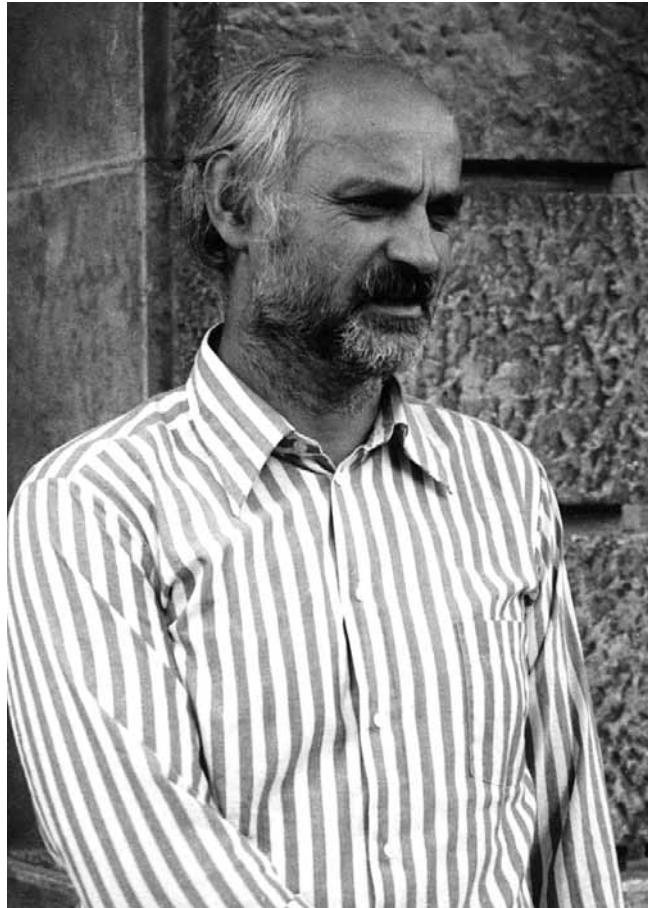
60th Pula Film Festival



Vatromet za otvaranje 18. FJIF, 1971, snimio A. Orel, Zbirka Orel (lijevo) / Fireworks for the opening of 18th Yugoslav Film Festival, 1971, photo by A. Orel, Orel Collection (left)

Glumac Fabijan Šovagović na terasi hotela Riviera, 1974, snimio D. Ćurić, Povijesni i pomorski muzej Istre / Actor Fabijan Šovagović on the terrace of Riviera hotel, 1974, photo by D. Ćurić, Istria History and Maritime Museum (right)

da Zagreb preuzeće festival, što je dovelo i do spora koji je razriješen odlukom da se uz grad Pulu i VUS uključi u organizaciju festivala, koji je postao potpuno natjecateljski, sa službenim žirijem u kojem su se – primjereno prvorazrednom kulturnom događaju koji je vidjelo preko sto tisuća gledatelja – našla vrlo istaknuta imena, među kojima i Ranko Marinković, Ivan Šibl i Fadil Hadžić. No, najveći je dokaz njegove važnosti bilo to što je pokrovitelj festivala postao predsjednik Tito, koji je tijekom godina desetak puta dolazio na projekcije u Areni, a te 1955. godine naznačio je posljednje, dvanaeste večeri festivala dodjeli nagrada (pobjedio je ponovo František Čap sa slovenskim *Trenucima odluke / Trenutki odločitve*) i pritom pogledao i prvu projekciju u *cinemascopeu* u Jugoslaviji – *Tri novčića u fontani* (*Three Coins in a Fountain*, 1954) Jean Negulescoa, koji je uz još jedan američki i dva francuska filma prikazan izvan konkurenциje. Jugoslavenskih cjelovečernjih filmova bilo je jedanaest, a kratkih dokumentarnih, igranih i animiranih dvadeset i sedam. Velik interes za film ne samo publike nego i vlasti imao je za posljedicu obilnije financiranje, ali i znatno stroži ideološki nadzor nad filmskim ostvarenjima nego nad djelima ostalih umjetnosti, u kojima se sredinom pedesetih godina počinje osjećati oslobođanje od normi socrealizma. Tako podozrenje izazivaju dva buduća velika hrvatska filmska redatelja, Vatroslav Mimica s modernističkom komedijom *Jubilej gospodina Ibla* i Krešo Golik s vizualnom simbolikom u melodrami *Djevojka i hrast*, pa će zbog toga desetak, pa i više godina, čekati na sredstva za sljedeći igrali film, i to nakon velikih uspjeha u animiranom (Mimica) i dokumentarnom (Golik) filmu.



the revue to surpass the local setting. There were ideas to transfer it to Dubrovnik but there was an even more serious proposal of the then most popular weekly magazine *Vjesnik u srijedu* and its editor-in-chief Fadil Hadžić for Zagreb to take over the festival. This led to a conflict that was resolved by a decision that, along with the City of Pula, *Vjesnik u srijedu* starts collaborating in terms of festival organization. The festival, on the other hand, became entirely competitive with an official jury made up of very distinguished names such as Ranko Marinković, Ivan Šibl, and Fadil Hadžić – as was appropriate for a first-class cultural event followed by more than a hundred thousand visitors. However, the biggest proof of festival's importance was the fact that President Tito became its patron, visiting the screenings in the Arena a dozen times in the course of years. In 1955 he attended the awards ceremony on the final, twelfth, evening of the festival (František Čap was again the winner with the Slovene film *Moments of Decision/Trenutki odločitve*) and watched the first *cinemascope* screening in the Socialist Federal Republic of Yugoslavia of *Three Coins in a Fountain* (1954) by Jean Negulesco, presented out of competition together with one more American and two French films. There were eleven Yugoslav feature-length films and twenty-seven short documentaries, feature and animated films. As a consequence of the huge interest in film shown by both the audience and the government, the financing was more abundant, but the ideological control over films was by far stricter than over other art forms that started freeing themselves from social realism norms in the fifties. This type of scepticism was applied to two important future Croatian films

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Na 3. festivalu jugoslavenskog filma prvi put je pobijedio hrvatski film – *Ne okreći se sine* redatelja Branka Bauera, jedan od naših najboljih filmova o Drugom svjetskom ratu s individualiziranim protagonistima, realističnošću situacija i sugestivnošću atmosfere. Već i time postaje vidljivo kako i pored svih otpora filmaši sve češće uspjevaju slobodnije oblikovati svoja ostvarenja. Ponekad se to zbiva adaptacijama potvrđenih književnih ili kazališnih djela, kakav je na primjer *Svoga tela gospodar* (1957) Fedora Hanžekovića po Slavku Kolaru, ili na temelju originalnih priča koje se ne bave aktualnom političkom situacijom ili ideološkim opredjeljenjima poput *H-8* Nikole Tanhofera, koji je pobijedio 1958. godine, u kojoj je organizaciju preuzeila ustanova koju je osnovalo Udruženje filmskih proizvođača – Festival jugoslavenskog filma iz Beograda. Prve su vidljive promjene smjena direktora Marijana Rotara i ukidanje prikazivanja stranih filmova izvan konkurenčije. I sljedeće godine pobjeđuje film hrvatske produkcije, *Vlak bez vozogn reda* o preseljavanju siromašnih seljaka iz krša Dalmatinske zagore u plodnu Baranju nakon Drugoga svjetskog rata, u kojem je Veljko Bulajić vrlo uspješno spojio neke postupke talijanskog neorealizma sa spektakularnim masovnim scenama i vrlo pozitivnim odnosom prema tadašnjoj vlasti.

Godine 1960. u Beogradu je utemeljen festival dokumentarnog i kratkometražnog igranog filma, pa Pula postaje Festival jugoslavenskog igranog filma. To ujedno pomaže i u jasnijoj profilaciji festivala. Nakon oduševljenja činjenicom nastanka tako rado gledane smotre počinju se uočavati i neke karakteristike kinematografija koje se na njoj prikazuju, ali i načina na koji se filmovi nagrađuju i kakvi najčešće dobivaju podrške ocjenjivačkih sudova u kojima su oni koji se ozbiljno bave filmom bili u manjini, a sastav je uglavnom određivan po republičkom ključu – svaka od šest republika i dvije autonomne pokrajine u njima je imala predstavnika, a najčešće su i filmovi svake od njih *moralni* dobiti barem neku, makar i sporednu nagradu. No, i kod najznačajnijih nagrada kriterij podobnosti ponekad je bio važniji od filmskih vrijednosti, a sretni su trenuci bili kada su se oba mjerila poklopila, kao u pobjedniku festivala 1960, *Devetom krugu* slovenskog redatelja Francea Štiglica u hrvatskoj produkciji o spašavanju mlade Židovke za vrijeme Drugoga svjetskog rata. To će razdoblje biti jedna od najčešćih tema svih jugoslavenskih kinematografija, a razvitak ratnog filma teći će u dva različita smjera

- Vatroslav Mimica's modernist comedy *The Jubilee of Mr Ikel* and Krešo Golik's visual symbolism in the melodrama *The Girl and the Oak*. These two directors will have to wait for more than ten years for the funds for their next feature-length films, even though they accomplished huge success in animated (Mimica) and documentary (Golik) film.

The winner of the 3rd Yugoslav Film Festival was a Croatian film for the first time - *Don't Look Back, My Son* by Branko Bauer, one of our best films centred on World War II with individualized protagonists, realistic situations and a suggestive atmosphere. It became apparent that despite all the resistance, filmmakers increasingly find ways to create their films in a more liberal fashion. Sometimes this happens by means of literary or stage-to-film adaptations, for example, *Master of His Own Body* from 1957 by Fedor Hanžeković adapted from Slavko Kolar's play, or the authors base their films upon original stories that do not tackle contemporary political situation or ideological affiliations, for example, Nikola Tanhofer's *H-8* that won in 1958, the year when the organization was taken over by an institution founded by the Film Producers' Association – the Yugoslav Film Festival from Belgrade. The first noticeable changes were the dismissal of director Marijan Rotar and a ban to screen foreign films out of competition. A Croatian film wins the following year once again – *Train Without a Timetable*, centred on the resettlement of poor villagers from the karst of Dalmatian hinterland to fertile Baranja following World War II, in which Veljko Bulajić successfully combined some techniques of Italian neorealism with spectacular mass scenes and a very positive attitude towards the authorities of the time.

Following the establishment of the Documentary and Short Feature Film Festival in Belgrade in 1960, Pula becomes the Yugoslav Feature Film Festival. This helps the festival build its profile. After the initial enthusiasm over the fact that a popular revue has been established, certain characteristics of the cinemas presented, as well as the manner in which films are being awarded and the type of films that are usually favoured by the jury, in which film professionals accounted for a minority and republic quotas were observed in the moment of composition – each of the six republics and two autonomous provinces had a representative and very often films from each of them "had to" receive at least some, even if secondary, award - are becoming noticeable. But the criterion of political correctness very often prevails over cinematic



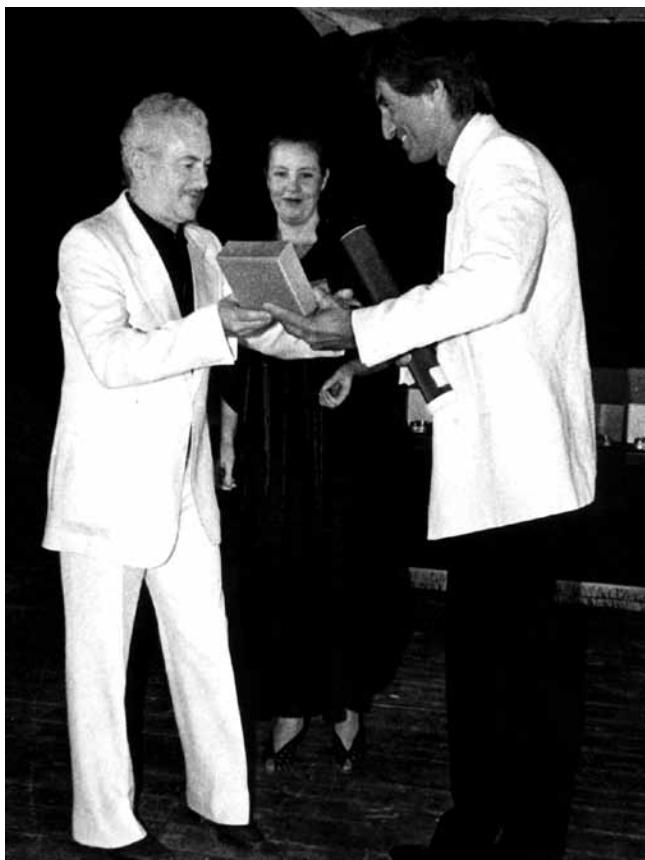
Sam Peckinpah, redatelj i scenarist, prima nagradu 25. FJIF, 1978. / Sam Peckinpah, director & screenwriter, receiving an award at 25th Yugoslav Film Festival, 1978



Publika za vrijeme svečane podjele nagrada 26. FJIF, 1979, snimio D. Ćurić, Povijesni i pomorski muzej Istre / Spectators during the awards ceremony of 26th Yugoslav Film Festival, 1979, photo by D. Ćurić, Istria History and Maritime Museum

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Martin Bizjak direktor FJIF dodjeljuje nagradu glumcu Ljubiši Samardžiću, 1981, Zbirka Bizjak / Yugoslav Film Festival director Martin Bizjak handing out the best actor award to Ljubiša Samardžić, 1981, Bizjak Collection

– prema kreativnom uobličenju ozbiljnijih ratnih tragedija ili prema akcijskom spektaklu, koji je Žika Mitrović započeo još pedesetih godina. Taj „jugoslavenski vestern“ (potican i od vlasti s ciljem sličnim originalnom vesternu – stvaranju mita koji bi ujedinio jugoslavensku naciju) bio je posebno rado gledan u Areni. Ona je tijekom takvih filmova sličila sportskom stadionu priređujući ovacije nakon svakog ubijenog neprijatelja kao da je zabijen gol. Uz to, publika u Areni posebno voli komedije, koje čak ni onda kada se radi o vrhunskim ostvarenjima poput *Martina u oblacima* (1961) Branka Bauera ili čak *Tko pjeva zlo ne misli* (1970) Kreše Golika ne dobivaju veće nagrade, a mnoge (dobrim dijelom s pravom) završavaju i izvan konkurenčije (selekcija je zbog velikog broja filmova uvedena 1961).

Šezdesetih se godina u Puli počinju pojavljivati i izrazito autorski, modernistički filmovi, ponajviše pod utjecajem francuskog *Novog vala*, a najradikalnije eksperimente donose 1961. slovenski *Ples na kiši* (*Ples v dežju*, 1961) Boštjana Hladnika i hrvatski *Carevo novo ruho* (1961) Ante Babaje. No, nakon *Uzavrelog grada* (1961) o novom industrijskom centru i ratnog spektakla *Kozara* (1962) posebnu poziciju Veljka Bulajića i njegovo uvjerenje da veliki filmovi nastaju na velikim temama obogaćenima emocijama i spektakularnošću masovnih scena nije lako ugroziti. Ipak, stanovita liberalizacija društva ubrzo omogućava da *Veliku zlatnu Arenu* osvoje i kritički filmovi *Licem u lice* (1963) Branka Bauera i *Službeni položaj* (1964) Fadila Hadžića, koji imaju dodirnih točaka s

values, even when it comes to the most important awards. It was a happy circumstance when both criteria would work out, as it happened with the 1960 winner – *The Ninth Circle*, a Croatian production by Slovene director France Štiglic centred on the salvation of a young Jewish woman during World War II. This epoch will prove to be one of the most common topics in all Yugoslav cinemas with war film developing in two different directions – towards a creative approach to serious war tragedies or towards an action spectacle that was launched by Žika Mitrović already in the fifties. This “Yugoslav western” (stimulated by the government as well with the aim similar to that of the original western film genre – the creation of a myth to unify the Yugoslav nation) was especially fondly watched in the Arena. During the screening of these films the Arena reminded of a sports stadium with ovations after each enemy killed, as if a goal had been scored. Furthermore, the audience in the Arena was especially fond of comedies that, even when supreme accomplishments were in question, such as *Martin in the Clouds* (1961) by Branko Bauer or even *One Song a Day Takes Mischief Away* (1970) by Krešo Golik, did not receive important awards, and many of them (deservedly for most part) ended up out of competition (the selection process was introduced in 1961 due to a large number of films).

Markedly auteur, modernist films, influenced primarily by the French New Wave start to appear in the sixties in Pula, whereas the most radical experiments are brought in by the Slovene film *Dance in the Rain* (*Ples v dežju*, 1961) by Boštjan Hladnik and the Croatian *Emperor's New Clothes* (1961). However, following *Boiling City* (1961) on a new industrial centre and the war spectacle *Kozara*, the special position of Veljko Bulajić and his conviction that great films are created on big topics enriched with emotions and the spectacularness of mass scenes remain firm. However, it is thanks to a degree of social liberalization that a Grand Golden Arena is granted to the films of criticism *Face to Face* (1963) by Branko Bauer and *Official Position* (1964) by Fadil Hadžić, very much in line with another strong European tendency of the time – *British social film*. Modernist films win too in the following years – in 1965 a Grand Golden Arena is granted to *Three* by Aleksandar Petrović and *Prometheus of the Visevica Island* by Vatroslav Mimica who wins the following year as well with the film *Monday or Tuesday*. However, the audience rejects this orientation towards art film and after *Kaya* in 1967 Vatroslav Mimica is crucified. That year's winner is Aleksandar Petrović who turned from art film to the spectacle on the life of Roma people *I Even Met Happy Gypsies*, awarded at Cannes as well. During that period Babaja's *The Birch Tree*, adaptation of Slavko Kolar's play, and then Mimica's *An Event*, based on Chekhov's story, successfully turn to more traditional literary adaptations. Antun Vrdoljak draws attention with the adaptations of Ivan Šibl's *War Diary – When You Hear the Bells* (1969) and *The Pine Tree in the Mountain* (1971). On the other hand, auteur or new Yugoslav (mostly Serbian) film turns towards original and very critical account of contemporary social relationships, the reason why it is denominated the *black wave*. A part of politicians and the majority of regime-backed journalists criticize this tendency but in the period between student riots of 1968 and the Croatian Spring suppression, as well as some other liberal movements in the then Yugoslavia in 1971, the authorities start using tactics, which is felt in the decisions made by the Pula jury that granted a Grand Golden Arena in 1968 to Živojin Pavlović for his most radically *black* film *When I Am Dead and Gone* and in 1969, as a countermove, to the irrelevant *Downstream From the Sun* by Fedor Škubonja. However, when Bulajić's *The Battle of Neretva* was presented out of competition in 1970 (probably due to an immeasurably bigger budget) the main prize, possibly in order to establish some balance, was granted to a rare yet extremely valuable Croatian contribution to the *black wave* – Krsto Papić's *Handcuffs*.

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Marijan Rotar, bivši direktor i Martin Bizjak, tadašnji direktor FJIF, 1984. Zbirka Bizjak(ljavo) / Former director Marijan Rotar and Martin Bizjak, the then director of Yugoslav Film Festival, 1984, Bizjak Collection (left)

Miloš Forman, gost 33. FJIF, s direktoricom Gorkom Ostojić Cvajner, 1986, Pula Film Festival (desno) / Miloš Forman, guest of 33rd Yugoslav Film Festival with director Gorka Ostojić Cvajner, 1986, Pula Film Festival (right)

drugom snažnom evropskom tendencijom tog vremena – *Britanskim socijalnim filmom*. Nakon toga pobjeđuju i modernistički filmovi – 1965. *Veliku zlatnu Arenu* dijele *Tri Aleksandra Petrovića* i *Prometej s otoka Viševice* Vatroslava Mimice, koji i sljedeće godine pobijeđuje s filmom *Ponedjeljak ili utorak*. No, publika odbacuje usmjerenje prema art-filmu, pa je Mimica 1967. nakon *Kaja, ubit ču te!* čak i u kamenovan, a te godine pobijeđuje Aleksandar Petrović, koji se od art-filma okrenuo spektaklu o životu Roma *Skupljači perja*, nagrađenom i u Cannesu. U tom se razdoblju Babaja s Brezom (1967) po Slavku Kolaru, a potom i Mimica s *Događajem* (1969) po Čehovu, okreću vrlo uspješno tradicionalnijim ekranizacijama književnosti, Antun Vrdoljak privlači pozornost ekranizacijama *Ratnog dnevnika Ivana Šibla – Kad čuješ zvona* (1969) i *Ugori rastezen bor* (1971), dok se autorski ili novi jugoslavenski (pretežno srpski) film usmjerava prema originalnom i vrlo kritičkom filmskom oblikovanju suvremenih društvenih odnosa, zbog čega se naziva *crnim valom*. Dio političara i većina režimskih novinara napadaju tu tendenciju, ali u vremenu od studentskih nemira 1968. do gušenja Hrvatskog proljeća, a i nekih drugih liberalnih pokreta u tadašnjoj Jugoslaviji, 1971. vlast pomalo taktizira, pa se to osjeća i u odlukama pulskih ocjenjivačkih sudova, koji *Veliku zlatnu Arenu* 1968. dodjeljuju Živojinu Pavloviću za najradikalnije crni film *Kad budem mrtav i beo*, a 1969. kao kontru beznačajnom *Nizvodno od sunca* Fedora Škubonje. Međutim, 1970, kada je (vjerojatno zbog nemjerljivo većeg budžeta) izvan konkurenčije prikazana Bulajićeva *Neretva*, možda i zbog ravnoteže, glavna je nagrada dodijeljena rijetkom, ali iznimno vrijednom hrvatskom doprinosu *crnom valu*, *Lisicama* Krste Papića.

Početkom sedamdesetih godina pritisak politike na autore *crnog filma* postaje sve snažniji i često im ugrožava karijeru, ali na pulskom festivalu i dalje se osjećaju različiti utjecaji. Tako Živojin Pavlović ne može snimati u Srbiji, ali njegov slovenski film *Rdeće klasje* (*Crveno klasje*) pobijeđuje 1971. Međutim, na istom se festivalu film drugog istaknutog predstavnika *crnog vala* Dušana Makavejeva, *W. R. Misterije organizma*, neposredno prije projekcije skida s programa kao subverzivan. Odluka

At the beginning of the seventies the political pressure on black film authors is growing increasingly stronger and very often jeopardizes their career. However, different influences are felt at the Pula festival - Živojin Pavlović cannot shoot in Serbia but his Slovene film *Red Wheat* (*Crveno klasje*) wins in 1971. However, at the very same festival, a film by another distinguished *black wave* representative Dušan Makavejev *WR: Mysteries of the Organism* is taken off the programme just before the screening with the justification of being subversive. The decision remains unchanged despite the petition by more than a hundred young critics and filmmakers and shortly afterwards the author leaves the country in which he will never shoot another film. Paradoxically, the same destiny will be shared by Aleksandar Petrović after winning a Grand Golden Arena for his adaptation of Mikhail Bulgakov's cult novel *The Master and Margarita* – he was criticized by the authorities as another example of the *black wave*. The confusion of the jury is also demonstrated by its decision not to select Tomislav Radić's *Living Truth* for the competition and then to grant the main acting award to Božidarka Frajt, the protagonist of the same film, under pressure from public and against all the rules. Partisan spectacles win the next two years – *The Battle of Sutjeska* by Stipe Delić in 1973 and *Guns of War* by Žika Mitrović in 1974. The audience is pleased to see an increasing number of partisan action films in the Arena and, as a consequence, sporadic appearances of the *black wave* or more serious social criticism do not cause very harsh reactions.

In 1975, probably because of the SFRY Constitution from the previous year, that strengthened decentralization and the rights of the republics that make up the federation, the administration of the festival moves to Pula and Martin Bizjak gets appointed a new director, keeping this position for the next ten years. However, the Yugoslav Feature Film Festival from Belgrade remains the organizer of the Festival. In terms of dominating themes, social criticism is again in the foreground, if somewhat more restrained, which earns Croatian director Bogdan Žižić a Grand Golden Arena for *The House* (1975) and *Don't Lean Out the Window*

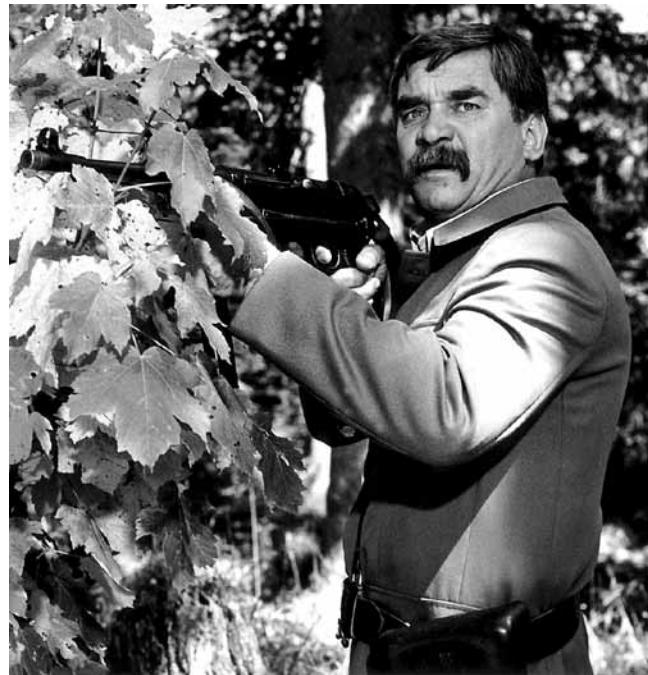
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se ne mijenja unatoč peticiji više od stotine mlađih kritičara i filmaša, a nedugo potom redatelj napušta zemlju, u kojoj više ne snima niti jedan film. Istu sudbinu paradoksalno doživljava i Aleksandar Petrović nakon *Velike zlatne Arene* za ekranizaciju kulnog romana Mihaila Bulgakova *Majstor i Margarita*, koji vlast osuđuje kao još jedan primjer *crnog vala*. Zburjenost ocjenjivača pokazuje i odluku da se u konkurenциju ne izabere *Živa istina* Tomislava Radića, a onda se pod pritiskom javnosti, ali mimo propoziciju, glavna glumačka nagrada dodjeljuje protagonistički tog filma Božidarki Frajt. Sljedeće dvije godine pobjeduju partizanski spektakli – 1973. *Sutjeska* Stipe Delića, a 1974. *Užička republika* Žike Mitrovića, a na radost publike u Areni povećava se i broj partizanskih akcijskih filmova, tako da poneki odjeci *crnog vala* ili ozbiljnije društvene kritike ne izazivaju toliko oštре reakcije.

Godine 1975., vjerojatno i zbog ustava SFRJ iz prethodne godine, koji jača decentralizaciju i prava republika koje tvore federaciju, sjedište uprave festivala seli se u Pulu, a novi direktor postaje Martin Bizjak, koji će tu dužnost obnašati sljedećih deset godina. Što se pak tiče dominantnih težnji u prikazanim filmovima, opet je u prvom planu društvena kritika, ali nešto suzdržanja, pa to hrvatskom redatelju Bogdanu Žižiću donosi *Velike zlatne Arene za Kuću* (1975) i *Ne nadinji se van* (1977). Sve se više govori o dominaciji Praške škole tj. mlađih autora koji su studirali na slavnoj praškoj FAMU, a njihovo definitivno izbijanje u prvi plan događa se 1978., kada dobivaju sve tri prve nagrade za film – Lordan Zafranović za *Okupaciju u 26 slika*, Rajko Grlić za *Bravo maestro* i Goran Paskaljević za *Pas koji je voleo vozove*, dok Srđan Karanović dobiva prvu nagradu za režiju *Mirisa poljskog cveća*.

Autori Praške škole međusobno se znatno razlikuju, ali zbog prijateljskih veza, a i mogućnosti da zajednički izbore značajniju poziciju u kinematografiji, podržavaju ideju o cjelovitosti tog pokreta, pa im i to pomaže da dobiju mnogo nagrada u Puli osamdesetih godina, ali ipak povremeno značajna djela ostvaruju i stariji autori, a javljaju se i nova imena, koja s pravom pretanjaju na vodeća mjesta u svojim kinematografijama – Zoran Tadić u hrvatskoj, Slobodan Šijan u srpskoj, a Emir Kusturica u bosanskohercegovačkoj. Ipak, u posljednjem desetljeću jugoslavenskog festivala sve je rjeđe rasprodano impresivno gledalište u Areni. Možda se i dio publike umorio, ali je velikim dijelom tome uzrok i činjenica da film više nije jedina masovna pučka zabava, a i da se u pokretnim slikama može uživati i u televizijskim programima te na sve prisutnjem video. Tu situaciju nastoje iskoristiti pulski turistički dјelatnici da bi izmjestili festival iz špice sezone. Nema pritom sentimentalnosti prema činjenici da je Pula postala turističko središte baš zahvaljujući i festivalu, a ni računice u tome da brojni sudionici festivala (velike ekipе svakog pojedinog filma, nekoliko stotina domaćih novinara i brojni gosti iz inozemstva) troše daleko više od običnih turista, koji uglavnom pristižu tijednim „paket-aranžmanima“, jer se računa da će festivalci doći i izvan sezone. Tim se pritiscima s mnogo napora i prilično uspjeha odupiru pulski organizatori predvođeni direktorom Martinom Bizjakom, a potom njegovom nasljednicom Gorkom Ostojić Cvajner. No ni oni ne mogu izbjegći da se posljednji festivali ne prebacuju s kraja srpnja najprije u drugu polovinu kolovoza, a kada se definitivno potvrđuje da vremenski uvjeti u tom razdoblju nisu skloni projekcijama na otvorenome, onda na prijelaz iz lipnja u srpanj, kada su najduži dani, tako da se najčešće uvodnih petnaestak minuta prvog filma projiciralo u polumraku, bitno gubeći na kakvoći slike. Uz to i sve veće napetosti među narodima u tadašnjoj Jugoslaviji ne pridonose zanimanju za festival te raspadajuće zemlje. A 26. srpnja 1991. Vijeće festivala pod vodstvom Antuna Vrdoljaka definitivno i dramatično otkazuje festival na sam dan njegova otvaranja u znak prosvjeda protiv nasilja u ratu koji je počinjao na prostorima bivše države.



Boris Dvornik u filmu Most za Pakao, 1987, Zbirka Galo /
Boris Dvornik in A Bridge to Hell, 1987, Galo Collection

(1977). The domination of the *Prague School*, i.e. younger authors who studied at the prestigious FAMU, is becoming evident. Moreover, in 1978, they definitely come to the foreground, winning all three best film awards – Lordan Zafranović for *Occupation in 26 Pictures*, Rajko Grlić for *Bravo Maestro* and Goran Paskaljević for *The Dog Who Loved Trains*, while Srđan Karanović wins a best director award for *Fragrance of Wild Flowers*.

There are substantial differences between *Prague School* authors but, due to their friendship, and the possibility to reach a high position in the film industry, they support the idea of the integrity of the movement, which helps them win a number of awards at Pula in the eighties. However, older directors occasionally come out with important works too and new names that with good reason aspire to take leading positions in their respective film industries appear – Zoran Tadić in Croatia, Slobodan Šijan in Serbia, and Emir Kusturica in Bosnia and Herzegovina. But it is becoming hard to sell out the Arena's impressive auditorium in the last decade of the Yugoslav festival. This might be due to the fact that part of the audience got tired, but more so to the fact that film ceases to be the only element of popular entertainment and that people can enjoy moving images watching television or the ever more present video. Pula's tourist professionals will try to use that fact to move the festival from the high tourist season, showing no emotions over the fact that it is the festival that turned Pula into a tourist centre in the first place and forgetting that festival participants (huge film crews, several hundred national journalists and numerous international visitors) spend far more than average tourists that buy weekly package holidays, thinking that they would come also out of season. Festival's organizers, led by director Martin Bizjak and later his successor Gorka Ostojić Cvajner, will make a lot of effort to resist these pressures and their endeavours will be rather successful. However, they could not prevent the last festival from being transferred from the end of July to the second half of August and,

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Festivalski centar u Circolu, 2007, Pula Film Festival /
Festival Centre at Circolo, 2007, Pula Film Festival

U neovisnoj Hrvatskoj festival se konstituira kao nacionalni, ali je i pored osam filmova prikazanih na njemu 1992. jasno da će mala produkcija teško održati život tu manifestaciju. Tih osam filmova predstavljalo je zapravo dvogodišnju produkciju, a i bili su već prikazani početkom godine na prvim Danima hrvatskog filma u Zagrebu (što je i jedini put da su na toj smotri prikazivani cijelovečernjiigrani filmovi). Toga je bio svjestan i direktor programa Ivo Škrabalo, koji predlaže transformaciju u međunarodni ABC (Adria – Baltik – Croatia) festival. No, kada zlobnici toj ideji nastoje podvaliti antinacionalne ideje, Škrabalo podnosi ostavku. A da je bio u pravu, pokazuje se već sljedeće godine, kada se prikazuju svega tri igrana filma i jedan cijelovečernji dokumentarac, dok se 1994., kada je snimljen tek jedan cijelovečernjiigrani film, u Areni održava revija filmskih hitova. Oskudna domaća produkcija bitno djeluje na gubljenje navike publike da dolazi na festival, pa će poluprazna Arena biti česta tema napisa o festivalu i njegovu smislu (iako nitko ne spominje da ni posljednji jugoslavenski festivali nisu bili mnogo posjećeniji). Uz to, u medijima se stvara vrlo negativna slika o hrvatskoj kinematografiji i onda kada ona to zaslzuje, ali i onda kada nastaju i vrijedni filmovi. Zato se ne spominju pozitivne strane festivala kakav je, recimo, bio 1995., sa šest igranih filmova, nizom srednjemetražnih koji navješćuju *Novi hrvatski film* (od kojeg se očekuje i više nego što je konačno ostvario) i prilično atraktivnim stranim filmovima i pratećim programima.

Iako broj filmova u konkurenciji, pa i struktura programa, ostaju vrlo slični i narednih godina, do znatnije promjene dolazi već sljedeće godine s pojmom tragikomedije o prvim danima Domovinskog rata u Dalmaciji *Kako je počeo rat na mom otoku* Vinka Brešana, koji virtuozno i na iznimno duhovit način spaja komediografske tradicije Mediterana i srednje Europe, što mu u Puli donosi nagrade i ovacije publike, a to će se kasnije potvrditi i s nevjerojatnim brojem od preko tristo tisuća gledatelja. Međutim, znatno gledanje postaju tek komedije, dok ostali filmovi (među kojima ima i vrlo uspjelih) još uvijek ne uspijevaju vratiti povjerenje publike.

Od 2000. godine mijenja se klima oko hrvatske kinematografije jer počinju stizati nagrade s međunarodnih A-festivala (ponajviše Berlina i Karlovy Vary), a produkcija prelazi projek od šest filmova godišnje – od sedam pa do deset (2009, 2011. i 2012.), što vodi i prema proširenju festivala, koji se i sam podosta mijenja. Godine 2000. Antun Vrdoljak nakon desetak godina prestaje biti predsjednikom Festivalskog vijeća, a zamjenjuje ga Branko Čegec. Godine 2001., kada umjetnički direktor postaje Armando Debeljuh, festival se internacionalizira i uvodi posebnu konkureniju europskih filmova, a sljedeće godine dobiva još jedno

when weather conditions proved to be unfavourable towards open-air screenings, to the turn of June and July, when the days are longest and the introductory fifteen minutes of the first film were screened in semi-darkness, substantially affecting image quality. In addition, increasing tension between nations in the then Yugoslavia does not contribute to raising interest in the festival of a country in decay. In fact, on July 26, 1991, the Festival Council led by Antun Vrdoljak dramatically cancelled the festival on the very opening day as a sign of protest against the war that was starting on the territory of the former country.

In independent Croatia the festival is constituted as a national festival. Even though 1992 saw the presentation of eight films, it became clear that it would be difficult to keep the event alive with such a small-scale production. These eight films represented a two-year production and in fact they had already been presented at the beginning of the year as part of the Croatian Film Days in Zagreb (the only time that feature-length films screened as part of this revue). Programme director Ivo Škrabalo was aware of that and suggested that the event be transformed into an international ABC (Adria – the Baltics – Croatia) festival. However, when malevolent persons try to colour this idea with antinationalist elements, Škrabalo resigns. He is proven to have been right already the following year when there are only three feature-length films and a full-length documentary on the programme. In 1994 the festival did not even take place because there was only one feature-length film produced. This makes the audience loose its habit to follow the festival and the half-empty Arena becomes a common subject in articles on the festival and its purpose (even though no one mentions that final Yugoslav festivals were almost equally desolate). Furthermore, a very negative image of Croatian cinema is created in the media, both at times when it deserves such a negative description and at times when valuable films are made. On the other hand, positive aspects of the festival are not mentioned, for example the 1995 festival with six feature films, a series of medium-length films heralding the New Croatian Film (out of which more was expected than it finally accomplished), and a fairly attractive foreign films and sidebar programmes.

Although the number of competition films and the structure of the programme remain unchanged in the following years, the next year sees an important change with the appearance of a tragicomedy tackling the first days of the Croatian Homeland War in Dalmatia *How the War Started on My Island* by Vinko Brešan who combines the comedy traditions of the Mediterranean and Central Europe in a skilful and extremely witty manner, which earns him awards and audience ovations at Pula. The incredible number of more than three hundred thousand viewers speaks for itself as for the popularity of the film. However, it is only comedies that are gaining in popularity while other films (among which there are very successful ones) still do not manage to restore public confidence.

Since 2000 the atmosphere around Croatian cinema is starting to change because Croatian films start winning awards at international A-festivals (most of all at Berlin and Karlovy Vary) and more than six films are produced per year – from seven to ten (2009, 2011 and 2012), which contributes to the extension of the festival that is undergoing many changes. In 2000, Antun Vrdoljak steps down as the president of the Festival Council after ten years and is replaced by Branko Čegec. In 2001, the festival goes international and introduces special European films competition. The following year the Festival gets another open-air auditorium on Kastel for the regional programme. These changes may seem too sudden because there are many organizational flaws at the beginning. However, the jubilee 50th edition, led by the newly-founded Pula Film Festival Public Institution, ran smoothly for the most part.

60 FESTIVAL IGRANOG FILMA U PULI

60th Pula Film Festival



59. Festival igranog filma u Puli, 2012., snimio Duško Marušić Čičić, Pula Film Festival / 59th Pula Film Festival, 2012, photo by Duško Marušić Čičić, Pula Film Festival

gledalište na otvorenom – na Kaštelu, na kojem se prikazuje regionalni program. Možda su te promjene i prenagle, jer u početku ima dosta organizacijskih propusta, što se dobrim dijelom uspijeva izbjegći na jubilarnom 50. festivalu, koji vodi novoutemeljena Javna ustanova Pula Film Festival. Prvi joj je ravnatelj Tedi Lušetić, koji joj uskoro postaje i umjetnički ravnatelj. Tada dolazi i do zamjene europskog programa onim nazvanim *Music*. Ipak, sljedeće se godine vraća i europska konkurenca, a i veliki hitovi u drugom terminu u Areni, što pomaže i privlačenju većeg broja gledatelja, jer je dotadašnji projekcija od dvije do tri tisuće gledatelja na jednoj projekciji u ogromnom gledalištu Arene izgledao prilično tužno, iako bi na gotovo svim drugim festivalima tolika posjećenost bila više nego zadovoljavajuća. Zlatko Vidačković postaje 2005. umjetničkim ravnateljem festivala, pa još jasnije profilira međunarodni program pod nazivom *Europolis-Meridijani*, a hitove u Areni kao *PoPularni program*. Boreći se za što veći povratak publike u Arenu, Festival nalazi različite načine animacije (uključujući i povoljne propusnice za neke kategorije gledatelja) pa je, zahvaljujući tome, 2012. ostvaren i najveći broj gledatelja pulskog festivala u neovisnoj Hrvatskoj – 78 300. Zdenka Višković-Vukić, postala je 2007. ravnateljicom Javne ustanove Pula Film Festival. Godine 2008. otvara se novo, moderno Kino Valli, što je bitan pomak kako za grad Pulu, u kojem su se ugasile dotadašnje kino-dvorane, tako i za Festival, koji konačno može u kvalitetnim uvjetima i tijekom dana prikazivati filmove. Godina 2010. donosi značajne programske pomake. Festival se proširuje i natjecateljskim programom hrvatskih kratkih igranih filmova i sekcijom manjinskih koprodukcija (onih u kojima Hrvatska nije uložila većinu sredstava). Kako je za ovogodišnji festival prijavljeno četrnaest hrvatskih cjelovečernjih igranih filmova uz deset manjinskih koprodukcija, Pula očito kreće u ostvarivanje velikog nacionalnog festivala koji će se moći mjeriti s najznačajnijim europskim festivalima te vrste uz prednost najduže tradicije i najimpresivnijeg gledališta, a i uhodanog natjecateljskog programa europskog filma.

The first director of the Institution, acting also as its artistic director, was Tedi Lušetić. At that point the European programme is replaced by a programme entitled *Music*. However, the European competition is reintroduced the following year, as well as smash hits as second films presented in the Arena. This will help draw larger audiences because the earlier average number of two to three thousand visitors per screening in the Arena's enormous auditorium looked rather sad, although such turnout would be more than satisfactory for almost all other festivals. In 2005 Zlatko Vidačković is appointed Festival's artistic director. The International Programme gets a clearer profile and is now denominated *Europolis-Meridians* and the Arena hits the *PoPular Programme*. Struggling to bring the audience back to the Arena, Vidačković finds different ways to animate people (including cheap passes for some categories of visitors). It is thanks to this that 2010 saw the largest number of visitors since Croatia's independence – 78 300. Becoming the director of Pula Film Festival Public Institution in 2007, Zdenka Višković-Vukić is also responsible for the development of the festival. 2008 saw the opening of a new and modern Valli Cinema, which is an important step forward both for the city of Pula, which saw the closure of earlier movie theatres, and for the Festival, which can finally organize film screenings of good quality during the day too. In 2010 important changes in terms of the programme were introduced. The Festival introduces the competition programme of Croatian short feature films and minority co-productions (films in which Croatia did not contribute with a majority of financial resources). Considering the fact that fourteen Croatian feature-length films and ten minority co-productions applied for this year's festival, Pula is obviously becoming a large-scale national festival comparable with the most prestigious European festivals, with an edge of having the longest tradition and the most impressive auditorium, as well as the well-tuned European film competition programme.

Tomislav Kurelec

Tomislav Kurelec

RETROSPEKTIVA 60 GODINA PULE NA HRVATSKOJ TELEVIZIJI

Retrospective of 60 years of Pula on Croatian Television

U povodu šezdesete festivalske obljetnice, Hrvatska televizija u suradnji s Festivalom igranog filma u Puli organizirala je ciklus emisija *Posebni dodaci* posvećenih pojedinim desetljećima Festivala i ciklus projekcija odabranih filmova iz tih desetljeća, kao i poseban ciklus *Pula na Trećem*, koji će se odvijati tijekom trajanja Festivala.

HRT, Treći program

21. lipnja Posebni dodaci: Ususret Puli (1. emisija: 1950-e)

Ciguli Miguli, red. Branko Marjanović, 1952.

22. lipnja *Ne okreći se, sine*, red. Branko Bauer, 1956.

23. lipnja *Koncert*, red. Branko Belan, 1954.

28. lipnja Posebni dodaci: Ususret Puli (2. emisija: 1960-e)

Kaja, ubit ču te, red. Vatroslav Mimica, 1967.

5. srpnja Posebni dodaci: Ususret Puli (3. emisija: 1970-e)

Majstor i Margarita, red. Aleksandar Petrović, 1972.

6. srpnja *Poslijepodne jednog fazana*, red. Marijan Arhanić, 1972.

7. srpnja *Ludi dani*, red. Nikola Babić, 1977.

12. srpnja Posebni dodaci: Ususret Puli (4. emisija: 1980-e)

Otac na službenom putu, red. Emir Kusturica, 1985.

13. srpnja *Hamburg Altona*, red. Mladen Mitrović, Vedran Mihletić i Dragutin Krencer, 1989.

14. srpnja *Kiklop*, red. Anton Vrdoljak, 1982.

19. srpnja Posebni dodaci: Ususret Puli (5. emisija: 1990-e i 2000-e)

Gluvi barut, red. Bahrudin Čengić, 1990.

20. srpnja *Je li jasno, prijatelju*, red. Dejan Ačimović, 2000.

21. srpnja *Nebo, sateliti*, red. Lukas Nola, 2000.

Ciklus Pula na Trećem

22. srpnja *Lisice*, red. Krsto Papić, 1970.

23. srpnja *Kad čuješ zvona*, red. Antun Vrdoljak, 1969.

24. srpnja *Fine mrtve djevojke*, red. Dalibor Matanić, 2002.

25. srpnja *Živi i mrtvi*, red. Kristijan Milić, 2007.

26. srpnja *Buick Riviera*, red. Goran Rušinović, 2009.

27. srpnja *Crnci*, red. Goran Dević i Zvonimir Jurić, 2009.

On the occasion of the sixtieth anniversary of the festival, and in cooperation with the Pula Film Festival, Croatian Television is organizing a cycle of programmes entitled *Bonus Material*, dedicated to specific decades of the Festival, a cycle of films selected from those decades, as well as a special cycle entitled *Pula on the Third* that will run during the entire Festival.

Croatian Radiotelevision, Third Programme

June 21 Bonus Material: Welcoming Pula (1st show: 1950s)

Ciguli Miguli, dir. Branko Marjanović, 1952

June 22 *My Son Don't Turn Round*, red. Branko Bauer, 1956

June 23 *The Concert*, red. Branko Belan, 1954

June 28 Bonus Material: Welcoming Pula (2nd show: 1960s)

Kaya, dir. Vatroslav Mimica, 1967

July 5 Bonus Material: Welcoming Pula (3rd show: 1970s)

The Master and Margaret, dir. Aleksandar Petrović, 1972

July 6 *Afternoon of a Pheasant*, dir. Marijan Arhanić, 1972

July 7 *Crazy Days* dir. Nikola Babić, 1977

July 12 Bonus Material: Welcoming Pula (4th show: 1980s)

When Father Was Away on Business, dir. Emir Kusturica, 1985

July 13 *Hamburg Altona*, dir. Mladen Mitrović, Vedran Mihletić and Dragutin Krencer, 1989

July 14 *Cyclops*, dir. Anton Vrdoljak, 1982

July 19 Bonus Material: Welcoming Pula (5th show: 1990s and 2000s)

Silent Gunpowder, dir. Bahrudin Čengić, 1990

July 20 *Is It Clear, My Friend*, dir. Dejan Ačimović, 2000

July 21 *Celestial Body*, dir. Lukas Nola, 2000

Pula on the Third Cycle

July 22 *Handcuffs*, dir. Krsto Papić, 1970

July 23 *When You Hear the Bells*, dir. Antun Vrdoljak, 1969

July 24 *Fine Dead Girls*, dir. Dalibor Matanić, 2002

July 25 *The Living and the Dead*, dir. Kristijan Milić, 2007

July 26 *Buick Riviera*, dir. Goran Rušinović, 2009

July 27 *The Blacks*, dir. Goran Dević i Zvonimir Jurić, 2009

RETROSPEKTIVA: FESTIVAL IGRANOG FILMA U PULI I KLASIK TV OBILJEŽAVAJU 60 GODINA FESTIVALA

The Pula Film Festival and Klasik TV mark the 60th anniversary of the Festival

Festival iigranog filma u Puli i Klasik TV obilježavaju 60 godina festivala zajednički je projekt Klasik TV-a i Pulskog festivala koji je gledateljima Klasik TV-a donio iznimno atraktivn ciklus filmova nagrađenih u prethodnih 59 godina na samom Festivalu. Ciklus filmova započeo je s prikazivanjem na Klasik TV-u 23. svibnja 2013., 59 dana prije početka nacionalnog programa 60. izdanja festivala u Puli, i do 20. srpnja 2013. svake večeri u 22 sata emitiran je po jedan film.

U ciklusu su prikazani:

Vesna (1954), Nagrada publike i kritike
Daleko je sunce (1954), Treća nagrada publike
Veliki i mali (1956), Zlatna medalja za glavnu i sporednu mušku ulogu i za režiju
Pop Čira i pop Spira (1957), Pobjednik festivala
Subotom uvečer (1957), Treća nagrada
Kroz granje nebo (1958), Treća nagrada
Uzavreli grad (1961), Velika zlatna Arena
Ples v dežju (1961), Specijalna diploma za režiju i Zlatna Arena za glavnu žensku ulogu
Saša (1962), Velika srebrna Arena
Prekobrojna (1962), Srebrna Arena i Zlatna Arena za glavnu žensku ulogu
Dr (1962), Zlatna Arena za glavnu mušku ulogu
Radopolje (1963), Velika srebrna Arena i Zlatna Arena za scenarij
Desant na Drvar (1963), Posebna diploma
Službeni položaj (1964), Velika zlatna Arena
Doći i ostati (1965), Srebrna Arena
Tri (1965), Zlatna Arena za režiju
Štićenik (1966), Velika srebrna Arena
Skupljači perja (1967), Velika zlatna Arena
Jutro (1967), Velika srebrna Arena i Zlatna Arena za režiju
Ljubavni slučaj ili tragedija službenice PTT-a (1967), Nagrada kritike
Kad budem mrtav i beo (1968), Velika zlatna Arena
Nizvodno od sunca (1969), Velika zlatna Arena
Biće skoro propast sveta (1969), Velika brončana Arena
Biciklisti (1970), Velika srebrna Arena
Liliča (1970), Nagrada publike
Rdeće klasje (1971), Velika zlatna Arena
Tko pjeva zlo ne misli (1971), Brončana Arena za režiju
Živa istina (1972), Zlatna Arena za glavnu žensku ulogu
Živjeti od ljubavi (1973), Velika brončana Arena
Užička republika (1974), Velika zlatna Arena
Derviš i smrt (1974), Velika srebrna Arena
Zimovanje u Jakobsfeldu (1975), Nagrada publike i Velika srebrna Arena
Vlak u snijegu (1976), Nagrada publike
Čuvan plaže u zimskom periodu (1976), Zlatna Arena za režiju
Specijalno vaspitanje (1977), Nagrada publike
Akcijska Stadion (1977), Velika srebrna Arena
Ljubavni život Budimira Trajkovića (1977), Velika brončana Arena
Tigar (1978), Nagrada publike
Pas koji je voleo vozove (1978), Velika brončana Arena
Trofej (1979), Velika zlatna Arena
Nacionalna klasa (1979), Zlatna Arena za glavnu žensku ulogu
Petrijin venac (1980), Velika zlatna Arena
Tajna Nikole Tesle (1980), Velika srebrna Arena
Ko to tamo peva (1980), Velika brončana Arena
Rad na određeno vreme (1980), Nagrada publike
Široko je lišće (1981), Zlatna Arena za glavnu žensku ulogu
Maratonci trče počasni krug (1982), Zlatna Arena za glavnu žensku ulogu
Nešto između (1983), Zlatna Arena za režiju
U raljama života (1984), Zlatna Arena za režiju
Ljubavna pisma s predumišljajem (1985), Nagrada za glavnu žensku ulogu i scenografiju
Lepota poroka (1986), Zlatna Arena za glavnu žensku ulogu
Na putu za Katangu (1987), Posebna nagrada za režiju
Sokol ga nije volio (1988), Posebna nagrada za redatelja debitanta
Sabirni centar (1989), Velika zlatna Arena
Kuduz (1989), Nagrada publike
Ljetno za sjećanje (1990), Velika srebrna Arena
Vjetar u mreži (1990), Zlatna Arena za režiju
Granica (1990), Zlatna Arena za glavnu žensku ulogu
Crnci (2009), Zlatna Arena za režiju, Zlatna Arena za najbolju sporednu mušku ulogu

The Pula Film Festival and Klasik TV mark the 60th anniversary of the Festival is a joint project of Klasik TV and the Pula festival offering Klasik TV viewers a very attractive cycle of films, awarded in the past 59 years at the Festival.

The first film was presented on Klasik TV on May 23, 2013, 59 days before the opening of the 60th Pula Film Festival national programme. One film was screened every night at 10.00 p.m., with the project closing on July 20, 2013.

The following films were screened as part of the project:

Vesna (1954), Audience Award and Critics' Choice Award
The Sun in Far Away (1954), 3rd Audience Award
Great and Small (1956), Gold Medal for Best Actor in a Leading Role, Gold Medal for Supporting Role and Best Director
Priest Cira and Priest Spira (1957), winner of the festival
Saturday Nights (1957), Third Prize
The Sky Through the Trees (1958), Third Prize
Boiling City (1961), Grand Golden Arena
Dance in the Rain (1961), Special Diploma for Best Director, Golden Arena for Best Actress in a Leading Role
Sasha (1962), Grand Silver Arena
Superfluous (1962), Silver Arena and Golden Arena for Best Actress in a Leading Role
Dr (1962), Golden Arena for Best Actor in a Leading Role
Radopolje (1963), Grand Silver Arena and Golden Arena for Best Screenplay
Parachute Drop Over Drvar (1963), Special Diploma
Official Position (1964), Grand Golden Arena
To Come and to Stay (1965), Silver Arena
Three (1965), Golden Arena for Best Director
The Climber (1966), Grand Silver Arena
I Even Met Happy Gypsies (1967), Grand Golden Arena
The Morning (1967), Grand Silver Arena and Golden Arena for Best Director
Love Affair (1967), Critics' Choice Award
When I am Dead and Gone (1968), Grand Golden Arena
Downstream from the Sun (1969), Grand Golden Arena
It Rains in My Village (1969), Grand Bronze Arena
The Cyclists (1970), Grand Silver Arena
Liliča (1970), Audience Award
Red Wheat (1971), Grand Golden Arena
One Song a Day Takes Mischief Away (1971), Bronze Arena for Best Director
Real Truth (1972), Golden Arena for Best Actress in a Leading Role
To Live on Love (1973), Grand Bronze Arena
Guns of War (1974), Grand Golden Arena
The Dervish and Death (1974), Grand Silver Arena
Wintering in Jakobsfeld (1975), Audience Award and Grand Silver Arena
Train in the Snow (1976), Audience Award
Beach Guard in Winter (1976), Golden Arena for Best Director
Special Education (1977), Audience Award
Operation Stadium (1977), Grand Silver Arena
Beloved Love (1977), Grand Bronze Arena
The Tiger (1978), Audience Award
The Dog That Liked Trains (1978), Grand Bronze Arena
Trophy (1979), Grand Golden Arena
National Class (1979), Golden Arena for Best Actress in a Leading Role
Petria's Wreath (1980), Grand Golden Arena
The Secret of Nikola Tesla (1980), Grand Silver Arena
Who's Singin' Over There? (1980), Grand Bronze Arena
Temporary Work (1980), Audience Award
Broad are the Leaves (1981), Golden Arena for Best Actress in a Leading Role
The Marathon Family (1982), Golden Arena for Best Actress in a Leading Role
Something in Between (1983), Golden Arena for Best Director
In the Jaws of Life (1984), Golden Arena for Best Director
Love Letters with Intent (1985), Best Actress in a Leading Role and Best Screenplay
The Beauty of Sin (1986), Golden Arena for Best Actress in a Leading Role
On the Road to Katanga (1987), Special Award for Best Director
Sokol Did Not Love Him (1988), Special Award for Best Debutant Director
The Meeting Point (1989), Grand Golden Arena
Kuduz (1989), Audience Award
A Summer to Remember (1990), Grand Silver Arena
The Windhunter (1990), Golden Arena for Best Director
The Border (1990), Golden Arena for Best Actress in a Leading Role
The Blacks (2009), Golden Arena for Best Director, Golden Arena for Best Actor in a Supporting Role

PRIGODNA POŠTANSKA MARKA ZA 60. ROĐENDAN FESTIVALA

Commemorative postage stamp dedicated to the 60th anniversary of the Festival



Hrvatska pošta pustila je 2. srpnja 2013. u optjecaj prigodnu poštansku marku posvećenu 60. godišnjici Festivala igranog filma u Puli. Motiv filmske vrpce, koji krasiti marku, osmislio je Tomislav Vlainić, dizajner iz Splita. Marka je izdana u arčiću od devet maraka, a Hrvatska pošta izdala je i prigodnu omotnicu prvog dana (FDC). Autor teksta objavljenog u letku koji prati izdanje je filmski kritičar i redatelj Petar Krelja, a ovdje prenosimo dijelove njegova zanimljivog teksta.

Osim gladijatorskih borbi, u Vespazijanovu amfiteatru, zabave ali i *odgoja* radi, organizirale su se i pomorske bitke, kojekakvi skupovi, omladinski sletovi i štošta drugo. Godine 1953., na inicijativu dalekovidnog Marijana Rotara, u Arenu se uselio i Festival jugoslavenskog igranog filma. Manifestacija je među građanima Pule odmah zaživjela, a pokazala se i višestruko poticajnom: vodeća jugoslavenska filmska središta ne samo što su se trudila povećati broj proizvedenih filmova, nego su nastupe u Areni preporučivala građanima Pule (Istre) i brojnim filmskim djelatnicima pravim vatrometom maštovitih promidžbenih poruka. Uz neprekidnu svesrdnu potporu publike, koja nije prestajala opsjetiti Arenu, Festival je dodatno uzdigla sve kvalitetnija i sve bogatija filmska proizvodnja po republičkim središtima.

Pojava kvalitetnoga jugoslavenskoga filma privukla je u Pulu brojne filmske stručnjake iz Europe i svijeta. Mnogi među njima nisu škrtarili s komplimentima – pronio se glas o svježini i dojmljivosti trpkih umjetničkih poruka pristiglih s ovih strana.

Nemali broj domaćih filmova *testiranih* u Puli dohvatio je i brojne svjetske festivalne, među njima i one A kategorije (Venecija, Berlin, Cannes...). Usljedile su posvuda, pa čak i preko Atlantika, brojne turneje Tjedana jugoslavenskog filma.

S uspostavom samostalne hrvatske države odmah se nametnulo temeljno pitanje: može li skromna hrvatska godišnja proizvodnja filmova biti dostatno čvrst temelj za opstanak Festivala u Puli? Nakon početnih lutanja, otkrivena je – čini se – prihvatljiva formula. Festival će – čak više nego prije – biti poticatelj obilnije igrano-filmske proizvodnje u Hrvatskoj, a izbor stranih, mahom već provjerjenih, suvremenih djela podarat će Festivalu dodatnu zanimljivost i privlačnost.

Čini se da će ovu dekadu festivalske Pule obilježiti brojni mladi autori, među kojima su neki više svojom energijom negoli zadovoljavajućim proračunom već uspjeli realizirati svoje projekte, a drugi se spremaju to učiniti.

On July 2, 2013, Croatian Post put in circulation a new commemorative postage stamp dedicated to the 60th anniversary of the Pula Film Festival. The motif of the film strip, featured on the stamp, has been designed by Tomislav Vlainić, designer from Split. The stamp has been issued in a sheetlet of nine stamps and Croatian Post has also issued a First Day Cover (FDC).

The author of the text published in a brochure of the first edition is film critic and director Petar Krelja. We bring you some of the parts of his interesting text.

Apart from gladiator fights, for the sake of entertainment but also education, maritime battles, different gatherings, youth rallies, and many other things were organized in Vespasian's amphitheatre. In 1953, at the initiative of far-seeing Marijan Rotar, the Yugoslav Feature Film Festival moved into the Arena. The Pula citizens welcomed the event that proved to be stimulative in many ways: not only did the leading Yugoslav film centres try to increase the number of produced films, but they also recommended events in the Arena to the citizens of Pula (Istria) and numerous film professionals with a real firework of imaginative promotional messages. Apart from the continuous support of the audience, which did not cease to invade the Arena, the Festival was further upgraded with the film production in republic centres that was booming in terms of both quality and quantity.

The appearance of high-quality Yugoslav films attracted a number of film experts from Europe and the world to Pula. Many of them did not spare compliments – a rumour got started that artistic messages coming from this part of the world were sharp, fresh and impressive.

A large number of national films, tested at Pula, got hold of a number of world festivals, among which also those of the A category (Venice, Berlin, Cannes, etc.). Numerous Yugoslav Film Week tours began to take place everywhere, even across the Atlantic.

With Croatia's independence came the key question: Can the Pula festival survive on such a modest Croatian annual film production? After the initial wanderings, it seems that an acceptable formula was discovered. The Festival will – even more so than before – stimulate feature film production in Croatia, and the selection of foreign, in most cases already tested, contemporary works will grant the Festival with additional appeal.

It seems that this decade of the festival Pula will be marked by a number of young authors, among which some have already realized their projects, more thanks to their energy than the budget, and others, who are just getting ready to do the same.

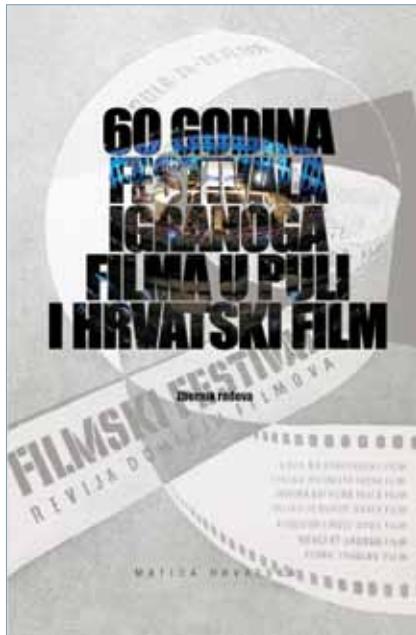
ZNANSTVENI SKUP I ZBORNIK 60 GODINA FESTIVALA IGRANOГ FILMA U PULI I HRVATSKI FILM

Scientific conference and Conference Proceedings 60 years of the Pula Film Festival and Croatian film

U povodu festivalske obljetnice u Velikoj dvorani Matice hrvatske u Zagrebu u organizaciji Odjela za film i kazalište Matice hrvatske održan je 19. siječnja 2013. znanstveni skup *60 godina Festivala igranog filma u Puli i hrvatski film*. Znanstveni skup posvećen šezdesetoj godišnjici Festivala igranog filma u Puli i hrvatskom filmu bio je prvi filmološki skup u povijesti Matice hrvatske, ali i jedan od rijetkih filmoloških skupova u Hrvatskoj uopće.

Šezdeseta obljetnica najstarijeg hrvatskog filmskog festivala uvelike je odredila temu prvoga skupa, što se pokazalo idealnim povodom za promišljanja i o hrvatskoj kinematografiji uopće. Znanstveni skup opravdavao je očekivanja i donio deset raznovrsnih znanstvenih radova koji su objavljeni u *Zborniku radova* čija se promocija održava upravo na 60. Puli.

Kao predsjednik Organizacijskog odbora zahvaljujem svima na pomoći, osobito članovima Odbora, uglednim filmologima Nikici Giliću, Bruni Kragiću i Hrvoju Turkoviću, koji su činili i Znanstveno vijeće tog skupa. Ovo je prvi u nizu skupova s temama iz prošlosti ali i sadašnjosti hrvatske kinematografije.



On the occasion of the festival's jubilee, a scientific conference entitled *60 years of the Pula Film Festival and Croatian film* was held in Matica Hrvatska (Central Croatian Cultural and Publishing Society) in Zagreb on January 19, 2013. The cinematic conference, organized by the Theatre and Film Department of Matica Hrvatska and dedicated to the sixtieth anniversary of the Pula Film Festival and Croatian film, was the first cinematic conference in the history of Matica Hrvatska and one of the rare cinematic conferences in Croatia in general.

The sixtieth anniversary of the oldest Croatian film festival largely determined the topic of the first session, which proved to be an ideal motive to analyse Croatian cinema in general. The conference fulfilled the expectations and produced ten versatile scientific works published in Conference Proceedings, currently being promoted at the Festival.

As the president of the Organizing Committee, I would like to thank everyone for their help, especially the members of the Committee, acclaimed film scholars Nikica Gilić, Bruno Kragić and Hrvoje Turković, who formed the Scientific Council of the Conference as well. The Conference is the first in a series of conferences tackling topics from the past and the present of Croatian cinema.

Zlatko Vidačković

Sudionici, teme izlaganja i radova u *Zborniku*

Dejan Kosanović: *Nacionalni festival međunarodnoga značaja*

Slaven Zečević: *Prva revija domaćeg filma – dokumentarni trag s početka pulskoga festivala*

Tomislav Šakić: *Hrvatski film 1950-ih između klasičnoga stila i ranog modernizma*

Krunoslav Lučić: *Stilistički aspekti klasičnog i modernističkog hrvatskog igranog filma na Festivalu u Puli*

Bruno Kragić: *Klasični stil u historiografijama hrvatskoga filma*

Irena Paulus: *Vrlo zapletljana priča: glazba u filmu Bitka na Neretvi*

Nikica Gilić: *Oficir s ružom i Najbolji Dejana Šorka – dvije vojničke naracije*

Nikša Svilicić: *Nacrt istraživanja utjecaja strukture filmskog izraza na recepciju novoga hrvatskoga igranog filma*

Marijan Krivak: *O hrvatskom filmu i filmskoj kritici 1990-ih. Osobni pogled*

Zlatko Vidačković: *Hrvatska kinematografija od 2007. do 2012. i Festival igranoga filma u Puli*

Zlatko Vidačković

Participants and Conference Proceedings

Dejan Kosanović: *National festival of international importance*

Slaven Zečević: *First national film revue – documentary mark from the beginning of the Pula festival*

Tomislav Šakić: *Croatian film of the 1950s between classical style and early modernism*

Krunoslav Lučić: *Classical and modernist Croatian feature film at the Pula festival in terms of its style*

Bruno Kragić: *Classical style in Croatian film historiographies*

Irena Paulus: *A very complicated story: music in The Battle of Neretva*

Nikica Gilić: *The Officer with a Rose and The Best by Dejan Šorka – two military narrations*

Nikša Svilicić: *An outline of the research on the impact of the structure of film discourse on the reception of the new Croatian feature film*

Marijan Krivak: *On Croatian film and film criticism in the 1990s. Personal view*

Zlatko Vidačković: *Croatian cinema from 2007 to 2012 and the Pula Film Festival*

IZLOŽBA

Exhibition

Festival Pula

Autorice: Gordana Milaković i Lana Skuljan Bilić

Izložba *Festival Pula* organizirana je u suradnji Javne ustanove Pula Film Festival, Povijesnoga i pomorskog muzeja Istre – Museo storico e navale dell'Istria i Hrvatskog državnog arhiva. Cilj je tog zajedničkog projekta obilježavanje 60. obljetnice održavanja prve Revije domaćeg filma (1954) u Areni. Riječ je o godišnjoj filmskoj manifestaciji čiju povijest određuju dvije neizostavne komponente – nacionalni karakter festivala i Arena, kao filmsko gledalište na otvorenome.

Tijekom šest desetljeća održavanja Filmskog festivala u Puli, kroz ukupno 443 filmske noći održano je 1513 projekcija domaćih i 249 inozemnih filmova.

Bez obzira na sve promjene koje je proživio i nadživio Festival igranog filma u Puli, njegova je publika najveća konstanta. Pulska je publika tradicionalno odana svom Festivalu, koji je postao dio gradskog tkiva.

Izložbom *Festival Pula* željeli smo prikazati crteze iz povijesti najstarijega i najposjećenijeg hrvatskog festivala, njegov utjecaj na život u Puli i njezine građane, značaj Festivala igranog filma za Pulu i Istru te ulogu koju on ima u domaćoj filmskoj proizvodnji na nacionalnoj, ali i europskoj razini. Također nam je bio cilj ukazati na važnost, bogatstvo i izuzetnu vrijednost cjelokupne sačuvane građe o povijesti Festivala igranog filma u Puli, koja je do danas ostala sačuvana u različitim institucijama i privatnim zbirkama.

Gordana Milaković i Lana Skuljan Bilić

Festival Pula

Curators: Gordana Milaković i Lana Skuljan Bilić

The exhibition *Festival Pula* is organized in cooperation between Pula Film Festival Public Institution, the Historical and Maritime Museum of Istria - Museo storico e navale dell'Istria, and the Croatian State Archives. The aim of this joint project is to mark the 60th anniversary of the first National Film Revue (1954) held in the Arena. We are talking about an annual film event, the history of which is determined by two key components – the national character of the festival and the Arena, as an open-air auditorium.

In the course of the six decades of the Pula Film Festival, encompassing a total of 443 film nights, 1513 national and 249 foreign films have been screened.

Regardless of all the transitions that the Pula Film Festival has experienced and outlived, the biggest constant is its audience, traditionally loyal to the Festival, which has become part of the city fabric.

The aim of the exhibition *Festival Pula* is to show some sketches from the history of the longest-lived and most visited Croatian festival, its impact on the life of Pula and its citizens, the importance of the Pula Film Festival for Pula and Istria, and its role in the domestic film production, both on national as well as European levels. Furthermore, our goal was to stress the importance, richness and extreme value of the preserved materials on the history of the Pula Film Festival, kept in different institutions and private collections to this date.

Gordana Milaković and Lana Skuljan Bilić



Festivalna blagajna, 1954, Zbirka Rotar (lijevo) /
Festival's Box Office, 1954, Rotar Collection (left)

Ulaznica za 10. FJIF, 1963, Hrvatski državni arhiv (gore) /
A ticket for the 10th Festival, 1963, Croatian State Archive (above)

IZLOŽBA

Exhibition

Hrvatski filmski plakat

Muzej suvremene umjetnosti Istre / Museo d'arte contemporanea dell'Istria

Sv. Ivana 1, Pula

22. srpnja – 1. rujna 2013.

Izložba *Hrvatski filmski plakat*, u produkciji Muzeja suvremene umjetnosti Istre / Museo d'arte contemporanea dell'Istria, zamišljena je kao prateći događaj 60. Festivala igranog filma u Puli, a nastavak je kontinuirane suradnje u kojoj Muzej svoje programe tematski veže uz Festival igranog filma, kao što je prošle godine predstavio recentne radove likovne umjetnice i glumice Jagode Kaloper, a godinu dana ranije fotografije snimatelja Stanka Hercega.

Izložba *Hrvatski filmski plakat* prikladno je smišljena uz festivalsku obljetnicu, a pokušava predstaviti razvoj i presjek tog značajnog segmenta grafičkog oblikovanja, jer filmski plakati što su ih dizajnirali naši umjetnici nisu samo dragocjeno svjedočanstvo o hrvatskoj filmskoj produkciji nego se iz njih mogu prepoznati likovni standardi prošlih i sadašnjih vremena. Izložba je zamišljena kao svojevrsna antologija jer obuhvaća cijelokupno stoljetno razdoblje od prvih plakata nastalih u dvadesetim godinama prošlog stoljeća do danas. Osim uvodnog povjesnog segmenta, svi su ostali plakati na izložbi oni koji su u proteklih šezdeset godina festivalske dane promicali ulicama i trgovima Pule.



Croatian Film Poster

Muzej suvremene umjetnosti Istre / Museo d'arte contemporanea dell'Istria

Sv. Ivana 1, Pula

July 22 – September 1, 2013.

The exhibition *Croatian Film Poster*, produced by the Istrian Museum of Contemporary Art / Museo d'arte contemporanea dell'Istria, is envisaged as an accompanying event of the 60th Pula Film Festival. Establishing continuous cooperation, the Museum is thematically linking its programmes to the film festival. Last year it presented the recent works by visual artist and actress Jagoda Kaloper and the year before photographs by cinematographer Stanko Herceg.

Appropriately, the exhibition *Croatian Film Poster* is taking place in the year of festival's anniversary. It is trying to demonstrate the development and give an overview of this important segment of graphic design because film posters designed by Croatian artists not only provide valuable information about Croatian film production, but also about visual arts standards of past and present times. The exhibition is an anthology of sorts because it encompasses a period of one hundred years, from the first posters designed in the 1920s to this date. Except for the introductory historical segment, all the exhibited posters have promoted the Festival on Pula's streets and squares in the last sixty years.



IZLOŽBA

Exhibition

Oskarovac, kroničar pulskog filmskog festivala

Dušan Vukotić VUD, izložba karikatura

Kino Valli, 13. srpnja – 4. rujna 2013.

Organizatori: Udruga „Dušan Vukotić“ i Pula Film Festival

Kustos: Veljko Krulčić

„Ono što meni ostaje uvijek dragocjeno, to je prije svega Arena i njena publika, spontana i iskrena, premda ponekad i nepravedna, ali koja je u svakom slučaju duboko privržena domaćem filmu...“

Pula, srpanj 1977.

U svega nekoliko srpskih dana te davne 1956. godine zbivanja vezana za prvi crtani film nove producentske kuće „Zagreb film“ odvijala su se filmskom brzinom: najprije je isti dobio zeleno svjetlo za prikazivanje, koji dan kasnije prikazan je u glavnom programu pulskog festivala (u kratkometražnoj selekciji), a naposljetku je službeni žiri njegova autora ovjekovječio i nagradom. Film kojem su posvećene ove riječi je *Nestašni robot* autora Dušana Vukotića, najnagradijanijeg sineasta 20. stoljeća s ovih prostora u svijetu. Može se slobodno reći da su upravo Pula i Arena na jedan simboličan način nagovijestili, odnosno anticipirali s jedne strane umjetnikovu tematsku preokupaciju – znanstvenu fantastiku, s druge bravuroznu i nagrađivanu karijeru. Neovisno od 150-ak nagrada koje će osvojiti na najprestižnijim festivalskim adresama (uključujući, naravno, i Oscara), Vukotić će u narednih četvrt stoljeća biti suputnik, suvremenik i sudionik pulskog festivala. Na njemu se predstavljao autorskim crticima, igranim ostvarenjima (*Sedmi kontinent*, *Akcija stadion*, *Gosti iz galaksije*), bio je član pulskog žirija, autor jedne od festivalskih špica... Kao i brojne kolege, Vud će u Puli dobivati nagrade (uključujući i nagradu publike), ali će se vraćati kući i razočaran, s gorčinom u ustima.

Dušan Vukotić (1927-1998) nije samo genijalni sineast. Vud je i svestrani umjetnik jedinstvenog opusa i visokih stvaralačkih dometa. U svemu čime se bavio težio je savršenstvu.

Jedna od Vukovićevih preokupacija bilo je i bavljenje karikaturom – u razdoblju od 1957. do 1989. godine na predzadnjoj je stranici časopisa *Filmska kultura* imao stalnu kolumnu (karikaturu) u kojoj se na svoj karakterističan, likovno dojmljiv, izražajno ekspresivan i dramaturški ingeniozan, pa i ciničan način bavio filmom i kinematografijom u cijelini.

Živjeti za film i kinematografiju u socijalističkoj Jugoslaviji značilo je biti involuiran i u pulski festival: filmove, žirije, produkcije, pozadinske igre, producentske probleme...

Zarazno duhovite, crtački jasne i prepoznatljive karikature Dušana Vukotića na temu pulskog festivala – koje su, nažalost, u međuvremenu pale u zaborav – tema su ove izložbe...

Uostalom, na svijetu nema nacionalnog filmskog festivala koji se može *pohvaliti* da mu je jedan od vlasnika statue Oscar bio kroničar, makar u formi karikature...



Academy Award Winner, Pula Film Festival Chronicler

Dušan Vukotić VUD, caricature exhibition

The Valli Cinema, July 13 – September 4, 2013

Organizers: Dušan Vukotić Association and the Pula Film Festival

Curated by: Veljko Krulčić

“What I always find valuable is, before all other things, the Arena and its audience, spontaneous and honest, although unfair at times, but in any case deeply devoted to national film...”

Pula, July, 1977

In only a couple of July days far back in 1956, events related to the first animated film by the new production house Zagreb film appeared all too suddenly: first the film got the green light to be presented, a few days later it was showcased as part of the main programme of the Pula festival (short-length selection), and finally, the official jury awarded its author. These lines refer to the film *Playful Robot* by Dušan Vukotić, the world's most award-winning filmmaker of the 20th century coming from this region. We can state without a doubt that Pula and the Arena heralded or anticipated the artist's main theme – science fiction, on the one hand, and his stunning, award-winning career on the other. Irrespective of some 150 awards he will win at the most prestigious festivals (including, of course, an Academy Award), in the following quarter of a century, Vukotić will

be the co-traveller, the contemporary and the participant of the Pula festival. He presented himself with his animated and feature films (*The Seventh Continent*, *Operation Stadium*, *Visitors from the Arkana Galaxy*), he was a member of the jury, author of one of the festival's videos, etc. Just like a number of his colleagues, Vud will win awards in Pula (including the audience award), but he will also return home with disappointment and bitterness.

Dušan Vukotić (1927-1998) is not only a genius filmmaker. Vud is a versatile and highly creative artist with a unique opus. He strived for perfection in everything he did.

One of Vukotić's preoccupations was the caricature – in the period between 1957 and 1989 he wrote a column (caricature) on the penultimate page of the Film Culture magazine, in which he dealt with film and film industry in general in his characteristic, visually impressive, powerfully expressive, dramaturgically ingenious, and somewhat cynical manner.

To live for the film and cinema in the socialist Yugoslavia meant to be involved in the Pula festival: films, juries, productions, background plays, production problems, etc.

Dušan Vukotić's contagiously witty, clear and recognizable caricatures tackling the Pula festival – unfortunately, forgotten in the meanwhile – are the topic of the exhibition.

After all, no national festival in the world can take pride in the fact that it was chronicled, even if in the form of caricature, by an Academy Award winner...



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NACIONALNI PROGRAM - GLAVNA SEKCIJA NATIONAL PROGRAMME - MAIN SECTION



Majstori
Handyman
Svećenikova djeca
The Priest's Children



Zagonetni dječak
The Mysterious Boy
Simon Čudotvorac



Simon Magus
Obrana i zaštita
A Stranger
Nije sve u lovi



Vis-a-Vis
One Shot
Kauprojekti
Cowboys
Šuti
Hush...



Visoka modna napetost
The Bug
Oproštaj
The Farewell
Projekcije
Projections
Kratki spojevi
Short Circuits



NACIONALNI PROGRAM – GLAVNA SEKCIJA
redatelj i scenarist / directed & written by **Dalibor Matanić**
produkcijska kuća / production company **Hrvatska radiotelevizija**
producenti / producers **Goran Radman, Mario Orešković**
direktor fotografije / director of photography **Vanja Černjul**
montažer / editor **Tomislav Pavlić**
scenograf / art director **Bojan Drezgic**
kostimografkinja / costume designer **Morana Cerovec**
skladatelji / composers **Jura Ferina, Pavao Miholjević**
ton / sound **Mladen Šiklić**
maska / make-up **Irena Hadrović**
specijalni efekti / special effects **Branko Repalust**

uloge / cast

Areta Čurković – Keka
Nikša Butijer – Baja
Goran Bogdan – Ilija
Bojan Navojec – Lujo
Mate Gulin – gazda
Krešimir Mikić – biznismen

Majstori (Handymen)

komedija / Comedy
Hrvatska Croatia, 2013, 75 min

Za Keku je zainteresiran serviser Ilij, što izazove ljubomoru njezina muža Baje. Keka zato pobegne na more, gdje upozna galeba Luju...

SADRŽAJ: Keka je virtuznica domaćica koja pati zbog letargije u koju je zapao njezin brak sa željezničarom Bajom. Istovremeno joj se mahnito udvara Ilij, nespretni majstor za popravke. Kad Baja napokon shvati Ilijine namjere, nakon što joj demoliraju cijelu kuću svojim nespretnim obračunima, Keka odlučuje napustiti obojicu muškaraca te odlazi u malo primorsko mjesto gdje su ona i Baja bili na bračnom putovanju. Stvari se dodatno komplikiraju jer Keka zapne za oko Luj, atipičnom usamljenom ribaru-galebu. Baja i Ilij istovremeno odlučuju krenuti na put ne bi li dokazali svoju ljubav prema Keki...

REDATELJSKA IZJAVA: Kao i u dosadašnjim filmovima, nastavljam sa tezom da i tzv. mali ljudi zaslužuju svoj film, no ovaj put riječ je o vjerojatno najizazovnijem filmskom žanru – komediji. *Majstori* su oda nes(p)retnim ljudima koji moraju krenuti u pustolovinu svojih života ne bi li ostvarili sreću. Mislim da se svaki autor mora osjećati privilegiranim kad dobije priliku napraviti film i zato s velikim veseljem moram reći da se, kad u 2013. radite nešto što podsjeća na *slapstick* komediju, osjećate vrlo privilegiranim čovjekom. I neozbiljnim, naravno...

O REDATELUJU: Dalibor Matanić (Zagreb, 1975) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Član je Europske filmske akademije. Kao redatelj dugometražnihigranih filmova debitira 2001. filmom *Blagajnica hoćeći na more* (Breza za najboljeg debitanta u Puli). S drugim filmom, *Fine mrtve djevojke* (2002) osvaja Veliku zlatnu Arenu i nagradu publike *Zlatna vrata Pule*. Slijede *Sto minuta Slave* (2004), *Volim te* (2005), *Kino Lika* (2009), *Majka asfalta* (2010) i *Čača* (2011, Zlatna Arena za režiju). Filmovi su mu prikazivani na mnoštvu festivala diljem svijeta i osvajali su brojne nagrade.



Handyman Ilij is interested in Keka, which makes her husband jealous. Keka runs away to the seaside, where she meets Lujo, a compulsive flirter...

SUMMARY: Keka is a supreme housewife who suffers because of the lethargy of her marriage with Baja, a railway worker. To make things even worse, Keka is being seriously courted by Ilij, a clumsy handyman. After Baja finally becomes aware of Ilij's intentions, and after the two of them demolish Keka's home as a result of their clumsy showdowns, Keka decides to leave both of them and go to a small coastal village where she and Baja spent their honeymoon... However, things start to complicate because Keka falls under the scrutiny of Lujo, an atypical lonely fisherman-flirter. Baja and Ilij decide to go on a trip and to prove their love to Keka...

DIRECTOR'S STATEMENT: As in my previous films, I am pursuing the view that the so-called small people also deserve a film of their own, but this time it's in the form of probably the most challenging of film genres - comedy. *Handymen* are an ode to clumsy and unhappy people whose search for happiness takes them on an adventure of their lives. I think every author should feel privileged when he gets a chance to make a film, and I am therefore very happy to say that when you are filming something resembling a *slapstick* comedy in 2013, you feel very privileged indeed. And frivolous, of course...

DIRECTOR: Dalibor Matanić (Zagreb, 1975) holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. He is a member of the European Film Academy. He made his full-length directorial debut in 2001 with *Cashier Wants to Go to the Seaside* 2001 (Breza Award for Best Debut at Pula). His second film, *Fine Dead Girls* (2002), made a triumph at Pula by winning the Grand Golden Arena and the Golden Gate of Pula Audience Award. This was followed by *100 Minutes of Glory* (2004), *I Love You* (2005), *Kino Lika* (2009), *Mother of Asphalt* (2010) and *Daddy* (2011, Golden Arena for Best Director). His films screened and won a number of awards at a number of festivals around the world.



redatelj / director **Vinko Brešan**
scenarist / written by **Mate Matišić**
produkcijska kuća / production company **Interfilm**
koprodukcijska kuća / co.production house **Zillion film** (Srbija)
produtent / producer **Ivan Maloča**
direktor fotografije / director of photography **Mirko Pivčević**
montažerka / editor **Sandra Botica Brešan**
scenograf / art director **Damir Gabelica**
kostimografskinja / costume designer **Željka Franulović**
skladatelj / composer **Mate Matišić**
ton / sound **Frano Homen**
maska / make-up **Slavica Šnur**

uloge / cast
Krešimir Mikić – don Fabijan
Filip Križan – don Šimun
Zdenko Botić – don Jakov
Nikša Butijer – Petar
Dražen Kuhn – Marin
Marija Škaričić – Marta
Marinko Prga – učitelj Vinko
Tihana Lazović – trubačica
Goran Bogdan – Jure
Petar Atanasoski – mali od Pave
Mladen Vulić – poštar
Stjepan Perić – policajac Vlado
Ljubo Zečević – policajac Vice
Ksenija Prohaska – udovica
Senka Bulić – Perka
Filip Detelić – pirotehničar Stjepan

Svećenikova djeca

(The Priest's Children)

komedija / Comedy

Hrvatska, Srbija /

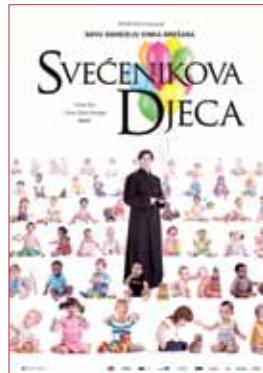
Croatia, Serbia, 2013, 96 min

Kako bi povećao natalitet na otoku, lokalni župnik don Fabijan počne bušiti zapakirane kondome koje prodaje trafilant Petar...

SADRŽAJ: Kako bi don Fabijan, mladi svećenik na dalmatinskom otoku, povećao natalitet u mjestu, počinje bušiti zapakirane kondome. Zbog toga se udružuje s prostodušnim trafilantom i pomahnitlom apotekarom te oni zajedno, potajno, ukidaju svu kontracepciju na otoku. Nakon početnih uspjeha, mnogih poroda i vjenčanja, stvari se počinju komplikirati. Naposljetu, na otok dolazi biskup i sve postane potpuno ludo.

REDATELJSKA IZJAVA: Ne bih volio da sudionici Festivala igranog filma u Puli bušenje kondoma shvate predoslovno.

O REDATELU: Vinko Brešan (Zagreb, 1964) studirao je komparativnu književnost i filozofiju na Filozofskom fakultetu i Filmsku i TV režiju na Akademiji dramskih umjetnosti u Zagrebu. Njegov studentski kratki film *Naša burza* (1987) osvojio je nagradu za najbolji debutantski film u Oberhausenu. Njegov debitantski niskobudžetni igrani film *Kako je počeo rat na mom otoku* je, iza *Titanika*, najgledaniji igrani film u hrvatskim kinodvoranama 1990. Filmovi *Maršal* (1999) i *Svjedoci* (2003) nagrađivani su na festivalima u Berlinu i Karlovym Varyma. *Nije kraj* (2008) osvojio je nagradu FIPRESCI-ja u Karlovym Varyma.



In order to help increase birth rate on the island, young priest Don Fabijan starts to pierce condoms, sold by Petar, a newsstand owner...

SUMMARY: In order to help increase birth rate in a small town on a Dalmatian island, young priest Don Fabijan starts to pierce packaged condoms. He teams up with a simple-minded newsstand owner and a mad pharmacist and the three of them secretly abolish contraception on the island. After the initial success, many births and marriages, things start to complicate. Finally, the bishop comes to the island and the situation goes out of control.

DIRECTOR'S STATEMENT: I wouldn't want the participants of the Pula Film Festival to take piercing of condoms too literally.

DIRECTOR: Vinko Brešan (Zagreb, 1964) studied Comparative Literature and Philosophy at the Faculty of Philosophy and Film and Television Directing at the Zagreb Academy of Dramatic Art. His short student film *Our Stock Exchange* (1987) won the best debutant award at Oberhausen. His low-budget feature-length debut *How the War Started On My Island* became, after *Titanic*, the biggest box-office success in Croatia in 1990. His films *Marshal Tito's Spirit* (1999) and *Witnesses* (2003) were awarded at Berlinale and Karlovy Vary. *Will Not Stop Here* (2008) received the FIPRESCI prize at Karlovy Vary.



redatelj / director **Nevio Marasović**

scenaristi / written by **Nevio Marasović, Rakan Rushaidat,**

Janko Popović Volarić

produkcijske kuće / production companies **Antitalent Producija**
i Copycat produkcija

producenti / producers **Nevio Marasović, Danijel Pek**

direktor fotografije / director of photography **Damir Kudin**

montažer / editor **Nevio Marasović**

skladatelj / composer **Andrew Bird**

ton / sound **Gordan Antić, Damir Rončević**

uloge / cast

Rakan Rushaidat – redatelj

Janko Popović Volarić – glumac

Krešo Mikić – najbolji glumac

Daria Lorenci – producentica

Vis-a-Vis

(Vis-a-Vis)

Tijekom rada na novom filmu redatelj i glumac u zimskoj izolaciji na otoku Visu suočavaju se s vlastitim demonima...

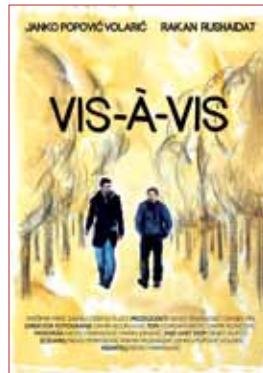
SADRŽAJ: Redatelj priprema novi film. Poznati glumac kojeg želi za ulogu Oca kritizira kvalitetu scenarija i izbor glumca za ulogu sina. Redatelj zove glumca Sina na otok Vis kako bi radili na scenariju i njegovoj ulozi te kako bi se tako uvjerio da je donio ispravnu odluku oko njegova glumačkog odabira. Zbog izolacije s kojom su na otoku suočeni tijekom zimskog perioda, njih dvojica su neočekivano osuđeni uhvatiti se ukošćat s vlastitim frustracijama koje se pritom na čudan način stalno isprepliću s radnjom filma.

REDATELJSKA IZJAVA: Film je nastao kao plod moje intenzivne, hektične i impulzivne suradnje s glumcima Jankom Popovićem Volarićem i Rakanom Rushaidatom. Finalni proizvod mješavina je stvarnih događaja, fikcije, improvizacija, pisanog scenarija, svada, ljubavi, intuicije te dubokih analiza likova i njihovih motivacija u samom procesu snimanja. Iskreno, nemam pojma kako će ljudi reagirati na film. Radili smo ga kao fikcijsko-faktični, glumačko-redateljski eksperiment koji je u funkciji psihoterapijskog sredstva. Kao takav, već je ispunio svoju svrhu jer smo nas trojica njime zadovoljni.

O REDATELUJU: Nevio Marasović (Zagreb, 1983) hrvatski je filmski redatelj i scenarist. Sa šesnaest godina snima prvi dugometražniigrani film *Popravak kompjutora*. Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Za diplomski film *The Show Must Go On* (2010) u Puli je nagrađen *Zlatnom Arenom* za scenarij i nagradom *Breza* za najboljeg debitanta, a film je osvojio i nagradu kritičara *Oktavijan*. Iste godine snima i režира humorističnu seriju *Instruktor* čiji je autor i scenarist zajedno s glumcem Stjepanom Perićem. Osim snimanjem filmova, profesionalno se bavi i snimanjem reklamnih spotova.

drama / drama

Hrvatska / Croatia, 2013, 80 min



Working on a new film, a director and an actor are faced with their demons on the island of Vis during the winter season...

SUMMARY: A director is working on a new film. A famous actor who he wants for the role of the Father is criticizing the quality of the script and the casting choice for the character of his son. The Director invites the "Son" to the island of Vis so they can work on the script and the character he is supposed to play, in order to reinforce his choice. Due to the isolation they face on the island during the winter season, the two of them are unexpectedly faced with their own frustrations, which are constantly intertwined with the film's plot in an unusual way.

DIRECTOR'S STATEMENT: The film is the fruit of my intensive, hectic and impulsive cooperation with actors Janko Popović Volarić and Rakan Rushaidat. The final product is a mixture of true events, fiction, improvisation, screenplay, arguments, love, intuition, and deep analysis of characters and their motivations during the shooting process. Honestly, I have no idea how people will react to film. We made it as a fictional and factual actor/director experiment functioning as a psychotherapy treatment. As such, it has fulfilled its purpose because the three of us are satisfied with it.



DIRECTOR: Nevio Marasović (Zagreb, 1983) is a Croatian film director and screenwriter. At the age of 16 he made his first feature-length film *Computer Repair*. He holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. His thesis film *The Show Must Go On* (2010) won a Golden Arena for Best Screenplay and the Breza Award for Best Debutant, as well as the Oktavijan Critics' Choice Award. The same year he made the TV comedy series *Instructor*, co-written and co-authored with actor Stjepan Perić. Apart from making films, he is professionally engaged in shooting promotional videos as well.



redatelj / director **Dražen Žarković**
 scenaristica / written by **Hana Jušić**
 producijske kuće / production companies **Kinorama i HRT**
 producentica / producer **Ankica Jurić Tilić**
 direktor fotografije / director of photography **Mario Sablić**
 montažer / editor **Slaven Zečević**
 scenograf / art director **Ivan Veljača**
 kostimografkinja / costume designer **Emina Kušan**
 skladatelj / composer **Dinko Appelt**
 ton / sound **Dubravka Premar**
 maska / make-up **Mojca Gorogranc Petrushevská**
 specijalni efekti / special effects **Branko Repalust, Kristijan Repalust**

uloge / cast
Antonio Parač – Koko
Karlo Maloča – Tomo
Vanja Markovinović – Marijana
Toma Budanko – Mirko Koman
Filip Ružić – Marko Lukarić
Kristian Bonačić – Zlatko
Nina Mileta – Marica
Ozren Grabarić – Kokov otac
Dijana Vidušin – Kokova mama
Alen Liverić – profesor Mlinarić
Dražen Kühn – profesor Menzura
Milan Pleština – portir u domu
Marina Redžepović – mama Branjč
Krunoslav Šarić – profesor Gavrić
Rakan Rushaidat – inspektor Krivić
Lana Barić – profesorica likovnog
Goran Malus – policajac
Dado Čosić – Suhonjavi
Igor Hamer – kradljivac bicikla

Zagonetni dječak

(The Mysterious Boy)

detektivski film za djecu /
detective film for children,
Hrvatska / Croatia, 2013, 88 min

Četrnaestogodišnji Koko i njegovi prijatelji iz razreda Tomo i Marijana razotkrivaju dobro skrivanu tajnu novog učenika...

SADRŽAJ: Domišljati i spretni četrnaestogodišnjak Koko uz pomoć prijatelja rješava novi misterij. Kokov prijatelj Tomo nedavno se doselio u grad i čezne za pustolovinama. Njihovu pažnju privuče novi učenik koji se neobično ponaša. zajedno s Marijanom, prijateljicom iz razreda, korak po korak razotkriće njegovu dobro čuvanu tajnu. Jesu li Koko i prijatelji dorasli tom zadatku? Hoće li mijesanje u tuđe tajne ugroziti njihovo prijateljstvo? Je li rješenje strašnije no što su mogli pretpostaviti?

REDATELJSKA IZJAVA: Režija nastavka dječjeg literarnog i kino hita *Koko i duhovi* od samog početka bila je mač s dvije oštice. Prvi film na čvrste je temelje postavio svijet dječaka Koka i njegovih prijatelja te mi je u tom pogledu bilo lakše, međutim zahvaljujući spomenutom uspjehu, očekivanja od *Zagonetnog dječaka* od samog su početka bila iznimno visoka. Na temeljnoj razini ovaj film je, baš poput prvog, detektivska priča koju smo za razliku od *Koko i duhova* nastojali učiniti dramatičnijom i zrelijom, začiniti s nešto više akcije, nešto manje odraslih likova, natruhama ljubavne drame i na kraju ponovo velikim otkrićem.

O REDATELJU: Dražen Žarković diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Kao scenarist i redatelj realizirao je niz igralih i dokumentarnih projekata. Režirao je dva dugometražna igrana filma *Ajmo žuti* (2001) i *Trešeta* (2006), televizijski film *Novogodišnja pljačka* (1997) i brojne dokumentarne filmove. Jedan je od redatelja humorističnih serijala *Bitange i princeze*, *Odmori se, zasluzio si* i *Stipe u gostima*. Za svoj je filmski i televizijski rad nagrađen nizom nagrada.



14-year-old Koko and his classroom friends Tomo and Marijana reveal a well-kept mystery of a new student...

SUMMARY: With some help from his friends, a resourceful and capable fourteen-year-old Koko, solves a new mystery case. Koko's friend Tomo has just moved to town and he is eager for adventures. A new pupil with unusual behaviour draws their attention. Together with Marijana, a classroom friend, step by step, they reveal his well-kept mystery. Are Koko and his friends up to the task? Will interfering with other people's secrets jeopardize their friendship? Is the solution far more horrible than they could have assumed?

DIRECTOR'S STATEMENT: To direct the sequel of the literary and film blockbuster *Koko and the Ghosts* was a double-edged sword from the very beginning. The first film of the Koko series has laid the firm foundations of the world of our little hero and his friends, and in that sense my job was easier because I didn't have to start from scratch. However, because of the success of the above mentioned film, the expectations from *The Mysterious Boy* were extremely high from the very beginning. On the basic level, this film is a detective story just like the first one, but unlike *Koko and the Ghosts*, in this film we have tried to make that story more dramatic and mature, spice it with more action and less adult characters, introduce some hints of a love drama and end it once again with a big discovery.



DIRECTOR: Dražen Žarković holds a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb. He has worked as screenwriter and director on a number of fiction-film and documentary projects. He directed two feature-length films - *Go, Yellow* (2001) and *Tressette: A Story of an Island* (2006), the TV film *The New Year's Robbery* (1997), and a number of documentaries. He is one of the directors of the comedy series *Bumps and Princesses*, *Get Some Rest, You Deserve It* and *Stipe Paying a Visit*. He has won many awards for his work on film and television.



redatelj / director **Petar Orešković**
scenarist / written by **Ivan Vidak**
produkcijska kuća / production company **Alka Film**
produtcent / producer **Jozo Patljak**
direktor fotografije / director of photography **Darko Drinovac**
montažer / editor **Dubravko Slunjski**
scenograf / art director **Velimir Domitrović**
kostimografkinja / costume designer **Branka Tkalčec**
skladatelj / composer **Dubravko Robić**
ton / sound **Blaž Andračić**
maska / make-up **Tina Jesenković**
specijalni efekti / special effects **Antonio Patljak (3D)**

uloge / cast
Sven Jakir – Simon
Dean Krivačić – Jura
Jadranka Đokić – Mina
Elizabeta Kukić – Zrinka Brnardić
Mia Anočić – Vinka Brnardić
Krešimir Mišak – Krešimir Mišak
Goran Grgić – Vedran
Jadranka Matković – Vanda
Džimi Jurčec – čudnovati starac
Žarko Potočnjak – Veljko
Mia Biondić – Sandra
Hrvojka Begović – Katarina
Dražen Šivak – Glava
Damir Klemenić – Vegani: Marko
Luka Petrušić – Vegani: Darko
Jerko Marčić – Vegani: Zoran

Simon Čudotvorac

(Simon Magus)

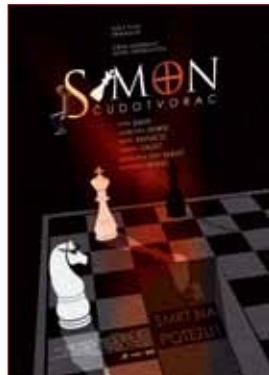
crna komedija / black comedy

Hrvatska / Croatia, 2013, 90'

*Simon traga za ukradenim tijelom majke svoje bivše ljubavi
Mine kako bi je oživio, a Mina se suočava s mračnom
obiteljskom tajnom...*

SADRŽAJ: Nakon slučajnog saznanja o smrti majke svoje bivše ljubavi Mine, Simon odluči ukrasti njezino tijelo kako bi u Mini izazvao katarzične procese i učinio nešto za nju. Mina godinama nije bila u kontaktu s majkom zbog mračnih obiteljskih tajni. Simon planira nekoliko dana skrivati tijelo, a onda oživjeti pokojnicu. On posjeduje takvu moć. Međutim, Simonu ukradu tijelo i on ga pokušava vratiti upadajući tijekom potrage u razne nevolje. Istovremeno, ne znajući ništa o Simonovim nevoljama, Mina doživljava suočavanje sa svojom prošlošću i emocionalnom prtljagom koju godinama nosi.

O REDATELJU: Petar Orešković (Zagreb, 1980) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Tijekom školovanja pohađao je međunarodnu školu za razvijanje dokumentarnog filma Discovery Campus Masterschool na kojoj razvija i snima dugometražni dokumentarni film *Povratak mrtvog čovjeka*, prikazan na nekoliko svjetskih festivala od kojih je najznačajniji IDFA. Režirao je nagrađivane kratke igrane filmove *Kraj igre*, *Buket*, *Otpadnici i Ustaj*, *Miro*. Kao redatelj radio je na nekoliko igranih i dokumentarnih serija. *Simon Čudotvorac* prvi mu je dugometražni igrani film.



Simon searches for the stolen body of his ex-girlfriend Mina's mother and Mina is confronted with a dark family secret...

SUMMARY: After finding out by chance that his ex-girlfriend Mina's Mum died, Simon decides to steal her body in order to provoke cathartic processes in Mina and do something for her. Mina hadn't been in contact with her mother for years because of some dark family secrets. Simon plans to keep the body hidden for a few days and then to revive the diseased woman. He possesses such powers. However, the body is stolen from Simon and, as he is trying to get it back, he runs into troubles. At the same time, unaware of Simon's problems, Mina is confronting her past and emotional baggage she's been carrying for years.



DIRECTOR: Petar Orešković (Zagreb, 1980) holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. During his studies he attended the international documentary film school Discovery Campus Masterschool, where he made his full-length documentary *Dead Man Walking*, which was screened at a number of world festivals, the most important one being the International Documentary Film Festival Amsterdam (IDFA). He is the director of the award-winning short films *Endgame*, *Bouquet*, *Renegades*, and *Get a Move On*. He has worked on several fictional and documentary series as director. *Simon Magus* marks his full-length directorial debut.



redatelj i scenarist / director & written by **Bobo Jelčić**

produkcijska kuća / production company **Spiritus Movens Productions**

producentica / producer **Zdenka Gold**

koprodukcijske kuće / co-production companies **HRT** (Hrvatska / Croatia), **Produkcija Kadar** (Bosna i Hercegovina / Bosnia and Herzegovina)

koproducenti / co-producers **Josip Popovac, Tomislav Bubalo, Tomislav Topić**

direktor fotografije / director of photography **Erol Zupčević**

montažerka / editor **Ivana Fumić**

scenograf / art director **Mario Ivezic**

kostimografskinja / costume designer **Sanja Džeba**

ton / sound **Ranko Pauković**

maska / make-up **Ana Bulajić-Črček**

specijalni efekti / special effects **Salem Kapić-Kantardžić, Antonio Ilić**

uloge / cast

Bogdan Diklić – Slavko

Nada Đurevska – Milena

Ivana Roščić – Zehra

Izudin Bajrović – ujak

Vinko Kraljević – Milan

Rakan Rushaidat – Krešo

Nermin Tulić – Đulaga

Hadžija Hadžibajramović – Đulagina žena

Šerif Aljić – Đulagin brat

Nermin Karačić – hodža

Sadžida Šetić – susjeda

Ivo Krešić – Gago

Selma Alispahić – portirica

Slaven Knezović – šef

Velimir Njirić – Miralem

Robert Pehar – Tahir

Saša Oručević – Hasan

Obrana i zaštita

(A Stranger)

drama / drama

Hrvatska, Bosna i Hercegovina /
Croatia, Bosnia and Herzegovina,
2013, 87 min

U gradu podijeljenom na dvije strane nakon dvadeset godina mira neke granice teže je prijeći nego ikada prije...

SADRŽAJ: Kada mu umre stari prijatelj Đulaga, Slavko se osjeća dužnim otići na pogreb. No u njegovom rodnom gradu Mostaru ta jednostavna društvena obaveza može mu prouzročiti mnoge probleme, sa susjedima ili čak s mjesnim političkim moćnicima. Ne ode li, supruga će ga smatrati kukavicom, ozalošćena obitelj mu nikada neće oprostiti, a Slavko neće moći oprostiti sam sebi. Ovo je priča o svakodnevnom životu u podijeljenom društvu, svijet u kojem paranoja, komedija i drama koegzistiraju. Također, ovo je i psihološki portret čovjeka koji je prisiljen prijeći nevidljivu granicu koja razdvaja dvije zajednice u jednom gradu.

REDATELJSKA IZJAVA: *Raspetost nije loša riječ za početak.* I to raspetost između onoga što je bilo i onoga što je sad, između intime i politike, između dužnosti i osjećaja, između nacionalizma i prijateljstva, između lojalnosti ideologiji i vlastitim osjećajima. Obaveza glavnog junaka (Hrvat, katolik) da ode na pogreb prijatelju (Bošnjak, musliman) sve te dileme donosi na površinu. Te raspetosti stvaraju nemir i napetost te postaju toliko prisutna činjenica u stvarnom funkciranju grada (Mostar, Bosna i Hercegovina) da prizivaju što autentičnije tumačenje. I još samo podsjetnik: rat je tamo završio već odavno. Ovo je priča o miru.

O REDATELJU: Bobo Jelčić (Mostar, 1964) diplomirao je režiju na Akademiji dramskih umjetnosti u Zagrebu. Režirao je u svim većim kazalištima u Hrvatskoj, kao i u Njemačkoj, Švicarskoj i Austriji te u Hrvatskom narodnom kazalištu u Mostaru. Profesor je glume na Akademiji dramske umjetnosti u Zagrebu. Od 1995. godine surađuje s Natašom Rajković na njihovo novoj metodi rada s glumcima, koja pozicionira glumca u ulogu autora. Godine 2005. tandem Jelčić/Rajković snimio je eksperimentalni film *Ono sve što znaš o meni*. Debitantski dugometražni igrani film Bobe Jelčića *Obrana i zaštita* svjetsku je premjeru imao na festivalu u Berlinu.



After twenty years of peace, in a city divided into two communities, some borders are harder than ever to cross...

SUMMARY: When Slavko's old friend Đulaga dies, Slavko feels obliged to go to the funeral. But in his hometown of Mostar this simple social obligation has the potential to get him into all kinds of trouble: with his neighbours or even with local political bigwigs. Yet if he does not go, his wife will think he's a coward, the grieving family will never forgive him – and Slavko might have trouble forgiving himself. This is a compelling tale of everyday life in a fractured society, and a world where paranoia, comedy and drama co-exist. It is also an astute psychological portrayal of a man who is forced to cross the invisible line that divides two communities in a town.



DIRECTOR'S STATEMENT: This film started with the concept of being torn apart: not a bad concept to start with. Being torn apart between what was and what is, between intimacy and politics, between duty and emotions, between nationalism and friendship, between loyalty to ideology and loyalty to one's own feelings. The main character (Croatian, Catholic) has to go to a friend's funeral (Bosnian, Muslim) and this obligation brings all these aforementioned dilemmas to the fore. These dilemmas create restlessness and tension and affect the practical functioning of the city of Mostar, in Bosnia and Herzegovina, to such an extent that they call for as authentic interpretations as possible. A final reminder: the war in Mostar ended a long time ago. This is a story about peace.

DIRECTOR: Bobo Jelčić (Mostar, 1964) holds a degree in Directing from the Zagreb Academy of Dramatic Art. He worked as a director for all major theatres in Croatia, as well as with theatres in Germany, Switzerland and Austria, and the Croatian National Theatre in Mostar. He teaches Acting at the Academy in Zagreb. In 1995, he and his associate Nataša Rajković began working on a new method, positioning actors in the role of the author. In 2005, the two of them made the experimental film *All That You Know About Me*. Bobo Jelčić's full-length directorial debut *A Stranger* premiered at the Berlin Film Festival.



redatelj / director **Dario Pleić**

scenaristi / written by **Dario Pleić, Branko Ružić**

produkcijska kuća / production company **Interfilm**

producent / producer **Ivan Maloča**

direktor fotografije / director of photography **Mario Delić**

montažerka / editor **Antonia Mamić Vukičević**

scenograf / art director **Ivan Ivan**

kostimografkinja / costume designer **Alena Orović**

skladatelj / composer **Tomislav Babić**

ton / sound **Ivan Zelić**

maska / make-up **Silvija Bradica**

uloge / cast

Marko Cindrić – Robi

Sara Stanić – Ines

Nikša Butijer – Marko

Marica Vidušić – Arijana

Željko Vukmirica – kuhar

Živko Anočić – kamatar

Marko Hergesić – kamatarov pomoćnik

Zoja Kuterovac – Markova kćer

Csilla Barath Bastaić – tajnica Mirjana

Leona Paraminski – Dijana

Irena Teresa Prpić – Markova žena

Zvonimir Zoričić – klijent 1

Toni Gojanović – klijent 2

Trpimir Jurkić – direktor

Nije sve u lovi

(Not All About the Money)

triler / thriller

Hrvatska / Croatia, 2013, 87 min

U paklu dugova, koja je cijena ljubavi?

SADRŽAJ: Mladi par Robi i Ines ima rok od sedam dana da vrati kamataru puni iznos Robijeve duga, inače će ih oboje likvidirati. Kad upoznaju imućnog bankara Marka koji bi ih pozajmicom mogao spasiti, Ines i Marko se zbližavaju. U suluđo utrci s vremenom stvara se ljubavni trokut čudnih emocija, laži i strasti...

REDATELJSKA IZJAVA: Želio sam ispričati priču o tri ljudske sudbine.

O REDATELUJU: Dario Pleić diplomirao je kazališnu, filmsku i televizijsku režiju na ARTTS International u Velikoj Britaniji. Režirao je i producirao dokumentarnu seriju *History of Football – The Beautiful Game* za FremantleMedia UK. Jedan od redatelja u omnibusu *Zagrebačke priče* (segment *Game Over*) za Propeler film. Režirao deset epizoda druge sezone kriminalističke serije *Mamutica* (za režiju epizoda *Redar 1* i *2* nagrađen je *Nagradom hrvatskog glumišta 2011*) i osam epizoda dramske serije *Loza* za Drugi plan/HRT. Zajedno sa Nenadom Stipanićem dovršava filmski scenarij za cjelovečernjiigrani film *Rotor* (Cinelink Sarajevo Film Festival 2009).



When you are in debt, what is the price of love?

SUMMARY: Robi and Ines, a young couple, have seven days to clear Robi's debt to a loan shark, or they will both be killed. When they meet a well-off banker, Marko, who could save them by lending them some money, Ines and Marko become close. The mad race against time results in a romantic triangle of bizarre emotions, lies and passions...

DIRECTOR'S STATEMENT: I wanted to tell a story about three human destinies.



DIRECTOR: Dario Pleić holds a degree in Theatre, Film and Television Directing from the ARTTS International, UK. He directed and produced the documentary series *History of Football – The Beautiful Game* for FremantleMedia UK. He is one of the directors of the omnibus *Zagreb Stories* (segment *Game Over*) for Propeler film. He directed 10 episodes of the second season of the crime TV series *Mamutica* (in 2011 he received the Croatian Theatre Award for the episodes *Redar 1* and *2*) and 8 episodes of the drama TV series *Loza* for Drugi plan/HRT. He is currently developing a screenplay for the feature film *The Roundabout* (Cinelink Sarajevo Film Festival 2009) together with Nenad Stipanić.



redatelj i scenarist / director & written by **Robert Orhel**
produkcijske kuće / production companies **Kinorama, HRT**
producentica / producer **Ankica Jurić Tilić**
direktor fotografije / director of photography **Stanko Herceg**
montažerka / editor **Ivana Fumić**
scenograf / art director **Bojan Drezgic**
kostimografskinja / costume designer **Ivana Zozoli Vargović**
skladatelj / composer **Daniel Biffel**
ton / sound **Dubravka Premar**
maska / make-up **Julijana Vušković**
specijalni efekti / special effects **Branko Repalust**

uloge / cast

Ecija Ojdanić – Anita
Iva Babić – Petra
Milan Štrlijić – Anitin otac
Milan Pleština – Petrin otac
Barbara Nola – Petrina majka
Enes Vejzović – Ivan
Mia Biondić – Morana
Pjer Meničanin – Kebalo
Alen Liverić – Matija
Danko Ljüstina – Goran
Filip Nola – Damir
Tanja Tušek – Ines
Željka Udovičić – Daria
Lena Politeo – svjedokinja
Stefan Kapičić – Crni
Darko Ferenčak – policajac

Hitac (One Shot)

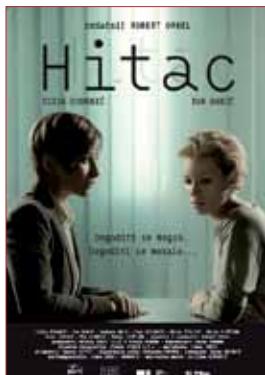
drama/ drama
Hrvatska / Croatia, 2013, 76 min

Istraga oko slučajnog hitca ispreplest će sudbine dviju žena, inspektorice Anite i mlade Petre, u trenutku kad doznaju da su trudne...

SADRŽAJ: Istraga oko slučajnog hitca ispreplest će sudbine dviju mlađih žena – Anite, inspektorice koja se sjajno snalazi u profesionalnom i sasvim dobro u privatnom životu i Petre, mlađe djevojke kojoj bi svakodnevica sigurno bila jednostavnija da ne mora skrbiti za majku alkoholičarku – u trenutku kada obje doznaju da su trudne. Na velikim prekretnicama, svaka u svome svijetu i jednakom prepuštene same sebi, te će dvije žene, korak po korak, tijekom istrage postati bliske. Nisu to planirale, nisu to ni htjele, dogodilo se slučajno. A ta će slučajnost promijeniti smjerove kojima su kanile krenuti...

REDATELJSKA IZJAVA: Izazov mi je bio raditi ženski film ali na muški način.

O REDATELJU: Robert Orhel (Virovitica, 1975) diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu. Redatelj je brojnih dokumentarnih filmova (Kinoamater, Direkt, 400 godina Klasične gimnazije...). Režirao je niz epizoda televizijskih serijala Mamutica, Dobre namjere, Najbolje godine, srednjemetražni televizijski film Leti, leti te višestruko nagrađivani film Sunčana strana subote. Snimao je reklamne i glazbene spotove. Za svoje je radeove triput nagrađen nagradom kritike Oktavijan. Predavač je na Odsjeku režije Akademije dramske umjetnosti u Zagrebu.



An investigation of an accidental shot intertwines the destinies of two young women – detective Anita and young Petra – in the moment when both of them realize they are pregnant...

SUMMARY: One accidental shot intertwines the destinies of two young women in the moment when both of them find out that they are pregnant – Anita, a detective who gets on amazingly in professional and quite well in her private life, and Petra, a young woman whose everyday life would surely be simpler if she did not have to take care of her alcoholic mother. At important turning points in their lives, each in her own world and equally left on their own, these two women, step by step, become close during the investigation. They neither planned nor wanted it. It happened by chance. And that accidental circumstance will change the courses they intended to take...

DIRECTOR'S STATEMENT: It was a challenge to make a woman's film in a man's way.



DIRECTOR: Robert Orhel (Virovitica, 1975) holds a degree in Film and Television Directing from the Zagreb Academy of Dramatic Art. He directed a number of documentary films (Amateur Film-maker, Direct, 400 years of the Classical Gymnasium, etc.). He directed a number of episodes of the TV series Mamutica, Good Intentions, The Best Years, the medium-length TV film Fly, Fly, the multiple award-winning film The Sunny Side of Saturday, as well as a number of commercials and music videos. He is the three-time winner of the Oktavijan Critics' Choice Award. He teaches Directing at the Academy of Dramatic Art in Zagreb.



NACIONALNI PROGRAM – GLAVNA SEKCIJA
redatelj i scenarist / directed & written by **Tomislav Mršić**
produkcijska kuća / production company **Kabinet**
producent / producer **Suzana Pandek**
koprodukcijska kuća / co-production company **HRT**
direktor fotografije / director of photography **Predrag Dubravčić**
montažer / editor **Hrvoje Mršić**
scenografkinje / art directors **Tanja Lacko, Jelena Đanko**
kostimografska / costume designer **Željka Franulović**
skladatelji / composers **Damir Martinović, Ivanka Mazurkijević**
ton / sound **Zvonimir Poljak**
maska / make-up **Tina Jesenković**
specijalni efekti / special effects **Studio Bold**

uloge / cast

Saša Anočić – Saša Anloković
Krunoslav Klabučar – Bruno Marić
Matija Antolić – Jura Krmpotić
Rakan Rushaidat – Miodrag P. Osmanović
Hrvoje Barišić – Javor Borovec
Živko Anočić – Domagoj Štrbac
Ivana Rushaidat – Marica Krmpotić
Radovan Ruždjak – Ivan Horvat
Nikša Butijer – načelnik
Miralem Zubčević – stari barmen
Nina Erak – Javorova mama
Ana Begić Tahiri – Sašina sestra
Hrvoje Kečkeš – Sašin šogor
Vilim Kalle – Sašin nećak
Lorena Perković – Sašina nećakinja
Željko Königsknecht – liječnik
Slavica Knežević Torjanac – medicinska sestra
Stjepko Galović Kandžija – Kandžija

Kauboji (Cowboys)

komedija / comedy
Hrvatska / Croatia, 2013, 90 min

Film Kaubozi adaptacija je kazališnog hita u kojem osam autsajdera pokušava napraviti kazališnu predstavu...

SADRŽAJ: Saša, relativno uspješan kazališni redatelj, vraća se u rodni gradić i useljava u tmurni lokalni hotel. Od posla ipak ne uspijeva pobjeći jer ga načelnik mjesto dočeka sa ponudom za postavljanje predstave u zamrlom lokalnom kazalištu. Na audiciju mu se prijavi svega pet kandidata i Saša nema izbora nego angažirati ih sve. Budući da novi kandidati nemaju preširoku kulturnu naobrazbu, a još manje afinitete, dolaze do jedine ishodišne točke zajedničke svim kandidatima – vesterna. Ni žanr, ni sva Sašina iskustva, ni njihova volja, ništa toj predstavi ne jamči uspjeh. Upravo suprotno.

REDATELJSKA IZJAVA: *Kauboji* su žanrovske pozicionirani između socijalne drame i komedije. Za mjesto radnje odabran je industrijski gradić, dovoljno malen i klaustrofobičan da život u njemu bude nemoguć, a dovoljno velik da bi postojanje likova koje opisujemo bilo moguće i uvjerljivo. Dramaturški, *Kauboji* dijele puno toga s britanskom socijalnom dramom (*Billy Elliot, Full Monty, Brassed Off...*). U tom žanru, ili podžanru – kako ga neki karakteriziraju – naglasak je uvijek na jasnim pričama, funkcionalno profiliranim likovima i suptilno ocrtanim socijalnim podtekstom radnje.

O REDATELJU: Tomislav Mršić (Zagreb, 1972) filmom se počinje baviti za vrijeme studija na Fakultetu političkih znanosti na kojem je diplomirao 1998. Redatelj je dokumentarnih filmova, prikazanih na svim važnijim festivalima u regiji. Dobitnik je više nagrada, među kojima su na D anima hrvatskog filma osvojena nagrada za najboljeg debitanta za film *Šala nije na liniji 310* (2001) i dvije nagrade kritike *Oktavijan* za filmove *Rio bravar* (2002) i *Slučajni sin* (2008). Režira i kratke igrane i namjenske filmove te filmsku emisiju *Posebni dodaci*. Jedan je od osnivača Udruge Muzeja umjetnosti filma.



The film Cowboys is an adaptation of a smash hit play in which eight outsiders are trying to mount a theatre production.

SUMMARY: Saša, a relatively successful stage director, returns to his hometown and moves into a seedy local hotel. However, he cannot escape from work because the head of the village comes to him with a proposal to mount a play in a neglected local theatre. Only five candidates show up for the audition and Saša is left with no choice – he has to engage all of them. Since his new candidates lack cultural education, and even more so affinity, they find common ground with – the Western genre. But neither genre, nor Saša's experience or their willingness, can guarantee the success of the play. On the contrary...

DIRECTOR'S STATEMENT: Genre-wise, the film is between social drama and comedy. The story is set in an industrial town, small and claustrophobic enough to make life in it impossible, and yet big enough to make the characters we describe convincing. In terms of dramaturgy, Cowboys share a lot with British social drama (*Billy Elliot, Full Monty, Brassed Off*, etc.). In this genre, or subgenre, as characterized by some, the stress is always on clear stories, functionally profiled characters and the subtly outlined social subtext.



DIRECTOR: Tomislav Mršić (Zagreb, 1972) got involved in film while studying at the Faculty of Political Science, from which he graduated in 1998. He is the author of numerous documentaries presented at all major festivals in the region. He is an award-winning author – Best Debutant Award at the Croatian Film Days for *Rio bravar* (2002) and *Accidental Son* (2008). He directs short films and promotional videos, as well as *Bonus Material*, a TV programme on film. He is one of the founders of the Film Museum Foundation.



redatelj i scenarist / directed & written by **Lukas Nola**
produkcijska kuća / production companies **Kinorama, HRT**
producenti / producers **Ankica Jurić Tilić, Hrvoje Pervan**
direktor fotografije / director of photography **Mirko Pivčević**
montažer / editor **Slaven Zečević**
scenograf / art director **Ivan Veljača**
kostimografinja / costume designer **Ana Savić Gecan**
skladatelji / composers **Jura Ferina, Pavao Miholjević**
ton / sound **Dubravka Premar**
maska / make-up **Julijana Vušković**
specijalni efekti / special effects **Branko Repalust**

uloge / cast

Tihana Lazović – Beba
Milan Pleština – tata
Lana Barić – mama
Živko Anočić – Mirko
Bernard Tomić – Braco
Ksenija Pajić – Jelena
Bojan Navojec – Šimić
Enes Vejzović – Paulić
Ivo Gregurević – Zenko
Nika Mišković – Ines
Filip Detelić – Damir
Marko Hergesić – Marjan
Mila Sopta – Laura
Andrea Rogan – Beba dijete
Karlo Maloča – Braco dijete

Šuti

(Hush...)

drama / drama

Hrvatska / Croatia, 2013, 86 min

Može li se prekinuti nit zle sreće, nasilja i patnje, duboko protkana kroz generacije jedne obitelji?

SADRŽAJ: Prema istinitom događaju. Može li se prekinuti nit zle sreće, nasilja i patnje, duboko protkana kroz generacije jedne obitelji? Bebina majka slaba je karaktera i slaba zdravlja. Bebin je otac mrk i nasilan. Bebin je brat posesivan i problematičan. Bebin je dečko iz popravnog doma. Ima li Bebina kćer šanse prekinuti ovaj turoban niz, ima li šanse postati voljenom, veselom osobom?



REDATELJSKA IZJAVA: Za film *Šuti* pripremao sam se nekoliko godina, istraživao i razmišljao je li uopće potrebno o ovako teškoj temi snimiti nešto. Da, potrebno je. Potrebno je zato što se obiteljsko nasilje, ili jednostavno – zlo, zbiva oko nas svakodnevno, možda čak iza susjednih vrata. Namjerno sam želio snimiti uznemirujući film, ali i film u kojem postoji ljubav. Danas kada se toliko iz raznih aspekata i polemički govoriti o obitelji, upravo se to zaboravlja. Ljubav.

O REDATELUJU: Lukas Nola (Zagreb, 1964) diplomirao je filmsku režiju na Akademiji dramske umjetnosti, gdje danas radi kao profesor na Studiju filmske i televizijske režije. Pisao je za kazalište i režirao kazališne predstave. Između cijelovečernjih filmova režirao je i nekoliko eksperimentalnih filmova. Filmove snima isključivo po vlastitim scenarijima. Filmografija (dugometražniigrani film): *Svaki put kad se rastajemo* (1995, Zlatna Arena za scenarij), *Rusko meso* (1998), *Nebo sateliti* (2000, Zlatna Arena za režiju), *Sami* (2001, Zlatna Arena za režiju), *Pravo čudo* (2007).



Can the thread of bad luck, violence and suffering interwoven into generations of one family be broken?

SUMMARY: Based on a true story. Can a thread of misfortune, violence and suffering interwoven into generations of a family be cut? Beba's mother is a woman of poor health and weak character. Beba's father is sullen and violent. Beba's brother is a possessive trouble maker. Beba's boyfriend is a boy from a correctional institution. Is there a chance for Beba's daughter to break this vicious circle? Is there a chance for her to become a loved, happy person?

DIRECTOR'S STATEMENT: I was preparing for this film for several years, researching and thinking about whether it is actually necessary to make a film about such a difficult topic. Yes, it is necessary. It is necessary because family violence, or simply – evil, happens around us every day, possibly at our next-door neighbour's place. I wanted to make a disturbing film, but also a film in which there is love. Today when family is hotly debated from various aspects, love is something that often gets forgotten.

DIRECTOR: Lukas Nola (Zagreb, 1964) holds a degree in Film Directing from the Academy of Dramatic Art, where he currently works as Professor at the Film and Television Directing Department. He wrote and directed in theatre as well. In between working on feature-length films, he directed several experimental films. He shoots films exclusively based on his own screenplays. Filmography (feature-length film): *Every Time We Say Goodbye* (1995, Golden Arena for Best Screenplay), *Russian Meat* (1998), *Celestial Body* (2000, Golden Arena for Best Director), *Alone* (2001, Golden Arena for Best Director), *True Miracle* (2007).



redatelj / director **Filip Šovagović**

scenaristi / written by **Ivica Đikić, Robert Perišić, Filip Šovagović**

produkcijska kuća / production company **Zona Sova**

producent / producer **Filip Šovagović**

direktor fotografije / director of photography **Mirko Pivčević**

montažerka / editor **Dafne Jemeršić**

scenografkinja / art director **Veronika Radman**

kostimografkinje / costume designers **Marita Čopo, Zorana Mejić**

skladatelj / composer **Filip Šovagović**

ton / sound **Damir Valinčić**

maska / make-up **Tina Jesenković**

uloge / cast

Goran Navojeć – Pero Lumbarda

Marija Škaričić – Marija Lumbarda

Mijo Jurišić – Bubi Lumbarda

Bojan Navojeć – Čobi Lumbarda

Bojana Petrović – tajnica Mejrema

Miran Kurspahić – Teo Andrea

Petar Mišo Mihočević – Pierangelli

Ingeborg Appelt – Tonka Lumbarda

Marijana Mikulić – Ina

Stjepan Mesić – Predsjednik

Mario Kovač – Elvis

Prosper Miličić – Mate Lumbarda

Visoka modna napetost

(The Bug)

art komedija / art comedy
Hrvatska / Croatia, 2013, 100 min

Tri brata, tri različita svemira, jedan kraj svijeta...

SADRŽAJ: Pero, načelnik mjestašca na zabačenom dalmatinskom otoku, odlučuje učiniti sve kako bi njegovo selo dobilo status grada. Mještani se teško prilagođavaju novonastaloj situaciji, no Pero je odlučan sprovesti svoju volju kao političar i kao glava obitelji. U klinču s problematičnom braćom, razapet između bolesne majke, ljubavnih jada i politike, Pero se sve teže nosi sa situacijom i gubi konce. Stvari se još više zakompliciraju kada u mjesto doplove slavni talijanski modni dizajner u pratnji svog najdražeg modela, a Perina namjera da taj posjet iskoristi za promociju mesta pretvara se u noćnu moru.

REDATELJSKA IZJAVA: Ovo je priča o tri brata, možda četiri, tri različita svemira i jednom kraju svijeta. Ponekad najbolje namjere mogu rezultirati potpunom katastrofom, a sva ljubav koju želimo dati dovede do usamljenosti i nesreće. Jedan čovjek, sam poput otoka koji nastanjuje, pokušava se pobrinuti za svoju obitelj i sumještane. Na svoj vlastiti način, nošen vlastitom vizijom. I sve se obruši na njega kao da je u pitanju kazna od *odozgora*. Ili baš i je tako. Sukobi raznolikih proporcija i izvora ukazuju da nam nema pomoći. Ali se barem možemo smijati dok propadamo.

O REDATELU: Filip Šovagović (Zagreb, 1966) nakon završetka srednje škole upisuje studij glume te filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu. Apsolvirao je na obje katedre. Kazališni je, filmski i televizijski glumac i redatelj (dugometražna *Pušča Bistra*, 2005; kratki *Strejt pul*, 2010), dramski pisac (drame *Cigla*, 1999; *Ptičice*, 2001; *Jazz*, 2004...), novinar kolumnist te filmski, kazališni, video i internet redatelj, scenarist i producent. Glumačka filmografija (izbor): *Sokol ga nije volio* (1988), *Đuka Begović* (1991), *Isprani* (1995), *Nebo sateliti* (2000), *Ničija zemlja* (2001), *Živi i mrtvi* (2007).



Three brothers, three different universes, one end of the World...

SUMMARY: Pero, the head of a small place on a remote Dalmatian island, decides to do everything he can so that his village earns the status of a town. People are finding it hard to adapt to the new situation, but Pero is determined to have his own way – as a politician and as the head of the family. In conflict with problematic brothers, torn between his ill mother, love problems, and politics, Pero finds it hard to cope with the situation and he loses control. Things get even more complicated when a famous Italian fashion designer and his favourite model come to the village and when Pero's intentions to turn their visit into a marketing opportunity turn into a nightmare.

DIRECTOR'S STATEMENT: This is a story about three brothers, maybe four, three different universes and a single end of the World. Sometimes the best intentions trigger a complete disaster and all the love we try to give leads to utter loneliness and misfortune. One man, as lonely as the island he inhabits, is trying to look after his family and fellow citizens. In his own fashion, powered by his own vision. And everything collapses on him as if it was a punishment from above. Or it might be just that. Clashes of various scales and origins convince us that we cannot escape our doom. But at least we can laugh while going down.



DIRECTOR: Filip Šovagović (Zagreb, 1966) enrolled at the Zagreb Academy of Dramatic Art to study for a degree in Acting and Film and Television Directing after finishing high school. He became eligible for his degree finals at both Departments. He is a theatre, film and television actor and director (full-length *Pusča Bistra*, 2005; short *Strejt Pul*, 2010), playwright (dramas *Brick*, 1999; *Birds*, 2001, *Jazz*, 2004, etc.), newspaper columnist, and film, theatre, video and web director, screenwriter and producer. Acting filmography (selection): *Sokol Did Not Love Him* (1988), *Djuka Begovic* (1991), *Washed Out* (1995), *Celestial Body* (2000), *No Man's Land* (2001), *The Living and the Dead* (2007).



redatelj i scenarist / directed & written by **Dan Oki**
 produkcijska kuća / production company **Udruga Kazimir**
 producent / producer **Slobodan Jokić**
 direktor fotografije / director of photography **Raul Brzić**
 montažer / editor **Davor Švaić**
 scenograf / art director **Ivan Bura**
 kostimografskinja / costume designer **Buga Cvjetanović**
 skladatelj / composer **Vjeran Šalamon**
 ton / sound **Vjeran Šalamon**
 maska / make-up **Antonela Stričević**

uloge / cast

Andrea Dea Mladinić – Nina Luketin
Bruna Bebić – Karmen Zanki-Luketin
Nikša Arčanin – Srđan
Danijela Vuković – Iva
Elena Orlić – Lidija
Lana Hulenić – novinarka
Marko Petrić – fotoreporter
Danijel Rafaelić – ministar Eduard Čeko
Damir Duplančić Cunko – radijski voditelj
Leon Lučev – radiolog
Tonči Vladislavić, Linda Vladislavić – kupci
Lara Živolić – Srđanova asistentica
Ivan Perić – kloštar
Adrian Jokić Sterle, Luka Jokić Sterle, Noa Vladislavić, Marin Dužević – djeca u igri

Oproštaj

(The Farewell)

drama / drama
Hrvatska / Croatia, 2013, 80 min

Veliki problemi tjeraju ljudi na suošjećanje i fatalne odluke, a problemi ovog svijeta mogu nažalost riješiti ljudi koji te iste probleme nemaju...

SADRŽAJ: Mlada aktivistica Nina prodaje obiteljsku kuću u blizini tvornice u Vranjicu. Njezin momak Srđan odlazi zauvijek u Njemačku raditi kao zubar i ostavlja Ninu sa njenom snažnom, ali slijepom majkom Karmen. Nina odlazi na liječnički pregled, po liniji geneze bolesti pokojnog oca koji je preminuo od azbestoze. Ninina liječnica je u tajnoj lezbijskoj vezi sa Nininom prijateljicom i ne želi da to itko zna. Nina i Carmen ne mogu više šutjeti i sve iznenada izlazi na površinu kroz plač i ples. Srđan svojom ljubavlju pokušava utješiti Ninu, ali Nina ne može dalje nositi vlastitu sudbinu.

REDATELJSKA KONCEPCIJA: Film je snimljen iz ruke, blizu glumaca i bez puno raskadriranja, kako bi se pojačala dokumentarna linija filma. Odnosi majke i kćeri, odnosi među prijateljima, profesionalni i ljubavni odnosi su poremećeni devastiranim okolišem i poremećenim društvenim okruženjem. Sve se to događa u dugom i iscrpljujućem procesu na paradoksalno prekrasnim lokacijama u blizini industrijskih postrojenja. Takvi su i odnosi među karakterima, teški i prekrasni. Veliki problemi tjeraju ljudi na suošjećanje i fatalne odluke, a problemi ovog svijeta mogu nažalost biti riješeni od strane ljudi koji te iste probleme nemaju.

O REDATELU: Dan Oki (Slobodan Jokić, Zadar, 1965) diplomirao je politologiju na Fakultetu političkih znanosti u Zagrebu. Studirao je film i video na Vrije Akademiji u Den Haagu, a 1996. magistirao medijsku umjetnost u Arnhemu. Studirao je filmsku režiju i scenaristiku na MBFI-u u Amsterdamu. Kao scenarist, redatelj i producent realizirao je dvadesetak kratkih i četiri dugometražna igrana filma – *Oxygen4* (2004), *Predstava* (2010), *Mrak* (2011) i *Oproštaj*. Redovni je profesor na Umjetničkoj akademiji u Splitu i Akademiji dramske umjetnosti u Zagrebu. Dobitnik je nekoliko međunarodnih i domaćih nagrada za filmove i medijsku umjetnost.



Big problems push people to make fatal decisions and feel compassion, while problems in this world can unfortunately be solved by people who do not have the same problems...

SUMMARY: Nina, a young activist, is selling the family home, located near a factory in Vranjic. Srđan, her boyfriend, is moving to Germany for good to work as a dentist, leaving Nina with her strong but blind mother Carmen. Nina goes for a medical check-up to find out if she has inherited a genetic condition from her father, who died from asbestos. Nina's doctor is in a secret lesbian relationship with Nina's friend and doesn't want anyone to know about it. Nina and her mother can no longer keep it silent and it all comes to the surface through tears and laughter. Srđan is trying to comfort Nina with his love, but Nina can no longer carry her destiny.

DIRECTOR'S STATEMENT: The camera is hand-held and the actors are shot in close ups without elaborated decoupage in order to underline the documentary elements of the film. The relationships between the mother and daughter, among friends and in professional contexts, as well as the romantic relationships, are altered by the devastated environment and disturbing social atmosphere. Everything is happening through a long exhaustive process at paradoxically beautiful locations close to industrial complexes. The human relationships are similar, both heavy and beautiful. Serious problems push people to make fatal decisions and to feel compassion, while problems in this world can unfortunately only be solved by people who do not have the same problems.



DIRECTOR: Dan Oki (Slobodan Jokić, Zadar, 1965) holds a degree in Political Science from the Faculty of Political Science in Zagreb. He studied Film and Video at the Vrije Academie in Den Haag and in 1996 he received a master's degree in Media Art in Arnhem. He studied Film Directing and Screenwriting at the MBFI in Amsterdam. As a producer, writer and director he made some twenty short and four independent feature films - *Oxygen4* (2004), *The Performance* (2010), *The Dark* (2011), and *The Farewell* (2013). He is a Professor at the Arts Academy in Split and at the Academy of Dramatic Art in Zagreb. His films and media art works received several international and national awards.



redatelj / director **Zrinko Ogresta**

scenaristica / written by **Lada Kaštelan**

produkcijska kuća / production company **Interfilm**

producent / producer **Ivan Maloča**

direktor fotografije / director of photography **Branko Linta**

montažer / editor **Tomislav Pavlić**

scenografkinja / art director **Tanja Lacko**

kostimografkinja / costume designer **Slavica Šnur**

ton / sound **Martin Semenčić**

maska / make-up **Slavica Šnur**

specijalni efekti / special effects **3D2D**

uloge / cast

Jelena Miholjević – Simona

Bojan Navojec – Bojan

Ksenija Pajić – Irena

Ksenija Marinković – Alemka

Luka Petrušić – Robert

Doris Šarić Kukuljica – Zdenka

Jasna Bilušić – Barbara

Polona Juh – Nataša

Vladimir Jurc – Benjamin

Projekcije

(Projections)

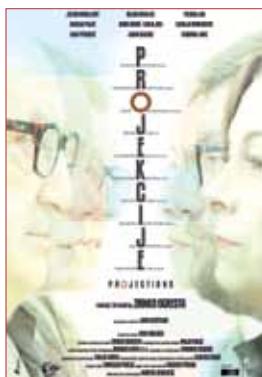
drama / drama
Hrvatska / Croatia, 2013, 80 min

Grupa stručnjaka dolazi na edukaciju u redovnom terminu, ali umjesto uobičajene seanse stvari iznenada krenu posve neočekivanim smjerom...

SADRŽAJ: Zbivanje se odvija u terminu i prostoru jedne seanse na završnoj godini edukacije iz grupne psihoterapije. Voditelj edukacije je američki psihijatar-psihoterapeut, a članovi grupe su po struci psihijatri, defektolozi i pedagozi. Na dodatnu edukaciju dovela ih je njihova profesionalna ambicija i svjetska reputacija američkog profesora. Radnju pokreću zatečeni i mahom prilično burni odnosi među likovima u čijem je središtu psihijatrica Simona K. (40), znatno uspješnija u profesionalnom nego u osobnom životu. Grupna psihoterapija nije tema ovoga filma. Ona je sredstvo pomoću kojega se dopire do onoga što jesu teme filma.

REDATELJSKA IZJAVA: Uplašio sam se da će me sadržaji kojima sam se bavio i način na koji sam ih kanio uobličiti, odvući na poznat i već isprobani teren. Zaprepastio sam se poznatoga... I tad su se ukazale *Projekcije*, tekst Lade Kaštelan koji se naoko opirao svemu filmskom i koji me postavio u nepoznatu stvaralačku situaciju... Iako ništa drugo, mogu sa sigurnošću reći da je ovaj film za mene imao osobit stvaralački terapeutski učinak. Nebitan korak za čovječanstvo, ali bitan za mene.

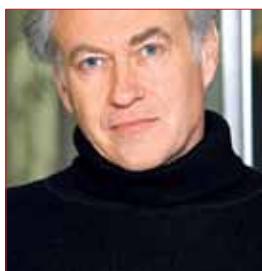
O REDATELU: Zrinko Oresta (Virovitica, 1958) redatelj je i scenarist. Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu na kojoj je sada redoviti profesor filmske režije. Član je Europske filmske akademije. Autor je cijelovečernjih igralnih filmova intimističko-psihološke orientacije, prikazivanih i nagradivanih na uglednim međunarodnim i domaćim festivalima. Filmografija (dugometražni igralni film): *Krhotine – kronika jednog nestajanja* (1991), *Isprani* (1995), *Crvena prašina* (1999), *Tu* (2003), *Iza stakla* (2008).



A group of experts come to their regular training session but things suddenly take an unexpected turn...

SUMMARY: The action takes place during a session at the final year of a course in group psychotherapy. The course is led by an American psychiatrist-psychotherapist, and the members of the group are psychiatrists, pedagogues and special education teachers. They were drawn to this additional professional training by their ambition and the reputation of the American professor. Simona K. (40), psychiatrist, much more successful in her professional than in her personal life, is in the centre of rather stormy relationships between the group members. However, group therapy is not the theme of this movie. It is just a means by which we reach the real subjects this film is dealing with.

DIRECTOR'S STATEMENT: I was afraid that the subject matters I've dealt with and the way I used to present them would drag me into the known, well-charted territory. I was terrified of the known... And then I chanced upon *The Projections*, a text written by Lada Kaštelan, which seemed to resist everything cinematic and put me into an unknown creative situation. If nothing else, I can tell with certainty that this film has had an extraordinary therapeutic effect on me. An insignificant step for humanity, but a very important one for me.



DIRECTOR: Zrinko Oresta (Virovitica, 1958) is a director and screenwriter. He holds a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb, where he teaches Film Directing. He is a member of the European Film Academy. He is the author of feature-length films of intimist and psychological character, which have been screened and awarded at prestigious international and Croatian festivals. Filmography (feature films): *Fragments: Chronicle of a Vanishing* (1991), *Washed Out* (1995), *Red Dust* (1999), *Here* (2003), *Behind the Glass* (2008).

Kratki spojevi

(Short Circuits)

omnibus

produkcijska kuća / production company **HRT**

producenti / producers **Goran Radman, Mario Orešković**

direktor fotografije / director of photography **Dragan Ruljančić**

montažerka / editor **Iva Blašković**

scenografkinja / art director **Ivana Škrabalo**

Tri priče o nestanku struje, nade i razuma...

Rođendan

(Birthday)

redateljice i scenaristice / directed & written by Hana Jušić, Sonja Tarokić;

uloge / cast Marija Piliškić, Daria Lorenci, Rakan Rushaidat, Krešimir

Mikić, Nika Burđelez, Matej Pek

Matea je dvanaestogodišnja grintavica koja želi da joj kućna proslava rođendana bude ključna prekretnica prema popularnosti u školi...

O REDATELJICAMA: Hana Jušić (Šibenik, 1983) diplomirala je komparativnu književnost i engleski jezik, a trenutno studira na MA studiju Filmske režije na Akademiji dramske umjetnosti (ADU) u Zagrebu.

Autorica je više kratkih filmova: *Danijel* (2009), *Pametnice* (2010), *Zimica* (2011), *Mušice, krpelji, pčele* (2012) i *Terarij* (2012).

Sonja Tarokić (Zagreb, 1988) završila je MA studij filmske i TV režije na ADU te BA studij komparativne književnosti na Filozofskom fakultetu. Autorica je nekoliko nagrađivanih kratkometražnih filmova: *Crveno* (2009), *Pametnice* (2010), *Kurvo!* (2011), *Ja sam svoj život posložila* (2012).

Bomba

(Bomb)

redatelj / director Dario Juričan; scenaristi / written by Dario Juričan i Aleksandar Kristek; uloge / cast Mia Biondić, Marko Cindrić, Bojan Navojec, Damir Šaban, Branka Cvitković, Alan Katić

Nera je djevojka na životnom raskršću kojoj bi incident ispred shopping centra mogao dati novu perspektivu...

O REDATELU: Dario Juričan završio je komparativnu književnost i germanistiku na Filozofskom fakultetu te *filmmaking* na London Film Academy. Radi kao redatelj i producent u Blank_filmском inkubatoru. S filmom *Imaš ti neku priču* bio je u natjecateljskom programu festivala u Locarnu 2011. Dobitnik je nagrade za najbolji scenarij za film I,J,K,L na Danima hrvatskog filma 2012.

Podstanar

(Subtenant)

redatelj / director Andrija Mardešić; scenarist / written by David Kapac i Andrija Mardešić; uloge / cast Ivan Glowatzky, Karla Brbić, Ozren Grabarić, Boris Miholjević, Željko Duvnjak, Filip Radoš

Miran je novopečeni muž, zet i uskoro otac koji pokušava svoje stvari prenijeti u novi stan, uz pomoć susjeda čiji životi počinju zagonjavati njegov vlastiti.

O REDATELU: Andrija Mardešić (1985) snimio je niz kratkometražnih igranih i animiranih filmova još u srednjoj školi, te sudjelovao na filmskoj radionicici Kino kluba Split. Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti (ADU) u Zagrebu 2011. Za vrijeme studija radio je kao scenarist i koscenarist na brojnim filmskim projektima kratkog i dugog metra. Snimio je dva promotivna filma za ADU za studentske festivalove KRADU i F.R.K.A. Jedan je od redatelja dramske serije *Ruža vjetrova*. Autor je kratkih filmova *Krik u tmini* (2006), *Noćna vožnja* (2006), *Prokleti* (2007), *Dva* (2011), *Iris* (2012).

humorna drama / humorous drama

Hrvatska / Croatia, 2013, 75'

izvan konkurencije / out of competition

kostimografinja / costume designer **Lena Andrijević**

skladatelj / composer **Dubravko Robić**

ton / sound **Tomislav Gašparić**

maska / make-up **Irena Hadrović**

specijalni efekti / special effects **Branko Repalust**

Three stories about the loss of electricity, hope, and good sense...



Matea is a twelve-year-old whiner who wants to make a house birthday party that will earn her school popularity...

DIRECTORS: Hana Jušić (Šibenik, 1983) holds a degree in Comparative Literature and English Language and she is currently studying for her MA degree in Film Directing at the Academy of Dramatic Arts in Zagreb. She is the author of several short films, such as *Danijel* (2009), *Smart Girls* (co-directed with Sonja Tarokić, 2010), *Chill* (2011), *Gnats, Ticks, Bees* (2012) and *Terrarium* (2012).

Sonja Tarokić (Zagreb, 1988) holds an MA degree in Film and Television Directing from the Academy of Dramatic Arts and a BA degree in Comparative Literature from the Faculty of Philosophy. She is the author of several award-winning short films: *Red* (2009), *Smart Girls* (2010, co-directed with Hana Jušić), *You Bitch!* (2011), *I'm a Self-Made Woman* (2012).



Nera is a girl at a crossroads in life. An incident in front of a shopping mall could give her a new perspective on things...

DIRECTOR: Dario Juričan graduated from the Faculty of Philosophy, majoring in Comparative Literature and German Language and Literature. He holds a degree in Filmmaking from the London Film Academy. He works as director and producer at the Blank Film Incubator. His film *Do you have a story?* competed at the Locarno Film Festival in 2011. His film *I, J, K, L* earned him the Best Script Award at the 2012 Croatian Film Days.



Miran is a newly-fledged husband, son-in-law, and a father-to-be who is simply trying to move his things to a new apartment with the help from neighbours. But soon the neighbours start giving him a hard time.

DIRECTOR: Andrija Mardešić (1985) made a number of short fiction and animated films while still at highschool, and took part in a filmmaking workshop at the Kino klub Split. In 2011, he received a degree in Film and Television Directing from the Academy of Dramatic Art in Zagreb. During his studies he worked as screenwriter and co-screenwriter on a number of short and medium length projects. He also made two promotional films for the Academy of Dramatic Art, to advertise the student festivals KRADU and FRKA. He is one of the directors of the drama series *Wind Rose*. His short films include *Scream in Darkness* (2006), *Night Drive* (2006), *The Damned* (2007), *Two* (2011), and *Iris* (2012).



MANJINSKE KOPRODUKCIJE MINORITY COPRODUCTIONS



Najljepša je zemlja moja

My Beautiful Country / Die Brücke am Ibar
Šanghaj

Shanghai Gypsy / Šanghaj

Kad svane dan

When Day Breaks / Kad svane dan

Nahrani me riječima

Feed Me with Your Words / Nahrani me z besedami

Goltzius i Pelikanova družina

Goltzius and the Pelican Company

Sretan do kraja

Good To Go / Srečen za umret

Falsifikator

The Forger

Adria Blues

Adria Blues / Adria Blues

Dvojina

Dual / Dvojina

Krugovi

Circles / Krugovi



Najljepša je zemlja moja

(My Beautiful Country / Die Brücke am Ibar)

drama / drama

Njemačka, Hrvatska, Srbija / Germany, Croatia, Serbia, 2012, 88'

produkcijska kuća / production company Sperl Productions

producentica / producer Gabriela Sperl

koproducijske kuće / co-production companies Maxima Film (Hrvatska / Croatia), Atalanta (Srbija / Serbia)

koproducenti / co-producers Damir Terešak, Piroska Tolnai Varga

redateljica i scenaristica / directed & written by Michaela Kezele

uloge / cast: Zrinka Cvitešić, Mišel Matičević, Andrija Nikčević, Miloš Mesarović, Ema Simović, Danica Ristovski

direktor fotografije / director of photography Felix Novo de Oliveira

montažer / editor Andre Bendocchi-Alves

scenograf / art director Goran Joksimović Joksa

kostimografinja / costume designer Ljiljana Petrović

skladatelji / composers Gerd Baumann, Gregor Hübner

ton / sound Andre Bendocchi-Alves

maska / make-up Marina Petrović

SADRŽAJ: Godine 1999, tijekom rata na Kosovu, mlada udovica Danica živi sa svoja dva sina na srpskoj strani rijeke Ibar. Kad ranjeni UCK vojnik Ramiz potraži spas u njezinoj kući, Danica mu odluči pomoći, znajući da time dovodi u opasnost sebe i svoju djecu...

O REDATELJICI: Michaela Kezele (München, Njemačka, 1975) nakon mature započinje glazbeno obrazovanje te diplomira glumu u Münchenu. Diplomirala je režiju na Hochschule für Fernsehen und Film München 2008. s nagradivanim kratkim filmom *Milan*, prikazanim u više od četrdeset zemalja svijeta, koji je osvojio tridesetak nagrada te bio nominiran za studentskog Oscara. *Najljepša je zemlja moja* njezin je prvi dugometražni igrani film. Filmografija: *Song Contest* (2003, kratki igrani), *Ich Liebe Dich* (2004, kratki igrani), epizoda u omnibusu *Neun* (2005).



SUMMARY: In 1999, during the Kosovo War, young widow Danica lives with her two sons on the Serbian side of the river Ibar. When Ramiz, an injured UCK soldier, seeks shelter in her home, Danica decides to help him knowing that this will put her own life and the lives of her children in danger...

DIRECTOR: Michaela Kezele (Munich, Germany, 1975). After graduating from high school, she pursued a career as a musician and received a bachelor's degree in Acting in Munich. In 2008, she received a degree in Directing from the Hochschule für Fernsehen und Film München with the award-winning film *Milan*, which screened in more than forty countries in the world and won some thirty awards, including the Student Academy Award nominations. *My Beautiful Country* marks her full-length directorial debut. Filmography: *Song Contest* (2003, short film), *Ich Liebe Dich* (2004, short film), episode of the omnibus *Neun* (2005).

S



Šanghaj

(Shanghai Gypsy / Šanghaj)

Iljubavna drama / love drama

Slovenija, Hrvatska / Slovenia, Croatia, 2012, 124'

produkcijska kuća / production company Arsmedia

prodcent / producer Franci Zajc

koproducijske kuće / co-production companies Jadran film Zagreb (Hrvatska / Croatia)

koproducenti / co-producers Franjo Senjak

izvršni producent / executive producer Boštjan Ikovic

redatelj / director Marko Naberšnik
scenarist / written by Marko Naberšnik prema literarnom predlošku Ferija Lainščeka / after the book written by Feri Lainšček
uloge / cast Visar Vishka, Asli Bayram, Senad Bašić, Marjuta Slamič, Jasna Diklić, Miodrag Miki Trifunov

direktor fotografije / director of photography Miloš Srdič

montažer / editor Janez Bricelj

scenograf / art director Miha Ferkov

kostimografinja / costume designer Nataša Rogelj

skladatelj / composer Saša Lošić

ton / sound Jože Trtnik, Boštjan Kačičnik

maska / make-up Mirjam Kavčič

SADRŽAJ: Lutvija Belmondo Mirga pripovijeda priču o četiri naraštaja svoje romske obitelji. Belmondo za život zarađuje krijumčarenjem, a njegova moć i utjecaj rastu. Na svoju stranu pridobiva lokalne političare i policiju, što ga čini nedodirljivim za ruku zakona. Postaje romski kralj i gradi svoje selo koje naziva Šangaj. No, tijekom raspada Jugoslavije krijumčarenje robe nadomješta krijumčarenje oružja...

O REDATELJU: Marko Naberšnik (Maribor, Slovenija, 1973) usavršavao je filmsku režiju na New York Film Academy 1996, gdje snima svoj prvi kratki igrani film *Početak* (*Začetak*) s kojim je položio prijemni ispit i upisao filmsku i TV režiju na Akademiji za kazalište, radio, film i televiziju (AGRFT) u Ljubljani. Diplomirao je 2010. Radi kao asistent na AGRFT-u te režira igrane i dokumentarne filmove i televizijske show programe. Njegov debitantski dugometražni igrani film *Pijetlov doručak* (*Petelinji zajtrk*, 2007) vidjelo je više od 183 tisuće gledatelja, što ga čini jednim od najgledanijih slovenskih filmova svih vremena.



SUMMARY: Lutvija Belmondo Mirga tells a story about four generations of his Roma family. Belmondo earns a living by smuggling and his power and influence are growing. He wins the support of local politicians and the police, which makes him untouchable and above the law. He becomes the gypsy king and decides to build his gypsy village and name it Shanghai. However, during the disintegration of Yugoslavia, instead of smuggling goods, people start smuggling arms...

DIRECTOR: Marko Naberšnik (Maribor, Slovenia, 1973) attended a film directing course at the New York Film Academy in 1996. There he made his first short film *The Beginning* and it was with this film that he passed the entrance examination to study Film and Television Directing at the Ljubljana Academy for Theatre, Radio, Film and Television (AGRFT), from which he graduated in 2010. He has been working as assistant lecturer at the Academy and as director of feature films, documentaries and TV shows. His full-length directorial debut *Rooster's Breakfast* (*Petelinji zajtrk*, 2007) was seen by 183,000 spectators, which makes it one of the biggest box-office hits in Slovenia of all-time.



Kad svane dan

(When Day Breaks / Kad svane dan)

drama/ drama
Srbija, Hrvatska, Francuska / Serbia, Croatia, France, 2012, 90'

produkcijska kuća / production company Nova Film
prodcent / producer Goran Paskaljević
koproducijske kuće / co-production companies Maxima Film (Hrvatska /
Croatia), Arsam International Sarl (Francuska / France)
koproducenti / co-producers Damir Terešak, Ilann Girard

redatelj / director Goran Paskaljević
scenarist / written by Filip David, Goran Paskaljević
uloge / cast Mustafa Nadarević, Nebojša Glogovac, Predrag Ejduš, Zafir Hadžimanov, Meto Jovanovski, Olga Odanović-Petrović

direktor fotografije / director of photography Milan Spasić
montažerka / editor Kristina Poženel
scenograf / art director Milenko Jeremić
kostimografinja / costume designer Marina Vukasović Medenica
skladatelj / composer Vlatko Stefanovski
ton / sound Dragutin Cirković, Goran Čorković, Darko Glišić, Davor Omerza
maska / make-up Lidiya Skoručak
specijalni efekti / special effects Jamal M'Barek, Muhamed M'Barek

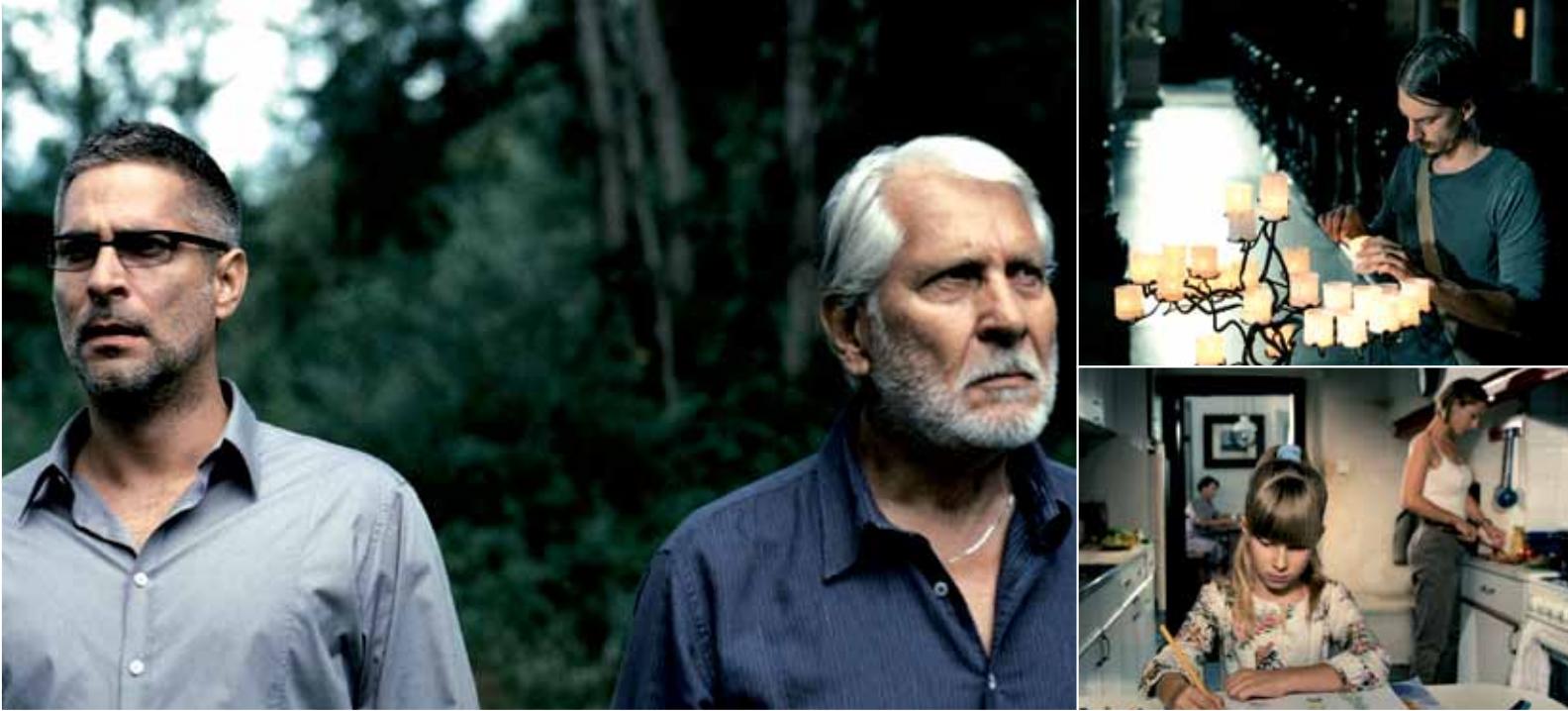
SADRŽAJ: Miša Brankov umirovljeni je profesor glazbe. Jednog dana prima pismo od Židovskog muzeja u Beogradu sa zamolbom da im se javi. U Muzeju će saznati da je tijekom iskapanja na mjestu gdje je nekada bilo zloglasni logor za Židove i Roma u Drugom svjetskom ratu, pronađena kutija s dokumentima koju je daleke 1941. zakopao logoraš Isak Vajs. Sadržaj kutije promijenit će profesorov život...

O REDATELJU: Goran Paskaljević (Beograd, Srbija, 1947) diplomirao je filmsku režiju na FAMU u Pragu. Snimio je više od trideset dokumentarnih, šest kratkometražnih i šesnaest dugometražnih igralih filmova prikazanih na najprestižnijim svjetskim filmskim festivalima – Cannes (Poseban tretman, 1980), Berlin (Pas koji je voleo vozove, 1977; Čuvar plaže u zimskom periodu, 1976), Venecija (Tango argentino, 1992; Bure baruta, 1998; How Harry Became a Tree, 2001)... Za film Bure baruta (1998) dobio je nagradu FIPRESCI-ja, udruge filmskih kritičara za najbolji europski film na dodjeli Europskih filmskih nagrada. Živi između Beograda i Pariza i ima dvojno srpsko i francusko državljanstvo.



SUMMARY: Misha Brankov is a retired music professor. One morning he receives a letter requesting him to contact the Jewish Museum in Belgrade. At the museum, he learns that workers have found a box with documents during excavations of the site where there was the infamous World War II concentration camp for Jews and Roma. The box was buried by camp inmate Isaac Weiss as far back as in 1941 and it will change his life forever...

DIRECTOR: Goran Paskaljević (Belgrade, Serbia, 1947) holds a degree in Film Directing from the FAMU in Prague. He has made more than 30 documentaries and six short and 16 feature-length films, shown at the most prestigious international film festivals – Cannes (Special Treatment, 1980), Berlin (The Dog Who Loved Trains, 1977; Beach Guard in Wintertime, 1976), Venice (Tango Argentino, 1992; Cabaret Balkan, 1998; How Harry Became a Tree, 2001), etc. The film Cabaret Balkan (1998) earned him the International Federation of Film Critics (FIPRESCI) Prize for Best European Film at the European Film Awards. He lives between Belgrade and Paris and has both French and Serbian citizenship.



Nahrani me riječima

(Feed Me with Your Words / Nahrani me z besedami)

drama / drama

Slovenija, Italija, Hrvatska / Slovenia, Italy, Croatia, 2012, 88'

produkcijska kuća / production company Bela Film

prodcentrica / producer Ida Weiss

koproducijske kuće / co-production companies RTV Slovenija (Slovenija / Slovenia), Studio Dim (Hrvatska / Croatia), FVG Film Commission (Italija / Italy), RAI – Regionale FVG (Italija / Italy)

SADRŽAJ: Robert se bavi grafologijom i uvjeren je da može na osnovi Isusovog opisa rekonstruirati njegov rukopis. Kako bi usavršio svoje istraživanje putuje u Italiju, gdje upoznaje neobičnog beskućnika. Očaran i zbumen susretom s tajanstvenim muškarcem, on ga slijedi i nestaje bez traga. Robertov nestanak prisiljava njegova oca Janeza da nazove starije sina Mateja nakon niza godina bez komunikacije. Unatoč neriješenim sukobima iz prošlosti, Matej odluči pomoći ocu. Matejeva supruga Ana i njihova kći Veronica privremeno presele kod dementne bake...

O REDATELJU: Martin Turk (Trst, Italija, 1978) diplomirao je režiju na Akademiji za kazalište, radio, film i televiziju (AGRFT) u Ljubljani. Njegovi kratki filmovi prikazani su i nagrađivani na više od šezdeset festivala diljem svijeta, uz ostale i u Cannesu (*Quinzaine des réalisateurs*). *Nahrani me riječima* njegov je debitantski dugometražni film koji je 2009. razvijao u programu Cinefondation Residence festivala u Cannesu. Filmografija (izbor): kratki filmovi *Izlet* (2002), *Kriška života* (2006), *Svakodnevica nije svaki dan* (2008), *Krađa kukuruza* (2009), *Stvari koje nikad nismo radili zajedno* (2011) te televizijski film *Soba 408* (2009).

redatelj i scenarist / directed & written by Martin Turk
uloge / cast Boris Cavazza, Sebastian Cavazza, Jure Henigman, Maša Derganc, Miranda Caharija, Iza Veselko

direktor fotografije / director of photography Radislav Jovanov – Gonzo
montažer / editor Tomislav Pavlic

scenografkinja / art director Maja Moravec

kostimograf / costume designer Emil Cerar

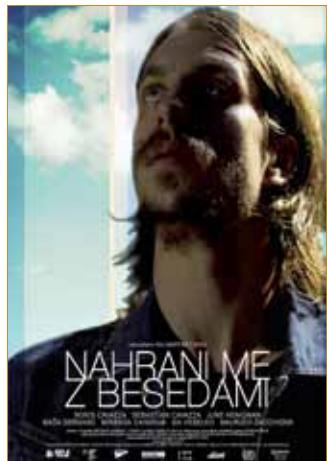
skladatelj / composer Chris Eckman

ton / sound Miha Jaramaz

maska / make-up Mojca Gorogranc Petrushevska

SUMMARY: Robert is a graphologist and he is convinced that based on Jesus's description he can reconstruct his handwriting. In order to complete his research, he travels to Italy, where he meets an unusual homeless man. Enchanted and confused by the encounter with a mysterious man, he follows him and disappears without a trace. Robert's disappearance forces his father Janez to call his elder son Matej after many years of estrangement. Despite their unsettled conflicts from the past, Matej decides to help his father. Matej's wife Ana and their daughter Veronika temporarily move in with Matej's demented mother...

DIRECTOR: Martin Turk (Trieste, Italy, 1978) holds a degree in Directing from the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana. His short films were presented and awarded at more than sixty festivals around the world, including the Cannes (*Quinzaine des réalisateurs*). *Feed Me With Your Words* marks his full-length directorial debut, developed as part of the Cannes Cinefondation Residence Programme in 2009. Filmography (selection): short films *Excursion* (2002), *Slice of Life* (2006), *Every Day is not the Same* (2008), *Stealing the Corn* (2009), *The Things We've Never Done Together* (2011), and the TV film *Room 408* (2009).





Goltzius i Pelikanova družina

(Goltzius and the Pelican Company)

erotika drama / erotic drama

Nizozemska, Velika Britanija, Francuska, Hrvatska / The Netherlands, UK, France, Croatia, 2012, 129'

produkcijska kuća / production company Kasander Film

produtent / producer Kees Kasander

koproducijske kuće / co-production companies MP Filmska Producija (Hrvatska / Croatia), Portpictures (Velika Britanija / UK), CDP (Francuska / France)

koproducenti / co-producers Catherine Dussart, Igor A. Nola, Suza Horvat, Mike Downey, Sam Taylor

SADRŽAJ: Radnja filma zbiva se u zimu 1590. u dvorcu na Rajni u vrijeme kada nizozemski grafičar i slikar erotičkih prizora Hendrik Goltzius pregovara s bogatim alzaškim markizom kako bi osigurao sredstva za tiskarsku prešu za tisak svojih knjiga. Zauzvrat obećava markizu izvanserijsku knjigu slike koje prikazuju šest prizora iz Starog zavjeta. Kako bi ga dodatno udobrovoljio, sa svojim će društvoom gravera, tiskara i pokojim glumcem, ujedinjenim pod imenom Pelikanova družina, izvesti dramatizaciju tih scena za njegov dvor...

O REDATELJU: Peter Greenaway (Newport, Wales, Velika Britanija, 1942) četiri godine školovao se u Londonu za slikara, a filmove snima od 1966. Danas živi u Amsterdamu. Autor je dvanaest dugometražnih igralih filmova i pedesetak kratkih filmova i dokumentaraca, s kojima je sudjelovao i na najvažnijim svjetskim filmskim festivalima. Za prvi film *The Draughtsman's Contract* (1982) dobio je izvrsne kritike i međunarodno je prepoznat kao originalan filmaš, a to su potvrdili i njegovi naredni filmovi *Kuhar, lopov, njegova žena i njegov ljubavnik* (1989), *Tijelo kao knjiga* (1996), trilogija *The Tulse Luper Suitcases* (2003-2004) te *Goltzius i Pelikanova družina*.

redatelj i scenarist / directed & written by Peter Greenaway
uloge / cast: F. Murray Abraham, Ramsey Nasr, Kate Moran, Giulio Berutti, Anne Luise Hassing, Vedran Živolić

direktor fotografije / director of photography Reiner van Brummelen
montažer / editor Elmer Leupen

scenografi / art directors Ben Zuydwijk, Ivica Hušnjak

kostimografkinje / costume designers Marrit Van Den Burgt, Blanka Budak

skladatelj / composer Marco Robino

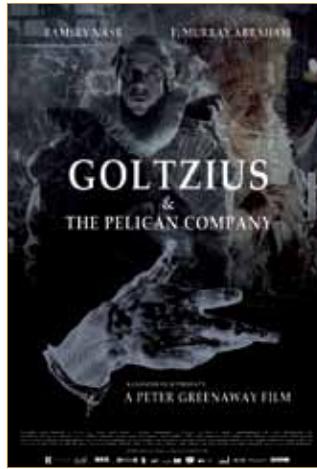
ton / sound Huibert Boon, Ivica Slivarić, Krešimir Rodić

maska / make-up Sara Meerman

specijalni efekti / special effects Branko Repalust

SUMMARY: The film is set in the winter of 1590 when Hendrik Goltzius, a Dutch printer and engraver of erotic prints, holds an interview with the rich Margrave of Alsace in the castle on the Rhine trying to get finance for a new printing press. In return, Goltzius promises to print a superb book of pictures of Old Testament Biblical stories. In addition, to tempt the Margrave further, Goltzius' company – engravers, printers and a few actors, united under the name the Pelican Company, promise to stage six dramatizations of Biblical erotic stories for the Margrave and his suite...

DIRECTOR: Peter Greenaway (Newport, Wales, Great Britain, 1942) trained as a painter in London for four years, and started making his own films in 1966. He now lives in Amsterdam. He has made 12 feature films and some 50 short films and documentaries, which screened at world's most prestigious film festivals. His first narrative feature film *The Draughtsman's Contract* (1982) received great critical acclaim and established him internationally as an original filmmaker, a reputation consolidated by the films *The Cook, The Thief, His Wife & Her Lover* (1989), *The Pillow Book* (1996), the trilogy *The Tulse Luper Suitcases* (2003-2004), and *Goltzius and the Pelican Company*.





Sretan do kraja

(Good To Go / Srečen za umret)

humorna drama / humorous drama

Slovenija, Hrvatska, Češka / Slovenia, Croatia, Czech Republic, 2012, 100'

produkcijska kuća / production company Pakt media

prodcent / producer Diego Zanco

koproducijske kuće / co-production companies Ars septima (Hrvatska / Croatia), Film United (Češka / Czech Republic)

koproducenti / co-producers Lidija Ivanda, Veronika Lencova, Katka Silna

redatelj i scenarist / directed & written by Matevž Luzar
uloge / cast Evgen Car, Milena Zupančič, Vladimir Vlaškalič, Ivo Ban, Janja Majzelj, Juta Kremžar

direktor fotografije / director of photography Simon Tanšek

montažer / editor Miloš Kalusek

scenografkinja / art director Katja Šoltes

kostimografkinja / costume designer Pia Šinigoj Premzl

skladatelj / composer Drago Ivanuša

ton / sound Julij Zornik

maska / make-up Mojca Gorogranc Petrushevská

specijalni efekti / special effects Art Rebel 9

SADRŽAJ: Ivan je umirovljeni učitelj glazbe koji kupy parcelu za grob s prekrasnim pogledom na Alpe i odlazi u dom za starije, gdje želi u miru dočekati svoj kraj. Ipak, dogodi se baš obrnuto – na informatičkom tečaju otkrije strast za životom i konačno počinje živjeti. *Sretan do kraja* je gorko-slatki portret čovjeka koji se suočava sa samoćom u starosti. To je film o životu i tome kako nikada nije prekasno početi živjeti. Iznad svega film govori o čovjeku koji ponovno otkriva radost življenja i strast prema životu kroz društvo i bliskost sa drugima. Nadahnjujuća je to životna priča o starenju bez odustajanja.

O REDATELJU: Matevž Luzar (Trbovlje, Slovenija, 1981) jedan je od najtalentiranijih mlađih slovenskih redatelja. Diplomirao je režiju na Akademiji za kazalište, radio, film i televiziju (AGRFT) kratkometražnim filmom *Vučko*, koji je bio i nominiran za studentskog Oskara, osvojio Grand Prix na festivalu u Montpellieru te prikazan na festivalu u Locarnu. *Sretan do kraja* njegov je prvi dugometražniigrani film, koji je na 15. Festivalu slovenskog filma osvojio nagradu publike za najbolji film te nagrade Vesna za najbolji scenarij, fotografiju, scenografiju, kostimografiju i ton.



SUMMARY: Ivan is a retired music teacher. He buys himself a plot in a graveyard with an unrivalled view of the Alps and checks into a retirement home so that he can await his death in peace. However, the exact opposite happens: while attending computer classes, he discovers his joie-de-vivre and finally starts living life to the fullest. *Good To Go* is a bittersweet portrait of a man confronting the loneliness of old age. It is a film about life and how it is never too late to start living as if there were no tomorrow. Above all, it is the story of a man who redisCOVERS his joie-de-vivre and his appetite for life through the company and closeness of others. *Good To Go* is an inspiring life story about growing old without giving up.

DIRECTOR: Matevž Luzar (Trbovlje, Slovenia, 1981) is one of Slovenia's most talented young directors. He graduated in Directing from the Academy for Theatre, Radio, Film and Television (AGRFT) with the short film *Wolfy* (*Vučko*), which was nominated for the Student Academy Award. In addition, the film won the Grand Prix at Montpellier and it was presented at Locarno. *Good To Go* marks his full-length directorial debut. The film won the Audience Award for Best Film, as well as the Vesna Awards for Best Screenplay, Best Photography, Best Production Design, Best Costume Design and Best Sound Design at the 15th Festival of Slovenian Films.



Falsifikator

(The Forger)

komedija / comedy

Srbija, Hrvatska, Bosna i Hercegovina / Serbia, Croatia, Bosnia and Herzegovina, 2012, 100'

produkcijska kuća / production company Drina Film

prodjecnici / produceri Tihomir Stanić, Bogdan Stanić

koprodukcijske kuće / co-production companies Jadran Film (Hrvatska / Croatia), Balkan Film (Bosna i Hercegovina / Bosnia and Herzegovina)

koproducenti / co-producers Sandra Basso, Dragan Davidović, Dejan Jocić, Vlado Lojak

SADRŽAJ: Krajem šezdesetih godina prošlog stoljeća, Andelko je direktor osnovne škole u malom bosanskom mjestu Dubica i vodi skroman obiteljski život. Vjeruje u Jugoslaviju i obožava njenog vođu Josipa Broza Tita. Andelko, međutim, ima jednu krupnu manu: on je falsifikator, pravi lažne školske diplome. Ne čini to iz koristoljublja nego zato što je filantrop po uvjerenju. Jednoga dana susjed kome je Andelko napravio diplomu kožarske škole, da bi se osvetio lokalnom veterinaru, prijavljuje policiji da i ovaj ima Andelkovu diplomu. Andelko stoga bježi u veliki grad...

O REDATELJU: Goran Marković (Beograd, Srbija, 1946) diplomirao je filmsku režiju na FAMU u Pragu 1970. Radi na filmu i televiziji. Režirao je brojne dokumentarne i više od pedeset televizijskih filmova. Debitirao je 1976. iznimno gledanim *Specijalnim vaspitanjem*. Njegovo vjerojatno najcijenjenije ostvarenje je film *Već viđeno* (1987, *Velika zlatna Arena*). Predavač je na Fakultetu dramskih umjetnosti u Beogradu od 1979. Filmografija (izbor): *Nacionalna klasa* (1978), *Majstori, majstori* (1980), *Variola vera* (1982), *Tajvanska kanasta* (1985), *Već viđeno* (1988), *Sabirni centar* (1988, *Velika zlatna Arena*), *Tito i ja* (1992), *Urnebesna tragedija* (1995), dokumentarac *Srbija godine nulte* (2001), *Turneja* (2008).

redatelj i scenarist / directed & written by Goran Marković
uloge / cast Tihomir Stanić, Branka Katić, Dragan Petrović, Haris Burina, Sergej Trifunović, Goran Navojeć

direktor fotografije / director of photography Dušan Joksimović

montažerka / editor Snežana Ivanović

scenograf / art director Veljko Despotović

kostimografinja / costume designer Ljiljana Petrović

skladatelj / composer Zoran Simjanović

ton / sound Roland Vajs

maska / make-up Dubravka Busatlija

SUMMARY: The story is set in the sixties of the last century. Andelko, the director of a primary school in Dubica, a small place in Bosnia, leads a modest family life. He believes in Yugoslavia and adores its leader, President Josip Broz Tito. However, Andelko has one major flaw: he is a forger, he forges school diplomas. He never asks for money because he is a philanthropist by conviction. One day, a neighbour, with a forged diploma of a leather school, reports to the police that the local vet has Andelko's diploma too. Andelko escapes to a big town...



DIRECTOR: Goran Marković (Belgrad, Serbia, 1946) received a degree in Film Directing from the Prague FAMU in 1970. He works in film and television. He has directed a number of documentaries and more than fifty television films. In 1976, he made his directorial debut with the very successful film *Special Education. Reflections* (1987, Grand Golden Arena) is probably his most acclaimed film. Since 1979, he has taught at the Belgrade Faculty of Dramatic Arts. Filmography (selection): *National Class* (1978), *All That Jack's* (1980), *Variola vera* (1982), *Taiwan Canasta* (1985), *Reflections* (1988), *Meeting Point* (1988, Grand Golden Arena), *Tito and Me* (1992), *Tragedy Burlesque* (1995), documentary *Serbije, Année Zéro* (2001), *The Tour* (2008).



Adria Blues

(Adria Blues / Adria Blues)

drama / drama

Slovenija, Hrvatska, Bosna i Hercegovina / Slovenia, Croatia, Bosnia and Herzegovina, 2013, 91'

produkcijske kuće / production companies Gustav Film, Filmostovje, Senca Studio producenti / producer Frenk Celarc, Miroslav Mandić, Ida Weiss koproducijske kuće / co-production companies Propeler Film (Hrvatska / Croatia), SCCA/PRO.BA (Bosna i Hercegovina / Bosnia and Herzegovina), Comrad (Slovenija / Slovenia), TV Slovenija (Slovenija / Slovenia) koproducenti / co-producers Boris T. Matić, Amra Bakšić Čamo, Mitja Senčur

SADRŽAJ: Toni Riff, bosanska rock-zvijezda osamdesetih, tijekom rata došao je u Sloveniju i oženio svoju obožavateljicu Sonju. Od tada je nezaposlen i uzdržava ga supruga koja radi na seks-telefonu, što kod njega često izaziva ispadne ljubomore. Jedan od njezinih redovitih klijenata je Max, vlasnik malog hotela Adria na obali. Max je obožavatelj novog vala iz osamdesetih i Sonji nudi da organizira Tonijeve povratnički koncert ali bez njegova znanja. Po dolasku u hotel Toni se, šokiran zbog najavljenja koncerta, skriva u sobi. Sonja ga nagovara da svira, vjerujući da je to jedini način da se izvuče iz svojih depresija.

O REDATELJU: Miroslav Mandić (Sarajevo, BiH, 1955) diplomirao je komparativnu književnost i teatrologiju u Sarajevu te magistrirao dramaturgiju i filmsku režiju na Columbia University u New Yorku. Nakon nagrađivanog kratkog filma *Brak radnika* (1985), snima dugometražni prvi venec *Život radnika* (1987). Režirao je *Top listu nadrealista* (1989-90), najgledaniju televizijsku seriju u bivšoj državi. Od 1995. do 2002. režirao je brojne dokumentarce za Češku televiziju. Autor je i cijelovečernjih dokumentarnih filmova *Ljubav na granici* (2005) i *Searching for Johnny* (2009). Od 2005. živi i radi u Ljubljani.

redatelj i scenarist / directed & written by Miroslav Mandić
uloge / cast Senad Bašić, Mojca Funki, Peter Musevski, Grega Zec, Iva Babić, Franjo Dijak

direktor fotografije / director of photography Jure Černeč
montažer / editor Stanko Kostanjevec
scenograf / art director Matjaž Pavlovec
kostimograf / costume designer Emil Cerar
skladatelj / composer Aldo Kumar
ton / sound Samir Fočo
maska / make-up Alenka Nahtigal



SUMMARY: Toni Riff, a Bosnian rock star back in the 1980's, came to Slovenia during the war and married his fan Sonia. He has been inactive ever since, relying on his wife to support them. To Toni's annoyance and fits of jealousy, Sonia works as a phone-sex operator. One of her regular clients is Max, the owner of a hotel called Adria and an avid fan of the 80's New Wave. He offers Sonia to organize a come-back concert for the former star, without his knowing it. Upon arrival to the hotel, shocked by the concert announcement, Toni hides in a room. Sonia begs him to play, believing a concert is the only way out of his depression.

DIRECTOR: Miroslav Mandić (Sarajevo, Bosnia and Herzegovina, 1955) holds a bachelor's degree in Comparative Literature and Theatre Studies in Sarajevo and a master's degree in Dramaturgy and Film Directing from the New York Columbia University. After the award-winning short film *Workers' Marriage* (1985), he shot his full-length debut *A Worker's Life* (1987). He directed *The Surrealists' Top Chart* (1989-90), the most popular TV show in the former Yugoslavia. From 1995 till 2002, he directed a number of documentaries for the Czech television. He is the author of full-length documentaries *Borderline Lovers* (2005) and *Searching for Johnny* (2009). Since 2005 he has lived and worked in Ljubljana.



Dvojina

(Dual / Dvojina)

romantična drama / romantic drama

Slovenija, Danska, Hrvatska / Slovenia, Denmark, Croatia, 2013, 102'

produkcijska kuća / production company Perfo Production

producenti / producers Aleš Pavlin, Andrej Štritof

koproducijske kuće / co-production companies Studio Dim (Hrvatska / Croatia), Beofilm (Danska / Denmark)

koproducenti / co-producers Morten Kjems Juhl, Peter Hyldahl, Marina Andree Škop, Darija Kulenović Gudan

redatelj / director Nejc Gazvoda

scenaristi / written by Nejc Gazvoda, Janez Lapajne

uloge / cast Nina Rakovec, Mia Jexen, Jure Henigman, Nataša Barbara Gračner, Matjaž Tribušon

direktor fotografije / director of photography Darko Herič

montažeri / editors Nejc Gazvoda, Marina Andree Škop, Janez Lapajne

scenograf / art director Niko Novak

kostimografinja / costume designer Nadja Bedjanič

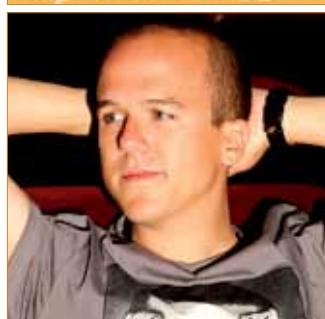
skladatelj / composer Monkey Cup Dress

ton / sound Matjaž Zdešar Moraus, Roar Skau Olsen

maska / make-up Anja Godina, Snježana Gorup

SADRŽAJ: Zbog vremenskih neprilika avion iz Danske prisiljen je sletjeti na slovenski aerodrom. Među putnicima je lijepa Dankinja Iben (25) koja na putu do hotela upoznaje Tinu (25). Vožnja shuttle autobusa Tinin je ljetni posao i iako joj je isprva čudno, prihvati Ibeninu molbu da je noću proveze gradom. Događa se neочекivana ljubav između dviju djevojaka, međutim, zbog teške tajne koju jedna nosi te pokušaja druge da pronađe smisao u svijetu u kojem živi, njih dvije ne uspijevaju ostvariti pravu ljubav.

O REDATELJU: Nejc Gazvoda (Novo Mesto, Slovenija, 1985) još u srednjoj školi osvojio je nagrade *Golden Bird* i *Fabula* za priče *Nothing Escapes the Squirrels*. Za svoje dramske tekstove, novele i scenarije nagrađen je nagradama *Kresnik*, *Prešern* i *Grossman*. Diplomirao je režiju na Akademiji za kazalište, radio, film i televiziju (AGRFT) u Ljubljani. Njegov debitantskiigrani film *Izlet* (2011) prikazan je na više od trideset festivala diljem svijeta te je osvojio pet nacionalnih filmskih nagrada na Festivalu slovenskog filma i nagradu za najbolji film na festivalu u Nashvilleu.



SUMMARY: Due to bad weather, an airplane from Denmark is forced to land at the Slovene airport. Amongst the passengers being taken to a hotel in Ljubljana, is a quiet, beautiful young Danish girl Iben (25). This is how she meets Tina (25), who drives a shuttle as a summer job. Iben asks Tina to take her for a midnight drive around town and Tina agrees even though the request seems a bit odd. The unexpected love blooms between the two girls. However, they aren't able to realise their love because of a dark secret that one of them carries and the other one's attempt to find her place in the world.

DIRECTOR: Nejc Gazvoda (Novo Mesto, Slovenia, 1985) won the Golden Bird and Fabula Awards for his short stories *Nothing Escapes the Squirrels* when he was in high school. He received the Kresnik, Presern and Grossman Awards for his plays, novels and screenplays. He holds a degree in Directing from the Academy of Theatre, Radio, Film and Television (AGRFT) in Ljubljana. His debutant feature film *A Trip* (2011) was presented at more than thirty festivals around the world, winning five national film awards at the Slovene Film Festival and the Best Film Award at the festival in Nashville.



Krugovi (Circles / Krugovi)

drama / drama

Srbija, Njemačka, Francuska, Slovenija, Hrvatska / Serbia, Germany, France, Slovenia, Croatia, 2013, 112'

produkcijska kuća / production company Filmska kuća Baš Čelik
prodcentrica / producer Jelena Mitrović

koproducijske kuće / co-production companies Neue Mediopolis (Njemačka / Germany), La Cinefacture (Francuska / France), Vertigo (Slovenija / Slovenia), Propeler Film (Hrvatska / Croatia)

koproducenti / co-producers Alexander Ris, Emilie Georges, Danijel Hočević, Boris T. Matić

SADRŽAJ: U Beogradu, Nebojša, svjedok događaja u kojem je tijekom rata u Bosni i Hercegovini u Trebinju stradao njegov najbolji prijatelj, nadilazi griznju savjeti suočavajući se s ubojicom svog prijatelja. U Njemačkoj, Haris, koji život duguje junaku koji se žrtvovao za njega, dug vraća riskirajući sve i pomažući ugroženoj ženi, njegovoj nekadašnjoj djevojci. U Trebinju sin jednog od ubojica u susretu s ocem stradalog otvara put za nadilaženje tragične prošlosti. Je li herojsko djelo uzaludna žrtva ili, kao kamen bačen na površinu vode, proizvodi krugove koji se šire kroz vrijeme i prostor potičući nas da činimo nova dobra djela?

O REDATELJU: Srđan Golubović (Beograd, Srbija, 1972) diplomirao je režiju na Fakultetu dramskih umetnosti u Beogradu, gdje danas predaje. Isprva snima kratke filmove, a 1995. režира epizodu *Herc Minuta* u omnibusu *Paket aranžman*. Jedan je od osnivača Filmske kuće Baš Čelik u kojoj realizira glazbene i reklamne spotove. Godine 2001. snima dugometražni prvičanac *Apsolutnih sto* s kojim sudjeluje na više od trideset nacionalnih i inozemnih festivala (San Sebastian, Toronto...) na kojima je osvojio 29 nagrada. Slijedi gotovo podjednako uspješna *Klopka* premijerno prikazana 2007. na festivalu u Berlinu.

redatelj / director Srđan Golubović

scenaristi / written by Srđan Koljević, Melina Pota Koljević

uloge / cast Aleksandar Berček, Leon Lučev, Nebojša Glogovac, Nikola Rakočević, Hristina Popović, Boris Isaković, Vuk Kostić

direktor fotografije / director of photography Aleksandar Ilić

montažer / editor Marko Glušac

scenograf / art director Goran Joksimović

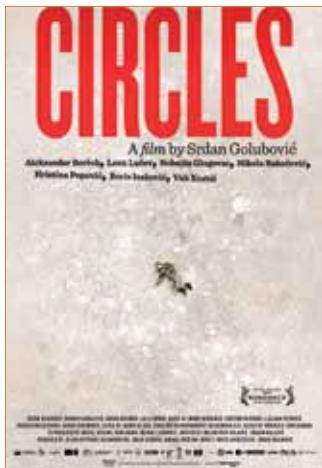
kostimografinja / costume designer Ljiljana Petrović

skladatelj / composer Mario Schneider

ton / sound Julij Zornik

maska / make-up Frederique Ney, Marinela Spasenović

specijalni efekti / special effects Emmanuel Pitois



SUMMARY: In Belgrade, Nebojša, having witnessed an incident in which his best friend lost his life in Trebinje, during the war in Bosnia and Herzegovina, overcomes a guilty conscious confronting the murderer. In Germany, Haris, who owes his life to a hero who sacrificed himself for him, repays his debt by risking everything and helping a woman in trouble, his ex-girlfriend. In Trebinje, meeting with the father of the diseased man, the son of one of the murderers opens up the path for overcoming the tragic past. Is a heroic act a futile sacrifice or it, just like a stone dropped in the water, produces circles that spread through time and space, prompting us to do new good deeds?

DIRECTOR: Srđan Golubović (Belgrade, Serbia, 1972) holds a degree in Directing from the Faculty of Dramatic Arts in Belgrade, where he currently teaches. At first he shot short films and in 1995 he directed the episode *Herc Minuta* in the omnibus *Package Holiday*. He is one of the founders of the film company Baš Čelik, within which he makes music and promotional videos. In 2001 he made his full-length debut *Absolute Hundred*, presented at more than thirty national and international festivals (San Sebastian, Toronto, etc.), winning 29 awards. This was followed by the almost equally successful film *The Trap* (2006) which, just like *Circles*, premiered at Berlin.

FILMOVI U NASTANKU

work in progress

U programu Filmovi u nastanku predstaviti će se hrvatski filmovi koje očekujemo u Nacionalnom programu sljedećeg, 61. Festivala igranog filma u Puli.

Šest autora predstaviti će svoje projekte pred prosudbenim povjerenstvom koje će izabrati najbolji film u nastanku i nagraditi ga bogatom nagradom u postproducijskim uslugama sponzora nagrade Telekinga. Prezentacija će biti otvorena za javnost. Članovi prosudbenog povjerenstva su:

1. Joel Chapron, programski savjetnik Festivala u Cannesu, Francuska
2. Ira Cecić, producentica, Slovenija
3. Miroljub Vučković, Odjel za međunarodnu suradnju Filmskog centra Srbije

Osim same prezentacije projekata, program sadržava i pripremnu radionicu s dr. Jasminom Kallay.

Prezentacije su na programu u petak 26. srpnja u 17 sati u Kinu Valli.

FILMOVI U NASTANKU

1. **Most na kraju svijeta** (*The Bridge at the End of the World*), triler, 2014, redatelj: Branko Ištvanić, scenarist: Josip Mlakić
2. **New Folder** (*New Folder*), eksperimentalni igrani film, 2014, redatelji i scenaristi: Zvonimir Jurić, Filip Šovagović, Ivan Salaj, Sara Hribar, Bobo Jelčić, Hana Jušić, Vlatka Vorkapić, Tanja Golić, Stanislav Tomić, Sonja Tarokić, Edi Mužina, Petar Orešković, Dalibor Matanić, Ivan Sikavica
3. **Sveci** (*Saints*), komedija, 2013, redatelj i scenarist: Ivan Perić
4. **Zagreb Cappuccino** (*Zagreb Cappuccino*), humorna drama, 2014, redateljica: Vanja Sviličić, scenaristi: Vanja Sviličić i Ognjen Sviličić
5. **Svinjari** (*The Enchanting Porkers*), crna komedija/satira, 2013, redatelj i scenarist: Ivan Livaković
6. **Glazbena kutija** (*Music Box*), drama, 2013, redatelj: Bruno Mustić, scenarist: Dario Čaljkušić



Most na kraju svijeta / The Bridge at the End of the World

As part of the Work in Progress Programme, we are presenting Croatian films that are expected to take part in the National Programme of the following, 61st Pula Film Festival.

Six authors will present their projects before the selection committee that will select the best film in progress and award it with a valuable award comprising post-production services by Teleking, the sponsor of the award. Presentations are open to the public. The following are the members of the selection committee:

1. Joel Chapron, programme advisor at the Cannes Film Festival, France
2. Ira Cecić, producer, Slovenia
3. Miroljub Vučković, International Cooperation Department of the Serbian Film Centre

Apart from project presentations, the programme incorporates a preparatory workshop with dr. Jasmina Kallay.

Presentations will take place on Friday, July 26, at 5.00 p.m. at the Valli Cinema.

WORKS IN PROGRESS

1. **The Bridge at the End of the World** (*Most na kraju svijeta*), thriller, 2014, directed by: Branko Ištvanić, written by: Josip Mlakić
2. **New Folder** (*New Folder*), experimental feature film, 2014, directed and written by: Zvonimir Jurić, Filip Šovagović, Ivan Salaj, Sara Hribar, Bobo Jelčić, Hana Jušić, Vlatka Vorkapić, Tanja Golić, Stanislav Tomić, Sonja Tarokić, Edi Mužina, Petar Orešković, Dalibor Matanić, Ivan Sikavica
3. **Saints** (*Sveci*) comedy, 2013, directed and written by: Ivan Perić
4. **Zagreb Cappuccino** (*Zagreb Cappuccino*), comedy drama, 2014, directed by: Vanja Sviličić, written by: Vanja Sviličić and Ognjen Sviličić
5. **The Enchanting Porkers** (*Svinjari*), dark comedy/satire, 2013, directed and written by: Ivan Livaković
6. **Music Box** (*Glazbena kutija*), drama, 2013, directed by: Bruno Mustić, written by: Dario Čaljkušić



Zagreb Cappuccino / Zagreb Capuccino



KRATKA PULA

SHORT PULA

hrvatski kratkiigrani filmovi
croatian short feature films



Jazavci

The Badgers

Kava s džemom

Coffee with Jam

Planina

Mountain

Susret

We Met

Why Won't You Hug Your Brother

Why Won't You Hug Your Brother

Puške i Barbike

Guns N' Dolls

Popravljanje

The Fix



najbolje od dana hrvatskog filma
best of croatian film days

Balavica

Little Darling

Ljepotan

Prettyboy

Mali debeli rakun

The Little Raccoon

Slonovi

Elephants

Teleport Zovko

Zovko Teleport

Jazavci

(The Badgers)

drama, Hrvatska / Croatia, 2012, 9'

p.k. Blank filmski inkubator; prod. Dario Juričan; r. i sc. Luka Tokić; ul.: Sanja Milardović, Jadran Grubišić; df. Dario Radusin; m. Toni Skorić; g. Luka Tokić, t. Zvonimir Tivon

Ana i Ivan, cura i dečko, ulaze u njezin stan rano ujutro. Kroz par pokušaja zavođenja jedno drugoga, ne mogu se dogovoriti tko će koga odvesti u krevet...

O REDATELJU: Luka Tokić (Zagreb, 1990) trenutno na studiju pedagogije i filozofije, kao izborne predmete uzima Novogrčki i Filmske stilske epohe. Filmom se aktivno počinje baviti 2011, a 2012. snima svoj prvijenac *Jazavci*.



Ana and Ivan, a couple, come to her apartment early in the morning. Trying to seduce each other, they cannot agree on who is taking who to bed...

DIRECTOR: Luka Tokić (Zagreb, 1990) is currently studying for a degree in Pedagogy and Philosophy. He selected

New Greek and Film Style Epochs as optional subjects. He became involved in film in 2011 and in 2012 he made his debut *The Badgers*.

Kava s džemom

(Coffee with Jam)

drama, Hrvatska / Croatia, 2013, 5'

p.k. ADU; prod. Đina Jakir; r. Filip Peruzović; sc.: Nikolina Bogdanović, ul. Katarina Bistrović-Darvaš, Damir Klemenčić; df: Dubravka Kurobasa; m: Iva Ivan; sgf i kgf: Nevena Balen, Ines Nezirović; g: Al Bowly – *By My Side*; t: Tonči Tafra; m-u.: Bianka Žugelj

Dobro uigrani doručak.

O REDATELJU: Filip Peruzović (Zagreb, 1986) napisao scenarije za kratke filmove *Taxideyo* (2008) Mladena Burića te *Strejt pul* (2010) Filipa Šovagovića. Režirao je kratki film *Tetrapak* (2010). Trenutno na završnoj godini studija Filmske i TV režije, smjer Igrani film na ADU u Zagrebu. Polaznik je Berlinale Talent Campusa 2009. godine, dobitnik scenarističke stipendije *Branko Bauer* 2009/10, pobjednik scenarističkih natječaja Palunka, Nisi Mase i Ars Septime.



A well-tuned breakfast.

DIRECTOR: Filip Peruzović (Zagreb, 1986) wrote screenplays for the short films *Taxideyo* (2008) by Mladen Burić and *Strejt pul* (2010) by Filip Šovagović. He directed

the short film *Tetrapak* (2010). He is in his final year of the undergraduate Film and Television Directing programme at the Zagreb Academy of Dramatic Art. He participated in the Berlinale Talent Campus in 2009, received the Branko Bauer screenwriting scholarship 2009/10, and won Palunko, Nisi Masa and Ars Septima screenwriting competitions.

Planina

(Mountain)

drama, Hrvatska / Croatia, 2013, 16'

p.k. ADU; prod. Luka Jerković, Goran Ribarić; r. i sc. Goran Ribarić; ul. Ksenija Prohaska, Anja Đurinović, Goran Marković; df: Damian Nenadić, Ivana Dominković; m: Srđan Popović; sgf: Sven Skračić; g: Vinko Borčić; t: Lav Geber, Srđan Popović; se: Ratimir Rakuljić

Majka i kći na ljetovanju pokušavaju obnoviti odnos. Kći odbija majčine pokušaje i pronalazi ljetnu ljubav koju majka ne odobrava, a na jednodnevnom izletu zamjera majci flert s mladim vodičem...



During the summer holidays, a mother and a daughter are trying to rebuild their relationship. The daughter rejects her mother's attempts and judges her for the affair with a young guide during a one-day trip...

O REDATELJU: Goran Ribarić (Zagreb, 1990) od 2009. studira filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Snimio je dva kratkometražna filma – dramu *Vikend* (2011) za koju je napisao i scenarij, prikazanu u konkurenciji Festivala igranog filma u Puli, te komediju *Fred* (2012).

DIRECTOR: Goran Ribarić (Zagreb, 1990) has studied Film and Television Directing at the Zagreb Academy of Dramatic Art since 2009. He made two short-length films – the drama *Weekend* (2011), which he wrote and which was screened in competition at the Pula Film Festival, and the comedy *Fred* (2012).

Susret (We Met)

drama, Hrvatska / Croatia, 2012, 11'

p.k. ADU; prod., r. i sc. Ana Cvitaš; ul.: Nika Mišković, Petar Cvirn, Eva Lole Perković; df. Damian Nenadić; m. Denis Golenja, Srđan Popović; kgf. Inga Mastelić; g. i t. Marko Pelaić; m-u. Antonija Novosel, Kristina Atletić, Ana Pečanić

Mlada djevojka dijeli svoje sumnje, strahove i očekivanja s osobom koju tek treba upoznati, a koja je već dio nje – sa svojim nerođenim djetetom...

O REDATELJICI: Ana Cvitaš (Sisak, 1984) diplomirala je produkciju na Akademiji dramske umjetnosti u Zagrebu. Od 2009. godine radi kao voditeljica odnosa s javnošću. Od 2010. osnivačica je i glavna urednica internetskog magazina za kreativan sadržaj na engleskom jeziku *Dot that spot*. Osnivačica je međunarodne audiovizualne platforme Collab koja se održava u Kući za ljudе i umjetnost Lauba. Autorica je i producentica kratkihigranih filmova te producentica kratkih animiranih filmova.



A young girl shares her doubts, fears and expectations with a person that she is only about to meet but is already a part of her – her unborn child...

DIRECTOR: Ana Cvitaš (Sisak, 1984) holds a degree in Production from the Zagreb Academy of Dramatic Art.

Since 2009, she has worked as a public relations manager. In 2010 she co-founded the English language internet magazine for creative contents *Dot that spot*, becoming its editor-in-chief. She founded the international audiovisual platform Collab, which takes place at the People and Art House Lauba. She authors and produces short feature films and produces short animated films.

Why Won't You Hug Your Brother

(Why Won't You Hug Your Brother)

drama, Hrvatska / Croatia, 2013, 11'

p.k. Pokret; prod. Bruno Režek; r. Goran Odvorčić; sc. Bruno Režek, Goran Odvorčić; ul. Bruno Režek; df. Merima Salkić; m. i t. Goran Odvorčić; se: Ivan Ladović

Dva otuđena brata blizanca nisu u kontaktu više od godine dana – dok se jedan izolira i planira Novu godinu provesti sam, drugi će učiniti sve što je potrebno da ga izvede van...

O REDATELUJU: Goran Odvorčić (Zagreb, 1980) raznim aspektima filma bavi se već dugi niz godina. Scenarist je, redatelj i montažer kratkog filma *Ciao mama* (2009), prvog hrvatskog filma u zadnjih 30 godina nominiranog za Zlatnu palmu na filmskom festivalu u Cannesu. Filmografija: Matijašević (2010), *Don't Tell Me the Moon is Shining* (2012).



Two alienated twin brothers haven't been in contact for more than a year – while one of them seeks isolation and plans to spend New Year's Eve by himself, the other one will do everything he can to take him out...

DIRECTOR: Goran Odvorčić (Zagreb, 1980) has been involved in various aspects of film for many years. He co-

wrote, directed and edited the short film *Ciao mama* (2009), the first Croatian film in the last 30 years nominated for the Palme d'Or at the Cannes Film Festival. Filmography: Matijašević (2010), *Don't Tell Me the Moon is Shining* (2012).

Puške i Barbike

Guns N' Dolls

akcijska komedija / action comedy, Hrvatska / Croatia, 2013, 15'

p.k. Wekslick – udruža za promicanje audio vizualnog stvaralaštva; prod.: Vedran Marjanović, Sanja Martinović Marjanović, r. Vedran Marjanović, sc. Vedran Marjanović, Iva Nappholz; ul. Sandra Lončarić Tankosić, Katarina Baban, Vladimir Tintor, Domagoj Mrkonjić, Jakov Gavran; df. i m. Vedran Marjanović; sgf. Sanja Martinović Marjanović, Marko Podgorčak, kgf. Sanja Martinović Marjanović; g. Mario Majkić; t. Ante Delač; se. Vedran Marjanović

Majka i kći pokušavaju se izvući iz nepovoljne situacije, pri čemu im sve otežava njihov loš odnos. Ipak, uskoro počinju shvaćati da nisu toliko različite koliko su mislile...

O REDATELJU: Vedran Marjanović (Osijek, 1981), osječki filmaš poznatiji internet generaciji kao autor prvog domaćeg web-serijala *Kako preživjeti zombi apokalipsu* (2012-2013), vlasnik poznatog Wekslick kanala i predsjednik istoimene udružbe. Živi i radi u Osijeku kao fotograf, animator i redatelj spotova i televizijskih reklama.



A mother and a daughter are trying to come out of a complicated situation but their difficult relationship makes it hard. However, they start to realize they are not as different as they thought to be...

DIRECTOR: Vedran Marjanović (Osijek, 1981) is a filmmaker from Osijek better known to the Internet generation as the author of the first Croatian web series *How to Survive a Zombie Apocalypse* (2012-2013). He is the owner of the Wekslick channel and the president of the association of the same name. He lives and works in Osijek as photographer, animator and director of music videos and television commercials.

Popravljanje

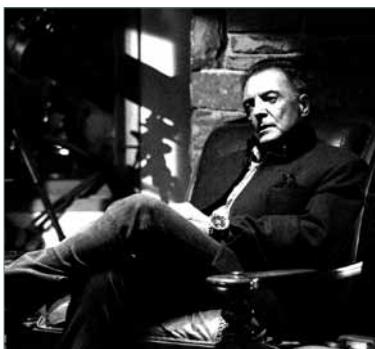
(The Fix)

kriminalistička drama / crime drama, SAD, Hrvatska / USA, Croatia, 2013, 18'

prod. Ethan Anderson, John Drazic, Ante Novaković, Kresh Novaković; r. Ante Novaković; sc. Ante Novaković, Kresh Novaković; ul.: Armand Assante, Kresh Novakovic, Luca Pierucci, Peter Anthony Tambakis, Joanna Lu, Ivan Babic; df. John Schmidt; m. Victoria Valles; g. Andrew Drazic, John Drazic; t. Marcus Black, Alex Lee, Alex Ramirez, Neil Seidman; kgf. Jami-Lee Hamilton; s.e. Nicole Dicarlo

Dvojica prijatelja, Mike i Steve, sitni su, pomalo šeprtljavi kriminalci koji ne uspijevaju izvršiti zadatku koji im je povjerio mafijaški boss Vincent...

O REDATELJU: Ante Novaković (Bronx, New York, SAD) dijete je hrvatskih imigranata. Diplomirao je na The New School University 2004. Kroz mnoge kazališne predstave i scenarije kontinuirano brusi svoje vještine. Tijekom karijere surađivao je s mnogim uglednim redateljima i glumcima. Radio je primjerice na filmovima *Reservoir Dogs*, *Piano*, *Pakleni šund*, *Od sumraka do zore u Oči širom zatvorene*. Njegova strast prema filmu i pričanju priče kroz film dovela ga je do redateljskih voda. *Popravljanje* je prvi film koji potpisuje kao redatelj.



Mike and Steve, two friends, are petty and clumsy criminals who fail to complete the task assigned to them by mafia boss Vincent...

DIRECTOR: Ante Novaković (Bronx, New York, SAD) is a child of Croatian immigrant

parents. He graduated from the New School University in 2004. He perfected his skills working on a number of theatrical productions and screenplays. Throughout his career he worked alongside many distinguished directors and actors. For example, he worked on the films *Reservoir Dogs*, *Piano*, *Pulp Fiction*, *From Dust till Dawn* and *Eyes Wide Shut*. His passion for film and storytelling through film led him to film directing. *The Fix* marks his directorial debut.

NAJBOLJE OD DANA HRVATSKOG FILMA / BEST OF CROATIAN FILM DAYS

Balavica

(Little Darling)

drama, Hrvatska / Croatia, 2013, 17'

p.k. Studio Dim; prod. Darija Kulenović Gudan, Marina Andree Škop; r. i sc. Igor Mirković; ul.: Đana Gudelj, Marko Boljat, Slavica Jukić, Nera Stipčević; df. Radoslav Jovanov Gonzo; m. Tomislav Pavlić; g. Vlada Divljan, t. Tomislav Gašparić; sfg. Željka Burić, kgf. Irena Hadrović, s.e. Josip Klobučar

Vrh nebodera, dvoje djece na krovu svijeta s pogledom na more. On je Tom Sawyer a ona Alice u zemlji čuda. Tog vrućeg ljeta, na ljetovanju kod bake, ona će prvi put osjetiti ljubav...

O REDATELJU: Igor Mirković (Zagreb, 1965) tv-novinar i filmski redatelj. Njegovi dokumentarci *Novo, novo vrijeme* (2001) i *Sretno dijete* (2003) doživljavaju veliki uspjeh kod kino-publike. Suradnju s produkcijском tvrtkom Studio dim započinje 2007. filmom *Krupni otpad* koji je na DHF osvojio nagrade za najbolji film i scenarij. Isti uspjeh ponavlja 2009. filmom *Inkasator*. Suradnja sa Studijem dim nastavlja se i dugometražnim igranim filmom *Noćni brodovi* (2012) i *Balavicom*, dobitnicom nagrade za najbolju režiju i kameru na 22. DHF.



The top of a skyscraper. Two children on top of the world overlooking the sea. He is Tom Sawyer and she is Alice in Wonderland. That hot summer, vacationing at her grandma's, she will feel love for the very first time...

DIRECTOR: Igor Mirković (Zagreb, 1965) is a TV journalist and film director. His documentaries *Who Wants to Be a President* (2001) and *The Happy Child* (2003)

were welcomed by the Croatian cinema audience. In 2007, he started his collaboration with the production company Studio dim with the film *Waste*, which won the Best Film and Best Screenplay Awards at the Croatian Film Days. His 2009 film *Bill Collector* was equally successful. His collaboration with Studio dim continued with the feature-length films *Night Boats* and *Little Darling*, winner of the Best Director and Best Cinematography Awards at the 22nd Croatian Film Days.



Maja is working on commercials and her job is to take care of the extras and to sort them according to their looks – the pretty ones to the front, closer to the camera, and the ugly ones to the back. Her boyfriend Mladen belongs to the second group...

DIRECTOR: Saša Ban (Zagreb, 1978) is a director and professor of Comparative Literature and Philosophy. He makes documentaries for

Croatian Radiotelevision, promotional videos, shorts and documentaries. Filmography: documentary *Park* (two awards at Croatian Film Days), short feature film *Interior, Apartment, Night* (awarded at 2009 Cottbus), documentary *Ana and her Brothers* (2010), full-length documentary *Land of Knowledge* (Special Mention at Zagreb Film Festival), *Prettyboy* (Best Producer Award at Croatian Film Days).

Mali debeli rakun

(The Little Raccoon)

drama, Hrvatska / Croatia, 2013, 25'

p.k. Filmska udruga Motion, ADU, prod. Marko Krmek, Ivana Marinić Kragić, Barbara Vekarić, r. i sc. Barbara Vekarić; ul.: Gracija Filipović, Nikša Butijer, Andela Bulum, Nataša Dangubić; df. Filip Tot; m. Monika Drahotuski; g. Ozren K. Glaser, Mario Mataković, Marko Horvat, t. Ivan Zelić; sfg. Ines Nezirović, kfg. Iva Šimunović, s.e. Ratimir Rakulić

Osmogodišnja djevojčica Lili zatekla se u ratu. U Dubrovniku 1991. priprema se na evakuaciju sa svojom trudnom majkom, ostavljajući voljenog oca u Dubrovniku.

O REDATELJICI: Barbara Vekarić (Dubrovnik, 1987) završila BA filmske i tv režije na ADU te komparativne književnosti na Filozofskom fakultetu u Zagrebu. Nagrađivana je scenaristica i redateljica kratkih igralih filmova, koji su sudjelovali na nekoliko nacionalnih i međunarodnih festivala. Završila je nekoliko edukativnih programa u inozemstvu - Engage 2012, Berlinale Talent Campus Berlinskog filmskog festivala 2012, goEast Young Professionals u Wiesbadenu 2011, goShort film campus u Nijmegenu.



The story is set in wartime Dubrovnik, in 1991. Eight-year-old playful girl Lili prepares to evacuate her hometown with her pregnant mother but she has to leave her beloved father behind.

DIRECTOR: Barbara Vekarić (Dubrovnik, 1987) holds a bachelor's degree in Film and Television Directing from the Academy of Dramatic Art and in Comparative Literature from the Faculty of

Philosophy in Zagreb. She is an award-winning writer and director of short films that were screened at several national and international festivals. She participated in several training programmes - Engage 2012, Berlinale Talent Campus of the Berlin Film Festival in 2012, goEast Young Professionals in Wiesbaden in 2011, goShort film campus in Nijmegen.

Slonovi

(Elephants)

drama, Hrvatska / Croatia, 2012, 22'

p.k. London Film School, prod. Gabriel Stavenhagen, r. i sc. Daina Oniunas Pusić; ul.: Grace Morrison, River Hawkins, Julie T. Wallace, Kathryn Worth; df. Arthur Mulhern; m. Karel Van Bellingen; g. Eli Kasavi, Marian Methrup, t. Marian Methrup; sfg. Charlie Marie Austin, kfg. Louisa Thomas

Četrnaestogodišnja Abby živi s majkom i bratom u centralnom Londonu. Ima problema u školi, težak odnos s majkom i noćima ne spava jer iz stana iznad čuje susjede kako se tuku...

O REDATELJICI: Daina Oniunas Pusić (1985) diplomirala je filmsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autorica je više u zemlji nagrađivanih kratkih filmova. U Londonu završava postdiplomski studij režije na renomiranoj London Film School. Filmografija: Za stolom (2007), Rez (2008), Kinkachoo (2009), Partneri (2010), Duboko u koži (2011), Prislonite usne (2012). Slonovi su dobitnik nagrade za najbolji scenarij i nagrade Jelena Rajković Hrvatskog društva filmskih redatelja za najboljeg autora do 30 godina starosti.



14-year-old Abby lives with her mother and brother in central London. She has problems in school, she doesn't get along with her mother and she can't sleep at night because she hears her neighbours fighting...

DIRECTOR: Daina Oniunas Pusić (1985) holds a bachelor's degree in Film Directing from the Zagreb Academy of Dramatic Art. She is the author of several short films awarded in Croatia. She completed the postgraduate course in Directing at the prestigious London Film School. Filmography: At the Table (2007), The Cut (2008), Kinkachoo (2009), Companions (2010), Skin Deep (2011), Press Your Lips Together (2012). Elephants received the Best Screenplay Award and the Jelena Rajković Award of the Croatian Film Directors' Guild for best author under 30.

Teleport Zovko

(Zovko Teleport)

drama, Hrvatska / Croatia, 2013, 17'

p.k. Kinorama, prod. Ankica Tilić, Hrvoje Pervan, r. i sc. Predrag Ličina; ul.: Linda Begonja, Krešimir Mikić, Bojan Navojec, Ana Stunić, Dado Čosić; df. Mario Sablić; m. Tomislav Pavlić; g. i t. Jura Ferina, Pavao Miholjević, sfg. Ivan Veljača, kfg. Zrinka Mareković; msk. Martina Novaković, s.e. Branko Repalust

Nakon toliko vremena; Nakon toliko čekanja; Konačno i kod nas; Konačno i u Hrvatskoj; Teleport Zovko! Budite za četiri sekunde na bilo kojoj destinaciji Lijepe naše...

O REDATELU: Predrag Ličina (Zagreb, 1972) studirao je filmsku i TV režiju na ADU u Zagrebu. Ranih devedesetih pisao je filmske kritike, a nakon toga radio je kao pomoćnik redatelja na Hrvatskoj televiziji. Autor je sedamdesetak muzičkih spotova i tri dokumentarna filma te osamdesetak reklamnih spotova. Godine 2012. napisao je i režirao 15 epizoda humoristične serije za mlade Nedjeljom ujutro, subotom navečer. Teleport Zovko dobitnik je nagrade za najbolju montažu te producentsku kuću na 22. DHF.



After so much time. After so much waiting. Finally we have it. Finally in Croatia as well. Zovko Teleport! In four seconds you can get anywhere you want in Croatia...

DIRECTOR: Predrag Ličina (Zagreb, 1972) studied Film and Television Directing at the Zagreb Academy of Dramatic Art. In the early nineties, he wrote film reviews and later worked as assistant director on Croatian Television. He has directed some seventy music videos, three documentaries and about eighty promotional videos. In 2012 he wrote and directed 15 episodes of the sitcom Sunday Mornings, Saturday Evenings. Zovko Teleport received the Best Editor and Best Production Company Awards at the 22nd Croatian Film Days.



60. Pula

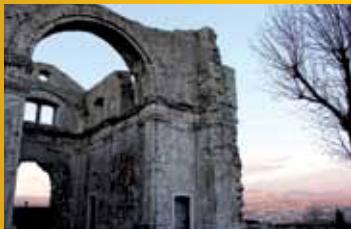
Festival igranog filma
Pula Film Festival

13.-27.7.2013.

FILM POD ZVIJEZDAMA
FILM UNDER THE STARS

FESTIVALSKA GOSTOVANJA

Zagreb, Dubrovnik,
Kastav, Zadar



DUBROVNIK

Dubrovačke ljetne igre, Ljetna kina Slavica i Jadran

- 11. srpnja u 21,00 Jadran Za djecu **Ernest i Celestine**
- 12. srpnja u 21,00 Slavica Za djecu **Rat krumpirića**
- 13. srpnja u 21,30 Slavica **Najbolja ponuda**
- 14. srpnja u 21,30 Jadran **Stražar**
- 15. srpnja u 21,30 Slavica **Žrtveno janje**
- 16. srpnja u 21,30 Slavica **U kući**
- 17. srpnja u 22,00 Jadran **Posljednja utakmica**
- 18. srpnja u 21,30 Slavica **Najbolji europski kratki igrani filmovi**, 1. dio
- 19. srpnja u 21,30 Slavica **Najbolji europski kratki igrani filmovi**, 2. dio
- 20. srpnja u 21,30 Slavica **Ja i ti**
- 21. srpnja u 21,00 Jadran Za djecu **Konj na balkonu**
- 22. srpnja u 21,00 Slavica Za djecu **Veliki medvjed**

23. srpnja u 21,30 Jadran

Adele: Poglavlja 1 & 2

24. srpnja u 22,00 Jadran **Koprodukcije Goltzius i Pelikanova družina**

25. srpnja u 22,00 Jadran **Koprodukcije Goltzius i Pelikanova družina**

26. srpnja u 21,30 Jadran **Koprodukcije Falsifikator**

27. srpnja u 21,30 Jadran **Koprodukcije Falsifikator**

28. srpnja u 21,30 Jadran **Nacionalni Nije sve u lovi**

29. srpnja u 21,30 Jadran **Nacionalni Dobitnik Velike Zlatne Arene**

30. srpnja u 21,30 Jadran **Koprodukcije Dobitnik Zlatne Arene za koprodukciju**

31. srpnja u 21,30 Jadran **Nacionalni Nije sve u lovi**

1. kolovoza u 21,30 Jadran **Nacionalni Majstori**

2. kolovoza u 21,30 Jadran **Nacionalni Majstori**

3. kolovoza u 21,30 Jadran **Mlada i lijepa**

4. kolovoza u 21,30 Jadran **Mlada i lijepa**

5. kolovoza u 21,30 Jadran **Zlatne godine**

6. kolovoza u 21,30 Jadran **Zlatne godine**

7. kolovoza u 21,30 Jadran **Jackie**

8. kolovoza u 21,30 Jadran **Jackie**

9. kolovoza u 21,30 Slavica

Posljednja utakmica

10. kolovoza u 21,30 Slavica

Najbolji hrvatski kratki igrani filmovi

11. kolovoza u 21,30 Slavica

Najbolja ponuda

12. kolovoza u 21,30 Slavica

Žrtveno janje

13. kolovoza u 21,30 Slavica **Stražar**

14. kolovoza u 21,30 Jadran **U kući**

KASTAV

Kastafsko kulturno ljeto, Crekvina u 21,00

26. srpnja **Najbolja ponuda**

27. srpnja **Stražar**

28. srpnja **Zlatne godine**

ZAGREB

Ljetno kino Tuškanac u 21,30

20. srpnja **Najbolja ponuda**

21. srpnja **Stražar**

22. srpnja **Žrtveno janje**

23. srpnja **Jackie**

24. srpnja **Posljednja utakmica**

25. srpnja **Zlatne godine**

26. srpnja **Ludwig II**

27. srpnja **Šangaj**

28. srpnja **Najljepša je zemlja moja**

29. srpnja **Falsifikator**

Kino Metropolis MSU u 21 sat

21. srpnja **Najbolja ponuda**

22. srpnja **Stražar**

23. srpnja **Najbolji europski kratki filmovi**

24. srpnja **Jackie**

25. srpnja **Posljednja utakmica**

26. srpnja **Zlatne godine**

27. srpnja **Ludwig II**

28. srpnja **Šangaj**

29. srpnja **Najljepša je zemlja moja**

30. srpnja **Falsifikator**

detaljnije o programu na
www.pulafilmfestival.hr

EUROPA VOLI EUROPSKE FESTIVALE

Europe loves European Festivals

Kao idealna mjesta za okupljanje, razmjenu iskustava i stjecanje novih znanje, festivali predstavljaju živahno i pristupačno okružje za najraznolikije talente, priče i emocije koji čine europsku kinematografiju.

MEDIA Program Europske unije ima za cilj promicati europsko audiovizualno nasljeđe, poticati kolanje filmova na međunarodnom planu te osnažiti konkurentnost audiovizualne industrije. MEDIA Program priznaje kulturnu, edukativnu, društvenu i gospodarsku ulogu festivala sufinancirajući ih gotovo stotinu diljem Europe svake godine.

Ti se festivali ističu bogatim i raznolikim programom europskih filmova, mogućnostima koje nude za susrete i umrežavanje filmskih djelatnika i posjetitelja, aktivnostima s ciljem pružanja podrške mlađim filmskim djelatnicima, edukativnim inicijativama te pozornošću koju posvećuju međukulturnom dijalogu. 2012. godine na festivalima koje je podržao MEDIA Program prikazano je više od 20 tisuća europskih filmova pred gotovo 3 milijuna filmofila.

MEDIA sa zadovoljstvom podržava 60. izdanje Festivala igranog filma u Puli. Nadamo se da će posjetitelji uživati u ovom nadahnjujućem događaju.

Europska unija
MEDIA PROGRAM

A privileged place for meetings, exchanges and discovery, festivals provide a vibrant and accessible environment for the widest variety of talent, stories and emotions that constitute Europe's cinematography.

The MEDIA Programme of the European Union aims to promote European audiovisual heritage, to encourage the transnational circulation of films and to foster audiovisual industry competitiveness. The MEDIA Programme acknowledges the cultural, educational, social and economic role of festivals by co-financing every year almost 100 of them across Europe.

These festivals stand out with their rich and diverse European programming, networking and meeting opportunities for professionals and the public alike, their activities in support of young professionals, their educational initiatives and the importance they give to strengthening inter-cultural dialogue. In 2012, the festivals supported by the MEDIA Programme have programmed more than 20.000 screenings of European works to nearly 3 million cinema-lovers.

MEDIA is pleased to support the 60th edition of the Pula Film Festival and we extend our best wishes to all of the festival goers for an enjoyable and stimulating event.

European Union
MEDIA PROGRAMME



NAGRADE 60. FESTIVALA IGRANOG FILMA U PULI

60th Pula Film Festival Awards

Nagrade u Nacionalnom programu

Ocenjivački sud Nacionalnog programa dodjeljuje sljedeće nagrade u Glavnoj sekciji Nacionalnog programa:

Veliku zlatnu Arenu za najbolji film

Zlatnu Arenu za režiju

Zlatnu Arenu za scenarij

Zlatnu Arenu za najbolju glavnu žensku ulogu

Zlatnu Arenu za najbolju sporednu žensku ulogu

Zlatnu Arenu za najbolju glavnu mušku ulogu

Zlatnu Arenu za najbolju sporednu mušku ulogu

Zlatnu Arenu za kameru

Zlatnu Arenu za montažu

Zlatnu Arenu za glazbu

Zlatnu Arenu za scenografiju

Zlatnu Arenu za kostimografiju

Ocenjivački sud može dodjeliti i tri posebne **Zlatne Arene**, i to: za masku, ton i specijalne efekte u filmu.

Nagrada **Breza** prema odluci službenog Ocjenjivačkoga suda dodjeljuje se najboljem debitantu iz jedne od navedenih kategorija.

Na službenoj dodjeli nagrada dodjeljuje se i nagrada publike **Zlatna vrata Pule** glasovanjem publike u Areni ocjenom od 1 do 5. Glasovanje se obavlja izrezivanjem kupona s ulaznice. Ljestvica ocijenjenih filmova dnevno se objavljuje u *Festivalskim novinama*. Donator nagrade je Grad Pula.

Službena je nagrada Festivala i nagrada **Oktavijan** Hrvatskoga društva filmskih kritičara za najbolji hrvatski dugometražniigrani film. Za nagradu glasuju kritičari akreditirani na Festivalu, ocjenjujući filmove Nacionalnog programa ocjenom od 1 do 5. Na isti način laureata će odabrat Ocjenjivački sud mlađih filmofila.

Ocenjivački sud Nacionalnog programa filmovima iz sekcije manjinskih koprodukcija može dodjeliti do **tri Zlatne Arene za manjinske koprodukcije**, i to u svim kategorijama u kojima se dodjeljuje Velika zlatna Arena i Zlatne Arene. Manjinske koprodukcije konkuriraju i za posebne nagrade Hrvatskog društva filmskih kritičara i Ocjenjivačkog suda mlađih filmofila.

Ocenjivački sud Federacije filmskih kritičara Europe i Mediterana (FEDEORA) odabrat će najbolje filmove u Glavnoj sekciji i Sekciji manjinskih koprodukcija Nacionalnog programa te Programu hrvatskih kratkihigranih filmova.

Ocenjivački sud mlađih filmofila odabrat će i najbolji film u Programu hrvatskih kratkihigranih filmova.

Hrvatsko društvo filmskih redatelja dodjeljuje nagradu **Fabijan Šovagović** za poseban glumački doprinos hrvatskoj kinematografiji.

Nagrada **Marijan Rotar** dodjeljuje se pojedincima i ustanovama koji su podjednako idejama i djelima spojili Pulu i film.

Sponsorske nagrade mogu se dodjeljivati sukladno sponzorskim ugovorima.

Nagrade u Međunarodnom programu

Ocenjivački sud Međunarodnog programa dodjelit će 3 nagrade:

- Zlatnu Arenu za najbolji **film**

- Zlatnu Arenu za najboljeg **redatelja**

- Zlatnu Arenu za najbolje **glumačko ostvarenje**

U Međunarodnom programu dodjelit će se i 2 posebne nagrade:

- Nagrada **kritike**

- Nagrada mlađih **filmofila**

Nagrdu kritike za najbolji film iz Međunarodnog programa dodjelit će Hrvatsko društvo filmskih kritičara. Za nagradu glasaju članovi HDFA-a akreditirani na Festivalu, ocjenjujući filmove iz Međunarodnog programa ocjenom od 1 do 5. Na isti način svog laureata odabrat će i Ocjenjivački sud mlađih filmofila.

Pri dodjeli nagrada vrijede sljedeća pravila:

- niti jedna nagrada ne može se dijeliti *ex aequo*;

- nagrada se dodjeljuje za ostvarenje samo u jednom filmu;

- odluke o nagradama drže se u tajnosti do službene objave na konferenciji za novinstvo pri zatvaranju Festivala.

National Programme Awards

The Jury of the National Programme grants the following awards in Main Section of the National Programme:

Grand Golden Arena for best film

Golden Arena for best director

Golden Arena for best script

Golden Arena for best actress in a leading role

Golden Arena for best actress in a supporting role

Golden Arena for best actor in a leading role

Golden Arena for best actor in a supporting role

Golden Arena for best cinematography

Golden Arena for best film editing

Golden Arena for best score

Golden Arena for best art direction

Golden Arena for best costume design

The Jury can grant three additional **Golden Arenas** for best makeup, best sound, and best special effects.

Based on the decision of the Jury the **Breza** Award is granted for best debut from one of the above-listed categories.

The **Golden Gate of Pula** Audience Award is granted at the official awards ceremony based on the audience vote. The festival audience rate the films they have viewed on a scale of 1 to 5 in the Arena by cutting out a coupon from the ticket. The rating list is published daily in the Festival newspaper. The Award is sponsored by the City of Pula.

The **Oktavijan** Prize for best Croatian feature-length film granted by the Croatian Film Critics' Association is another official prize of the Pula Film Festival. Accredited critics rate National Programme films on a scale of 1 to 5.

The Jury of the National Programme can grant up to three Golden Arenas for minority co-productions, in all the categories for which the **Grand Golden Arena** and **Golden Arenas** are granted, to films from the minority co-productions section. Minority co-productions also compete for special prizes granted by Croatian Society of Film Critics and Young Film Lovers Jury.

The Federation of Film Critics of Europe and the Mediterranean (FEDEORA) Jury will select best films in Main Section and Minority Co-productions Section of the National Programme and in the Croatian Short Fiction Films Programme

Young Film Lovers Jury will also select best film in the Croatian Short Fiction Films Programme.

The Croatian Film Directors' Guild grants the **Fabijan Šovagović** Award to actors for outstanding contribution to the Croatian film industry.

The **Marijan Rotar** Award is granted to individuals and institutions that have helped connect Pula and film both with their ideas and actions.

Sponsor awards can be granted in accordance with sponsor agreements.

International Programme Awards

The Jury of the International Programme grants three awards:

- **Golden Arena** for best **film**

- **Golden Arena** for best **director**

- **Golden Arena** for best **acting achievement**

2 additional awards are granted for the International Programme:

- **Critics' Choice Award**

- **Young Film Lovers' Jury Award**

The critics' choice award for best film in the International Programme is granted by the Croatian Film Critics' Association. Accredited critics, members of the Croatian Film Critics' Association, rate International Programme films on a scale of 1 to 5. The same principle applies to the jury composed of young film lovers.

Rules for granting awards:

- no award can be granted *ex aequo*;

- awards are granted for achievement in a single film;

- decisions on the awards are kept secret until they are officially announced at the press conference upon Festival closure

OCJENJAVAČKI SUD NACIONALNOG PROGRAMA

Jury of the National Programme

Petar Krelja, redatelj i scenarist

(Štip, Makedonija, 1940) Studirao je komparativnu književnost na Filozofskom fakultetu u Zagrebu, a potom postaje radijski filmski kritičar, jedan od glavnih promotorova autorske kritike. Autor je velikog broja nagrađivanih dokumentarnih filmova (*Ponude pod broj, Recital, Povratak, Prihvatna stanica, Coprnice, Na sporednom kolosjeku, Evina klasa, Moja susjeda Tanja, Zoran Šipoš i njegova Jasna, ...*). Koscenarist je ili scenarist svih svojih filmova. Filmografija (igrani film): *Godišnja doba, Vlakom prema jugu, Stela, Ispod crte*



Stanislav Babić, producent

(Zagreb, 1945) Diplomirao je na Ekonomskom fakultetu u Zagrebu 1968. Od 1970. do 1989. direktor je za marketinške programe u predstavništvu Televizija Beograd, Titograd i Priština u SR Hrvatskoj. Godine 1990. u Beču osniva producentsku kuću Vestaco produkcija, a 2001. u Zagrebu Telefilm. Producent je igranih i dokumentarnih filmova te reklamnih spotova. Filmografija (dugometražni igrani): *Konjanik, Put lubenica, Metastaze (Velika zlatna Arena), Ljudožder vegetarianac*



Gordana Gadžić, glumica

(Beograd, Srbija, 1955) Diplomirala je glumu u klasi prof. Miroslava Minje Dedića na Fakultetu dramskih umjetnosti u Beogradu. Suradivala je s gotovo svim beogradskim kazalištima. Od 1992. živi u Zagrebu, gdje nastavlja umjetnički rad i 1998. osniva Teatar Rugantino. Glumila je u tridesetak filmova i televizijskih serija. Filmografija (izbor): *Tajvanska kanasta (Zlatna Arena za epizodu), Čovjek koji je volio sproveste, Vila Orhideja, Treća žena, Welcome to Sarajevo, Lokalni vampir, Kraljica noći, Konjanik, Moram spavat anđele, Halimin put.*



Slobodan Trninić, direktor fotografije

(Zagreb, 1951) Diplomirao je kamenu na Akademiji dramskih umjetnosti u Zagrebu 1976. godine. Direktor fotografije na 30 kratkih i dokumentarnih filmova te na više od tisuću reklamnih spotova (1980-1995), direktor fotografije druge ekipe na više od 20 američkih i europskih igranih i televizijskih filmova (1985-1995). Dobitnik Zlatne Arene za kamenu u filmu *Zlatne godine*. Filmografija (izbor): *Virdžina, Čaruga, Puška za uspavljanje, Karaula, Ničiji sin, Besa, Neka ostane među nama, Korak po korak, Halimin put.*



Damir Čučić, redatelj, montažer

(Brežice, Slovenija, 1972) Režirao je dvadeset dokumentarnih, dvanaest eksperimentalnih i dva kratka igrana filma te četiri epizode znanstvenog televizijskog serijala. Njegovi su filmovi prikazani na oko 130 festivala u četrdeset zemalja (na kojima su osvojili više od dvadeset nagrada) i na programima petnaestak europskih javnih televizija. Od 1995. zaposlen je kao montažer na HRT-u. Za debitantski dugometražni igrani film *Pismo čači osvojio je Zlatnu Arenu za montažu i nagradu Breza, a filmu je pripala i Velika zlatna Arena.*



Petar Krelja, direktor i scenarist

(Štip, Macedonia, 1940) studied Comparative Literature at the Faculty of Philosophy in Zagreb and later on he became a radio film critic, one of the key promoters of auteur criticism. He is the author of the award-winning documentaries (*Bids Under the Number, Recital, The Return, Asylum for Troubled Children, Witches, At the Railway Siding, Eva's Class, My Neighbour Tanja, Zoran Šipoš and his Jasna, etc.*) He wrote or co-wrote all of his films. Filmography (feature film): *The Seasons, Southbound Train, Stela, Below the Line*

Stanislav Babić, producer

(Zagreb, 1945) graduated from the Faculty of Economy in Zagreb in 1968. From 1970 to 1989 he was a marketing programme director at the Belgrade, Titograd and Pristina Television office in the Socialist Republic of Croatia. In 1990, he founded the production company Vestaco produkcija in Vienna and in 2001, Telefilm in Zagreb. He produced feature and documentary films, as well as promotional videos. Filmography (feature film): *Horseman, The Melon Route, Metastases (Grand Golden Arena), Cannibal Vegetarian*

Gordana Gadžić, actress

(Belgrade, 1955) graduated in Acting in the class of prof. Miroslav Minja Dedić from the Faculty of Dramatic Arts in Belgrade. She collaborated with almost all Belgrade theatres. Since 1992 she has lived and worked in Zagreb, where she founded Teatar Rugantino in 1998. She has appeared in about thirty films and television series. Filmography (selection): *Taiwan Canasta (Golden Arena for Best Actress in a Supporting Role), A Man Who Liked Funerals, The Orchid Villa, The Third Woman, Welcome to Sarajevo, Local Vampire, Queen of the Night, Horseman, I Have to Sleep, My Angel, Halima's Path.*

Slobodan Trninić, direktor of photography

(Zagreb, 1951) graduated in Cinematography from the Zagreb Academy of Dramatic Art in 1976. He worked as a director of photography on 30 short and documentary films, as well as on more than a thousand promotional videos (1980-1995), and as a second unit director of photography on more than 20 American and European feature and television films (1985-1995). The film *Golden Years* earned him a Golden Arena for Best Cinematography. Filmography (selection): *Virgina, Charuga, Tranquilizer Gun, The Border Post. No One's Son, Besa, Just Between Us, Step By Step, Halima's Path*

Damir Čučić, direktor, editor

(Brežice, Slovenia, 1972) has directed twenty documentary, twelve experimental and two short films, as well as four episodes of a scientific television serial. His films were presented at about 130 festivals in 40 countries (winning more than twenty awards) and on some fifteen European public televisions. Since 1995, he has worked as an editor on Croatian Radiotelevision. His feature-length directorial debut *A Letter to My Father* earned him a Golden Arena for Best Editor, the Breza Award, and the film also won the Grand Golden Arena.

OCJENJAVAČKI SUDOVI

Juries

Ocenjivački sud Medunarodnog programa Europolis

Neda Arnerić (Knjaževac, Srbija, 1953) studirala je na Akademiji za pozorište, film, radio i televiziju u Beogradu, a diplomirala povijest umjetnosti na Filozofskom fakultetu u Beogradu. Debitirala u trinaestoj godini, u filmu *San iz 1966.* godine. Zapažene uloge ostvaruje u filmovima *Jutro* (1967), *Podne* (1968), *Višnja na Tašmajdanu* (1968) i dr. Za ulogu Delfine u filmu *Ispravi se, Delfina dobila je Srebrnu Arenu*. Glumila je u više od sto filmova i serija te 40 kazališnih predstava. Dobitница Nagrade *Pavle Vuisić* za životno djelo 2010.



Igor Šterk (Ljubljana, Slovenija, 1968) nakon tri kratka nagrađivana studentska filma 1996. godine režira prvijenac, poetsku ljubavnu priču bez dijaloga *Ekspres, ekspres*, koji je osvojio petnaest međunarodnih priznanja. Njegov film *9:06* (2009) dobitnik je devet slovenskih nacionalnih filmskih nagrada *Vesna*, uključivši i one za najbolji film, redatelja i scenarij. Filmografija: *Ljubljana* (2002), *Podešavanje* (*Uglaševanje*, 2005) i kratkometražni *Every Breath You Take* (2008).

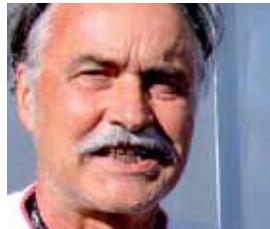


Pjer Žalica (Sarajevo, Bosna i Hercegovina 1964) diplomirao je na Akademiji scenskih umjetnosti u Sarajevu, gdje danas radi kao predavač. zajedno s Ademirom Kenovićem koautor je igranog filma *Savršeni krug* (1997). Režirao je više kazališnih predstava, tv-programa, reklamnih i glazbenih spotova, kratkih igranih i dokumentarnih filmova, kao i dva nagrađivana dugometražna igrana filma – *Gori vatra* (2003) i *Kod amidže Idriza* (2004).



Ocenjivački sud Federacije filmskih kritičara Europe i Mediterana

Blagoja Kunovski studirao je pravo te psihologiju i filozofiju na Sveučilištu sv. Ćirila i Metoda u Skopju. Filmskom kritikom i novinarstvom bavi se već četrdeset godina, radeći kao urednik i filmski kritičar za Makedonsku radio-televiziju. Dugogodišnji (od 1995.) umjetnički direktor Međunarodnog filmskog festivala Braće Manaki u Bitoli, prvi festival posvećenog snimateljima. Također je osnivač i programer Međunarodnog festivala Cinedays u Skopju te Animamaxa, Svjetskog festivala animiranog filma u Skopju.



Nenad Dukić diplomirao je produkciju i magistrirao teoriju i povijest filma na Fakultetu dramskih umjetnosti u Beogradu. Predavač je na više sveučilišta. Radi kao filmski kritičar na Radio Beogradu te kao filmski dopisnik za BBC World Service i berlinski radio RBB. Objavljuje filmske kritike, komentare i teoretske tekstove za različite jugoslavenske, srpske i strane filmske časopise. Član je uprave Srpske filmske akademije te potpredsjednik FEDEORE. Bio je idejni začetnik projekta filma *Neke druge priče* i jedan od njegovih producenata.



Gidi Orsher (Tel Aviv, Izrael, 1950) studirao je film na Sveučilištu u Tel Avivu. Od kasnih sedamdesetih radi za Radio IDF, najpopularniju radiostanicu u Izraelu, kao filmski kritičar i urednik. Od 1999. radi kao glavni urednik radijske internetske stranice. Radio je kao filmski kritičar za dnevne novine *Haaretz* i *Davar* te za tjednik *Pnai Plus*. Pisao je i za *Maariv* i *Hair* dugi niz godina. Vodio je i uredio nekoliko emisija o filmu i internetu na Izraelskoj televiziji. Predaje o filmu, predsjednik je Sekcije filmskih kritičara Izraelskog novinarskog društva te jedan od osnivača Izraelske filmske akademije i član njegina Odbora.



Jury of the International Programme Europolis

Neda Arnerić (Knjaževac, Serbia, 1953) studied at the Theatre, Film, Radio and Television Academy in Belgrade and graduated in History from the Faculty of Philosophy in Belgrade. At 13, she made her acting debut in the 1966 film *The Dream*. Some of her most notable appearances include the films *The Morning* (1967), *Noon* (1968), *The Girl in the Park* (1968), etc. The role of Delfna in the film *Stand Up Straight*, *Delfina* earned her a Silver Arena. She has appeared in more than a hundred films and series, as well as in 40 theatrical productions. She is the winner of the 2010 Pavle Vuisić Lifetime Achievement Award.

Igor Šterk (Ljubljana, Slovenia, 1968). After making three award-winning student films, he made his directorial debut in 1996 with a poetic love story without dialogues *Gone With the Train* that earned him fifteen international awards. His film *9:06* (2009) received nine Vesna Slovenian national film awards, including Best Film, Best Director, and Best Screenplay. Filmography: *Ljubljana* (2002), *Tuning* (*Uglaševanje*, 2005) and short-length *Every Breath You Take* (2008).

Pjer Žalica (Sarajevo, Bosnia and Herzegovina, 1964) graduated from the Academy of Performing Arts in Sarajevo, where he currently teaches. Together with Ademir Kenović he made the feature film *The Perfect Circle* (1997). He has directed several plays, TV programmes, promotional and music videos, short narrative and documentary films, as well as two award winning feature-length films – *Fuse* (2003) and *Days and Hours* (2004).

Jury of the Federation of film critics of Europe and Mediterranean

Blagoja Kunovski studied Law and Psychology & Philosophy at the University St. Kiril & Methodius in Skopje. Professionally active as film critic and publicist almost 40 years, working as editor and film critic for the MRTV (Macedonian Radio and TV). Long standing (since 1995) artistic director of the International Cinematographers Film Festival "Manaki Brothers" in Bitola, the first festival dedicated to cinematographers. He is also initiator and artistic programmer of the International Film Festival Cinedays in Skopje and Animax, Skopje International Film Festival of the world animated film.

Nenad Dukić received a B.A. degree in Production and an M.A. degree in Film Theory and History from the Faculty of Dramatic Arts in Belgrade. He teaches at several universities. He is a film critic of Radio Belgrade and film correspondent for the BBC World Service and Berlin radio RBB. He has published film reviews, comments and theoretical texts in various Yugoslav, Serbian and foreign film magazines. He is now a member of the Board of the Serbian Film Academy and vice-president of FEDEORA. He is the originator of the film *Some Other Stories* and one of its producers.

Gidi Orsher (Tel Aviv, Israel, 1950) studied cinema at Tel Aviv University. He has worked for the popular IDF Radio as film critic and editor. Since 1999, he has been the editor of the Internet section of the station. He was the cinema critic of Haaretz, Davar dailies and Pnai Plus and wrote for Maariv and Hair for many years. He presented and edited several film programs on Israeli TV. A teacher and lecturer on cinema, he is Chairman of the Film Critic Section of the Israeli Journalist Association, one of the founding members of The Israeli Film Academy and a member of its board.



HOMMAGE

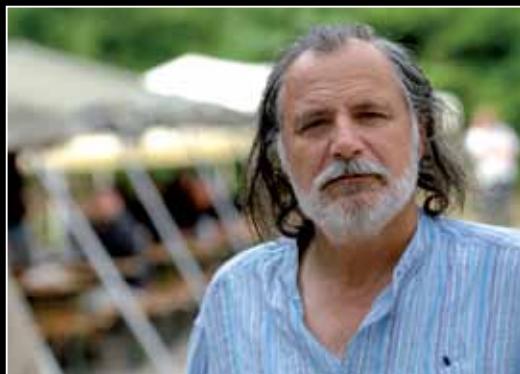
HOMMAGE



Ivica Rajković

Nagrada Vladimir Nazor

Vladimir Nazor Award



Rade Šerbedžija

Nagrada Fabijan Šovagović

Fabijan Šovagović Award



Armando Debeljuh

Nagrada Marijan Rotar

Marijan Rotar Award



Tomislav Šoban

Nagrada Vedran Šamanović

Vedran Šamanović Award

NAGRADA VLADIMIR NAZOR ZA ŽIVOTNI DOPRINOS FILMSKOJ UMJETNOSTI

Vladimir Nazor Lifetime Achievement Award for contribution to film

Ivica Rajković nije samo jedan od najplodnijih i prerano umirovljenih hrvatskih snimatelja, nego i jedan od onih koji svojim funkcionalnim pristupom fotografiji i estetizaciji svakoga filma kao individualnoga djela obilježavaju neusporedive kreativne vrhunce hrvatske kinematografije od sredine 1960-ih do kraja 1970-ih godina.

U dokumentarnom rodu pokazuje iznimnu snimatelsku prilagodljivost temi, zatečenoj stvarnosti i ciljanom prikazivačkom modusu redatelja kojima radi, bilodaje riječ o promatračkim socijalno-angažiranim filmovima Kreše Golika (*Od 3 do 22*), Krste Papića (*Nek se čuje i naš glas*, *Specijalni vlakovi*, *Mala seoska pripredba*) i Petra Krelje (*Budnica*, *Coprnice*, *Povratak*, *Njegovateljica*, *Prihvatna stanica i drugi*) ili o ritmiziranim antropološkim dokumentarcima Nikole Babića (*Mur-bur*, *Šije, Okolo nje, okolo nje*). U prvima je njegova kamera opservacijski diskretna, katkad intimistična i umjereno empatična, a ponekad hotimično ironična u mizansenskim zahvatima, dok je u drugima ona začudno dinamična i u službi redateljeve ritmičke artikulacije svijeta uhvaćena u igri ili društvenome ritualu, precizna u kompoziciji i pokretu, redovito vizualno ekspresivna.

Podjednaku prilagodbu i usredotočenost na temu, kao i pomnost u stvaranju ugodajnih kompozicija, Rajković pokazuje na fikcionalnome terenu, snimajući igrane filmove raznih stilova i žanrovske profila, od modernističkih egzistencijalističkih drama kao što su Hadžićevi *Protest* i *Divilji anđeli*, Ivandina *Gravitacija*, Peterlićev *Slučajni život*, Kreljina *Godišnja doba* ili Golikov *Zivjeti od ljubavi*, preko fantastičnih horora, protfantastičnih ili tek socijalnorealističnih trilera generacije takozvanih *hičkokovaca*, do Reljina klasika za djecu *Vlak u snijegu* te Golikovih kulnih obiteljskih melodrama *Imam dvije mame i dva tata* i *Tko pjeva zlo ne misli*.

U bogatoj filmografiji, kojoj su Golikovi filmovi tek stvaralačka kruna, Rajkovićev je objektiv, podjednako poštujući stvarnost i fikciju, s lakoćom svladavao različite registre pridonoseći narativnoj i estetskoj konzistentnosti svakoga pojedinog filmskog djela, pa mu danas s pravom pripada mjesto među najvećim majstorima svjetla i drugim velikanima hrvatske kinematografije.

kratki životopis:

Filmski snimatelj Ivica Rajković (Udbina, 1935) nakon završene Savezne grafičke industrijske škole karijeru je započeo kao fotograf u Jadran filmu, potom je asistirao iksusnjim direktorima fotografije (osobito Tomislavu Pinteru), a od 1965. samostalno je snimao kratke i cjelovečernje filmove surađujući s redateljima više generacija, od Bogdanovića, Boureka, Golika, Hadžića, Mimice, Relje i Vukotića do Babića, Galića, Ivande, Krelje, Mikuljana, Papića, Tadeja, Zafranovića, Žižića i drugih, kao i s klasikom američkoga filma Orsonom Wellesom. Snimio je ukupno 21 cjelovečernji igrani film, 78 kratkih igranih i dokumentarnih filmova, tri televizijske serije i više od tri stotine reklama. Tijekom 1980-ih surađivao je kao snimatelj druge ekipe u nizu koprodukcija, da bi se sredinom 1990-ih posve povukao iz kinematografije. Dobitnik je *Zlatne i Srebrne Arene*, *Zlatnog Oktavijana* za životno djelo te niza drugih nagrada.



With his functional approach to photography and anesthetization of each film as an individual work, Ivica Rajković, one of the most prolific Croatian cinematographers who retired pre-maturely, reached incomparable creative peaks of Croatia's cinema from mid-1960s till the end of 1970s.

In the documentary genre he demonstrated high adaptability to the topic, to the reality he came upon and to the presentation mode of the director he was working with, be it observational socially engaged films by Krešo Golik (*From 3 A.M. To 10 P.M.*), Krsto Papić (*Let's Hear Our Voice Too, Special Trains, A Little Village Show*) and Petar Krelja (*The Reveille, Witches, The Return, The Nurse, Community Children's Centre, etc.*) or rhythmic anthropological documentaries by Nikola Babić (*Mur-bur, Necks, Around Her, Around Her*). In the first group of films his camera is observationally discrete, intimist and modestly empathetic at times, and at times deliberately ironic in mise-en-scène arrangements, whereas in the other group it is miraculously dynamic and at the service of the director's rhythmic articulation of the world, caught at play or performing a social ritual, precise in terms of composition and movement, visually expressive at all times.

Rajković is equally adaptable and focused on the subject matter, as well as meticulous in creating mood compositions, in the fictional area, shooting feature films of different styles and genres, from modernist existentialist dramas, such as Hadžić's *Protest* and *Wild Angels*, Ivanda's *Gravitation*, Peterlić's *Accidental Life*, Krelja's *The Seasons*, or Golik's *To Live on Love*, to fantasy horrors, proto-fantasy or merely social realism thrillers of the so-called Hitchcockian generation, Relja's children's classic *Train in the Snow*, and Golik's cult family melodramas *I Have Two Mothers and Two Fathers* and *One Song a Day Takes Mischief Away*.

In his extensive filmography, in which Golik's films mark creative peaks, Rajković's lens, showing equal respect for both reality and fiction, easily related to different registers, contributing to narrative and aesthetic consistency of each film. This is why today he deserves to be placed side by side with the biggest masters of light and other leading figures of Croatia's cinema.

Short biography:

After completing the Federal Graphic Industrial School, cinematographer Ivica Rajković (Udbina, 1935) started his career as a photographer at Jadran film. Afterwards, he started assisting more experienced directors of photography (especially Tomislav Pinter) and in 1965 he began shooting short and full-length films collaborating with directors of different generations, from Bogdanović, Bourek, Golik, Hadžić, Mimica, Relja and Vukotić to Babić, Galić, Ivanda, Krelja, Mikuljan, Papić, Tadej, Zafranović, Žižić and others, as well as with American film icon Orson Welles. He made 21 feature films, 78 short fictional and documentary films, three television series and more than a hundred commercials. In the 1980s he collaborated as a second unit cinematographer on a series of co-productions. In the mid-1990s he retreated from cinematography. He is the winner of the Golden and Silver Arena, Golden Oktavijan for lifetime achievement, and a number of other awards.

NAGRADA FABIJAN ŠOVAGOVIĆ DRUŠTVA HRVATSKIH FILMSKIH REDATELJA

Fabijan Šovagović Award by Croatian Film Director's Guild

Obrazloženje nagrade:

I da 1990-ih nije preplivao veliku baru, izgovorio ni jednu rečenicu na broken engleskom i tako postao jednim od najpoznatijih suvremenih holivudskih imigranata, Rade Šerbedžija neupitno bi zavrijedio naslov glumačkog velikana s južnoslavenskih prostora. Do tog međunarodnog iskoraka s prtljagom slavenskog identiteta i akcenta, Šerbedžija se, igrajući paralelno u kazalištu, na televiziji i filmu od kasnih 1960-ih, već čvrsto urezao u ekran prepoznatljivom fizičkom gestom, vrhunskom dikcijom i markantnim licem koje dobro nosi raznovrsne psihološke i karakterne maske, te podnosi različite narative – klasične i suvremene, tragičke i komičke, umjetničke i žanrovske.

Zbog tih osobina za njim su se otimali svi ozbiljniji redatelji autorske i post-autorske hrvatske i jugoslavenske kinematografije – od Papića (*Illuzija*) i Galića (*Crne ptice*), kod kojih je 1967. debitirao, i Ivande koji mu je dao prvu glavnu ulogu s egzistencijalističkom težinom u *Gravitaciji* (1968), do Hadžića, Golika, Pavlovića, Berkovića, Mimice, Grlića, Markovića, Radivojevića, Zafranovića, a osobito Vrdoljaka i Tadića te ostalih kod kojih je utjelovio likove različitih tipova, karaktera i identiteta. Imao je priliku biti ratnik pod različitim zastavama, režimski i deziluzionirani (post)revolucionar, tragičar u povjesnom (*Predstava Hamleta u selu Mrduša Donja*, 1972) ili suvremenom okružju (*Hadžićev Novinar*, 1979), ali i balkanski preprednjak (*Prosjaci i sinovi*, 1971), sarkastični ljubavnik ili urbani beskičmenjak. Jedni su u njemu vidjeli moralno ambivalentnog intelektualca i lakrdijaša, drugi tragički izdanak prigradske radničke sirotinje (*San o ruži*, 1986) i pojedinca koji je žrtva iskvarenog sustava (*Osuđeni*, 1987), ali i romantičnog zanesenjaka poput Armana u Berkovićevoj *Kontesi Dori* (1993), posljednjem Šerbedžijinom hrvatskom filmu prije početka njegove međunarodne karijere s višestrukom nagrađivanom dramom Makedonca Milča Mančevskog *Prije kiše* (1994).

Proteklih dvadesetak godina Šerbedžija je, najčešće igrajući uloge (počesto i sumnjivih) stranaca istočnoeuropskih korijena u zapadnome svijetu, udvostručio filmografiju naslovima koje, među ostalim, potpisuju respektabilni svjetski redatelji – od F. Rossija, P. Noycea, J. Woa do C. Eastwooda i S. Kubricka, ali se i u velikom stilu dostojnom velikih glumaca sve učestalije vraća domaćem ambijentu, gdje će se za njega zasigurno naći još moćnih uloga.

U žiriju DHFR-a bili su Antonio Nuić (predsjednik), Vinko Brešan i Snježana Tribuson.



Argumentation

Even if he hadn't crossed the Atlantic and even if he hadn't spoken a line in his broken English, becoming one of the most famous contemporary Hollywood immigrants, Rade Šerbedžija would have undoubtedly earned the title of an acting star from the South-Slav region. However, even before this international breakthrough accompanied by his Slavic identity and accent, playing simultaneously in theatre, film and television since late 1960s, Šerbedžija had already left his mark on screen with his recognizable physical gesture, superb diction, and a striking face that easily carries different psychological and character masks and adapts to different discourses (classic and contemporary, tragic and comic, art and genre).

Because of his aforementioned characteristics, he was sought after by all the serious directors of auteur and post-auteur Croatian and Yugoslav cinema – from Papić (*Illusion*) and Galić (*Black Birds*), with whom he made his debut in 1967, and Ivanda, who gave him his first leading role of existentialist character in *Gravity* (1968), to Hadžić, Golik, Pavlović, Berković, Mimica, Grlić, Marković, Radivojević, Zafranović, and especially Vrdoljak and Tadić, and others, with whom he embodied characters of different type, nature and identity. He had the opportunity to be a warrior representing different flags, a disillusioned regime-backed (post) revolutionary, a tragic hero in a historical (for example, *Acting Hamlet in the Village of Mrdusa Donja*, 1972) or contemporary setting (*Hadžićev Novinar*, 1979), but also a sly dog from the Balkans (*Beggars and Sons*, 1971), a sarcastic lover, and an urban invertebrate. Some perceived him as a morally ambivalent intellectual and a clown, others as a tragic offspring of a poor suburban working-class family (*Dreaming the Rose*, 1986), an individual as a victim of the corrupted system (*Condemned*, 1987), and a romantic dreamer such as Arman in Berković's *Countess Dora* (1993), the last of Šerbedžija's Croatian films before he embarked on an international career with the multiple award-winning drama by Macedonian Milcho Manchevski *Before the Rain* (1994).

In the last twenty years, Šerbedžija has doubled his acting filmography, in most cases playing the roles of (very often suspicious) foreigners from Eastern Europe in the Western world, with films by some respectable directors – from F. Rossi, P. Noyce and Jo Woo to C. Eastwood and S. Kubrick, only to start returning to his domestic setting more and more frequently, in big style, where, beyond a doubt, many powerful roles await him.

The jury of the Croatian Film Director's Guild was composed of Antonio Nuić (president), Vinko Brešan and Snježana Tribuson.

NAGRADA MARIJAN ROTAR

ARMANDO DEBELJUH



Festival igranog filma u Puli dodjeljuje nagradu **Marijan Rotar** u spomen na svog osnivača i idejnog oca pojedincima ili institucijama koji su svojim idejama, djelima, radom i pomoći, nastojanjima i potporom isprepleli Pulu i film. Dosadašnji su dobitnici nagrade: Fadil Hadžić, Petar Krelja, Guerino Zuban, Martin Bizjak, Igor Galo, Miroslav Tatić, festivalska publika, dnevnik *Glas Istre* i Duško Marušić Čiči.

Ove se, 2013. godine, deseta po redu nagrada *Rotar* dodjeljuje Armandu Debeljuhu.

Armando Debeljuh (rođen u Trstu, odrastao u Vodnjanu, živi i radi u Puli), dizajner prepoznatljivog rukopisa, čvrsto je isprepleo svoju umjetničku, radnu, životnu priču s Festivalom igranog filma u Puli (dakako, i MAFAF-om) kao dizajner, realizator, član žirija, direktor i umjetnički direktor.

Debeljuh bi se, inficiran specifičnim adrenalinskim nabojem, uvijek iznova našao u timu koji je podupirao mijenjanje smjera festivalskog vrtuljka. Uz Martina Bizjaka, kad je Pula nanovalo preuzela organizaciju Festivala, i 2000. godine, kao direktor Festivala, kad na poticaj gradske uprave, gradonačelnika Giankarla Župića i uz potporu ministra kulture Antona Vujića, utemeljuje međunarodni filmski program i Kaštel kao novo pulsko gledalište pod zvjezdama.

Armando Debeljuh u festivalskim će analima biti zabilježen i kao dizajner koji je uredio i oblikovao najviše tiskanih materijala Festivala – deset ukupno: 1975, 1976, 1977, 1978, 1980, 1982, 1983, 2000, 2001. i 2002. godine. Godine 1978. potpisuje dizajn i realizaciju monografije *207 festivalskih dana* Ranka Munitića. Autor je i logotipa MAFAF-a i Festivala 1978. godine. Na 1. međunarodnom festivalu kreativnih komunikacija u Ljubljani nagrađen je i plakat 30. FJIF-a.

Na izložbi filmskog plakata u Los Angelesu Debeljuh 1983. godine dobiva istovremeno Veliku povelju *The Hollywood Reporter* za oblikovanje tiskanih materijala (plakata, kataloga, biltena) Festivala igranog filma i 1. nagradu za oblikovanje MAFAF-a.

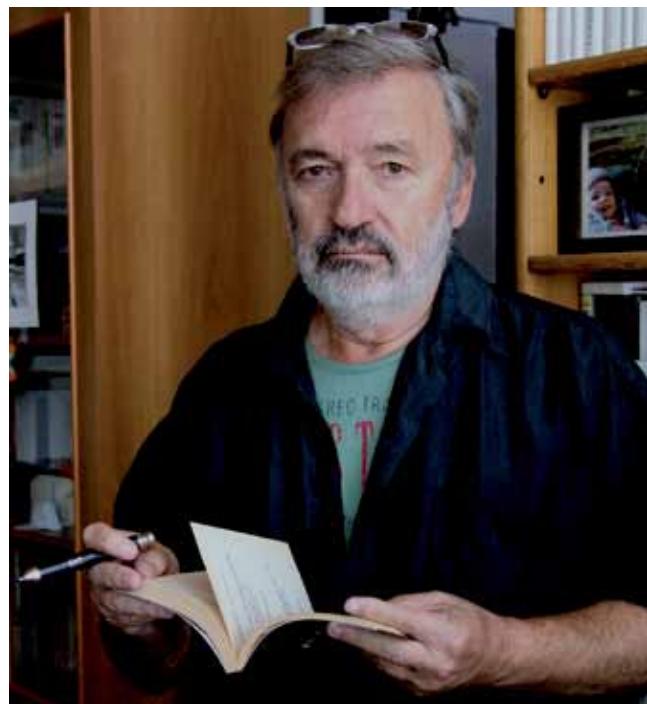
Armando, poznat po svojoj duhovitosti (*tante volte umorismo nero*), nosi u sebi još jedan dar – vrsono piše. Stoga ćemo tiskati u izvorniku njegov biografski zapis pod nazivom *Par autobiografskih natuknica filmskoga okusa*.

„Odrastao sam u ambijentu koji me sudbinski upućivao na život uz slikarski štafelaj. No, već prvi susret sa filmskom slikom doživio sam kao uzbudjenje širih posljedica. Jednog poratnog predvečerja, pedesetih godina, na glavnome trgu malog istarskog gradića, na radost partije ali i zgražanje mjesnog župnika i vjerne mu pastve, na pročelju škole vrtjeli se bogohulni kadrovi guzatog Bakonje fra Brne i društva u režiji Fedora Hanžekovića.

Potom dolazak u gimnaziske klupe i prva filmska amaterska uzbudjenja uz šuškanje ruske Qvartz super-8, a kasnije kao autor ili član žirija sudjelovao sam u radu MAFAF-a, leglu kreativne neobaveznosti u vrijeme etabriranog državnog kinematografskog stvaralaštva.

Nakon Zagreba i likovnog pedagoškog nauka strpao sam par vlastitih amaterskih uradaka u džep i odlučio vuka povući za rep. Uskočio sam u prvi vlak za Rim, osmjelo se tamo pokazati jedan crtani i jedan kratki igrani film na uskoj vrpci i vratiti se doma. Ubroz je na vrata pokucao poštar noseći telegram kratkoga sadržaja: „Carissimo Debeljuk, primljen si u Centro Sperimentale di Cinematografia, čestitam, Roberto Rosselini.“

Tri godine novih iskustava usred uzavrelih studentskih nemira. Previše politikantske retorike na štetu filma. Tri godine ... *lungo Trastevere*, zagušljive sale *cinéma d'essai* i obavezna druženja u tavernama *da Annibale e compagnia bella...* gdje je bilo prilike družiti se s osobama s čijim imenima se dotad dolazio u doticaj jedino s naslovnicu knjiga u tvrdom uvezu ili sa špicu ekrana širokog formata. Alberto Moravia i Dacia Maraini baš pred raskidom veze, Tinto Brass majstor s ruba trivijalnosti, karizmatični Carmelo Bene koji je jedne od tih novogodišnjih noći tražio od policije da ga pritvori kako ne bi morao ubiti Ministra kulture, Zavattini, Rosi i još toliko zanimljivog svijeta česti su bili gosti tih popularnih svratišta. Stolovi su uobičajeno bili prekriveni pakpapirom po kojem se nakon večere, između mrlja nezaobilaznih *fettuccina e salsa alle vongole*, dokono piskaralo ili šaralo koješta. Često su tamo sjedili i moguli istočnog filmskog sazviježđa, najčešće zagrnuti u *ganz* nove šuštavce: Kawalerowicz, Čuhraj... pazi vraga, među mnogima i Sergej Feodorovič Bondarčuk.



I, prije nego sam se i probudio iz toga sna bio sam se već usidrio u stvarni život. Najprije kao organizator, realizator i član žirija nekoliko festivalskih izdanja Festivala jugoslavenskog igranog filma u Puli 1975/77, a kasnije kao direktor i umjetnički direktor Pula Film Festivala 2000/02. godine. U jednom i drugom slučaju bavio sam se uređivanjem i oblikovanjem tiskanih materijala tih manifestacija jer je to, ipak, bio izazov mom osnovnom profesionalnom opredjeljenju, za što sam i nagrađen s par relevantnih međunarodnih strukovnih priznanja.

Amen.”

NAGRADA VEDRAN ŠAMANOVIĆ

Vedran Šamanović Award



Povjerenstvo nagrade *Vedran Šamanović* u sastavu (abecednim redom) dr. Nikica Gilić, Janko Heidl i Filip Šovagović jednoglasno je odlučilo dodijeliti nagradu filmu *Najmanji* redatelja Tomislava Šobana.

Obrázloženje:

Dobro zamišljen i vještno režiran na razmedju eksperimentalnog i animiranog filma, s jakim sugestijama dokumentarističkih tehnika, film *Najmanji* inovira filmsku dramaturgiju time što pokazuje mogućnost filmskog pripovijedanja bez prikazivanja likova, koristeći se retorikom filmske repetitivnosti i asocijativnog povezivanja prizora za tvorbu uvjerljive i emocionalno izrazito moćne cjeline.

Zbog toga što je riječ o filmu kojim Tomislav Šoban širi granice izražavanja u hrvatskom filmu, smatramo da nagrada *Vedran Šamanović* dolazi u prave ruke.

The Committee for the Vedran Šamanović Award made up of (alphabetically) dr. Nikica Gilić, Janko Heidl and Filip Šovagović reached a unanimous decision to grant the award to the film *The Smallest* by Tomislav Šoban, produced by Kino-klub Zagreb.

Argumentation:

Well-constructed and skilfully directed on the boundary between experimental and animated film, with strong documentary technique elements, the film *The Smallest* is an innovation in terms of film dramaturgy because it demonstrates that it is possible to establish film narration without presenting characters, using the rhetoric of film repetitiveness and associative connection of scenes for the purpose of creating a convincing and emotionally very powerful entity.

With this film Tomislav Šoban has moved the boundaries of Croatian film and that is why we believe that he deserves to be granted the Vedran Šamanović Award.



MEĐUNARODNI PROGRAM EUROPOLIS

INTERNATIONAL PROGRAMME EUROPOLIS



Najbolja ponuda
The Best Offer

Dvadeset godina razlike
It Boy

Žrtveno janje
The Scapegoat

Stražar
The Lookout

U kući
In the House

Jackie
Jackie

Mlada i lijepa
Young & Beautiful

Posljednja utakmica
The Last Match

Zlatne godine
Oldies but Goldies

Ja i ti
Me and You

Ludwig II
Ludwig II

Adele: poglavља 1 & 2
Adele: Chapters 1 & 2



POPULARNI PROGRAM POPULAR PROGRAMME



Čovjek od čelika
Man of Steel

Prije ponoći
Before Midnight



KRATKI FILMOVI EU SHORT EU FILMS



Majka
The Mother / Matka

Skok
Jump / Skok

Plavi vlak
The Blue Train / Le Train bleu

Vrijeme ljubavi
Love in Time / Temps d'amour

Poljubi me nježno
Kiss Me Softly / Kus me zachtjes

Isprana ljubav
Washed Up Love

Godinu dana poslije
După un an / One Year After

Dvanaesti od Nikad
12th of Never / 12th of Never

Nicoleta
Nicoleta / Nicoleta

Kako je svinja postala mesar
Wie das Schwein zum Metzger wurde /
How the Pig Became the Butcher

Hladni tuš
Hidegzuhaný / Cold Shower

Voda
Agua! / Water!

Sloboda
Liberdade / Liberdade

Misli o odlasku
Ajatuksia kuolevaisuudesta /
Thoughts about Dying

11:50
11:50 / 11:50

Posljednji autobus
The Last Bus / Posledný autobus

Bolničar
The Medic / The Medic

Srijedom
On Wednesdays / Trečiadieniais





Najbolja ponuda

(The Best Offer / La migliore offerta)

Iljubavna drama / romance drama
Italija / Italy, 2012, 124'

produkcijska kuća / production company Paco Cinematografica
producenti / producers Isabella Cocuzza, Arturo Paglia

redatelj i scenarist / directed and written by Giuseppe Tornatore
u glavnim ulogama / starring Geoffrey Rush, Sylvia Hoeks, Jim Sturgess, Donald Sutherland, Philip Jackson, Dermot Crowley
direktor fotografije / director of photography Fabio Zamarion
montažer / editing Massimo Quaglia
scenograf / art director Maurizio Sabatini
kostimograf / costume design Maurizio Millenotti
glazba / music Ennio Morricone

SADRŽAJ: Ekscentrični osamljenik Virgil Oldman je eksper特 za antikvitete i voditelj aukcijske kuće. Kada ga tajanstvena mlada žena, koja odbija izravan susret s njim, pozove da procijeni vrijednost zbirke umjetnina njezine obitelji, Virgil postaje njome fasciniran, što njegov uredan i sređen život okreće naopako...

O REDATELJU: Giuseppe Tornatore (Bagheria blizu Palerma, Italija, 1956) kao redatelj dugometražnih filmova debitira 1985. filmom *Profesor (Il camorrista)*. Filmografija (izbor): *Novo kino Raj (Nuovo Cinema Paradiso, 1988, Oscar za najbolji strani film, Velika nagrada žirija u Cannesu, Zlatni glubus), Svi su dobro (Stanno tutti bene, 1990), Čista formalnost (Una pura formalità, 1994), Zvjezdotorac (L'uomo delle stelle, 1995, nominacija za Oscara za strani film, posebna nagrada žirija u Veneciji), Malèna (2000), Nepoznata (La sconosciuta, 2006, nagrada publike za najbolji europski film), Baaria (2009).*

MEĐUNARODNA PREMIJERA: Filmski festival u Berlinu 2013.

NAGRADA: 5 nagrada *David di Donatello* Talijanske filmske akademije (film, redatelj, glazba, kostimi i scenografija)



SUMMARY: Eccentric loner Virgil Oldman is an antique expert and a managing director of an auction house. When a mysterious young woman, refusing to meet with him in person, engages him to determine the value of her collection of art and antiques, Virgil becomes obsessed with her, which turns his well-balanced life upside down...

DIRECTOR: Giuseppe Tornatore (Bagheria in the vicinity of Palermo, Italy, 1956) made his full-length directorial debut in 1985 with *The Professor (Il camorrista)*. Filmography (selection): *Cinema Paradiso (Nuovo Cinema Paradiso, 1988, Academy Award for Best Foreign Language Film, Grand Prize of the Jury at Cannes, Golden Globe), Everybody's Fine (Stanno tutti bene, 1990), A Pure Formality (Una pura formalità, 1994), The Star Maker (L'uomo delle stelle, 1995, Academy Award nominations for Best Foreign Language Film, Grand Special Jury Prize at Venice), Malèna (2000), The Unknown Woman (La sconosciuta, 2006, Audience Award for best European film), Baaria (2009).*



Dvadeset godina razlike

(*It Boy / 20 ans d'écart*)

romantična komedija / romantic comedy
Francuska / France, 2013, 92'

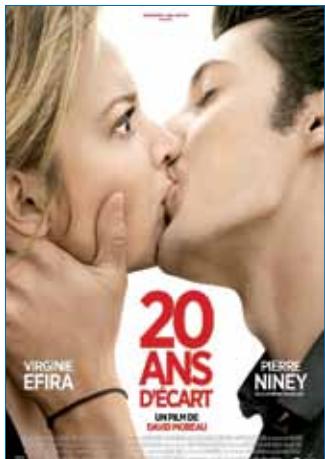
produkcijske kuće / production companies Echo Films, EuropaCorp, TF1 Films Production
produdent / producer Abel Nahmias

redatelj / directed by David Moreau
scenaristi / written by Amro Hamzawi, David Moreau
u glavnim ulogama / starring Virginie Efira, Pierre Niney, Gilles Cohen, Amélie Glenn, Charles Berling, Michael Abiteboul

direktor fotografije / director of photography Laurent Tangy
montažer / editing Cyril Besnard
scenograf / art director Jean Rabasse
kostimografinja / costume design Isabelle Pannetier
glazba / music Guillaume Roussel

SADRŽAJ: Alice je modna urednica časopisa *Rebelle*. Ima 38 godina i potpuno je posvećena poslu. Kad zabunom, zbog slučajne fotografije s dvadeset godina mlađim studentom Balthazarom, stekne reputaciju žderačice muškaraca, njezini izgledi za dobivanje posla glavne urednice časopisa porastu te ona prihvati vezu s njim...

O REDATELJU: David Moreau (Boulogne-Billancourt, Francuska, 1976), francuski redatelj, scenarist i producent, diplomirao je na L' ESRA – École supérieure de réalisation audiovisuelle. Karijeru započinje u kazalištu, gdje postavlja brojne kazališne produkcije. Isprva režira reklame i videospotove te radi kao asistent redatelja, a kao redatelj debitira 2003. filmom *Back to Saint-Tropez*. Potom u suradnji sa Xavierom Paludom režира dva horora, *Ils* (2006) i *Oko* (*The Eye*, 2008). Koscenarist je svih svojih filmova osim *Oka*, koji je remake honkonškog izvornika braće Pang.



SUMMARY: Alice is a 38-year-old perfectionist and a fashion editor at the *Rebelle* magazine. When she earns the reputation of a man-eater because of an accidental photograph of her with Balthazar, a student twenty years her junior, her chances of getting a promotion and becoming the editor-in-chief increase. Alice decides to play along...

DIRECTOR: David Moreau (Boulogne-Billancourt, France, 1976) is a French director, screenwriter and producer. He graduated from L' ESRA – École supérieure de réalisation audiovisuelle. He started his career in theatre, mounting numerous theatrical productions. At first he directed commercials and music videos, making his full-length directorial debut in 2003 with *Back to Saint-Tropez*. Later on, in cooperation with Xavier Palud, he directed two horror films - *Them* (2006) and *The Eye* (2008). He co-wrote all his films except for *The Eye*, a remake of a Hong Kong film by The Pang Brothers.



Žrtveno janje

(The Scapegoat)

triler / thriller
Velika Britanija / UK, 2012, 100'

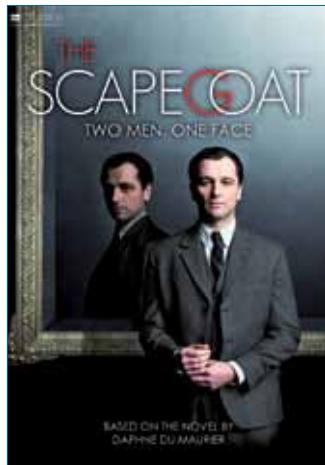
produkcijska kuća / production company Island Pictures
producenti / producers Sarah Beardsall, Dominic Minghella

redatelj / directed by Charles Sturridge
scenarist / written by Charles Sturridge prema istoimenom romanu Daphne Du Maurier
u glavnim ulogama / starring Matthew Rhys, Alice Orr-Ewing, Andrew Scott, Jodhi May, Sylvie Testud, Sheridan Smith, Eileen Atkins

direktor fotografije / director of photography Matt Gray
montažer / editing Adam Green
scenograf / art director Will Hughes-Jones
kostimografskinja / costume design Charlotte Walter
glazba / music Adrian Johnston

SADRŽAJ: Godine 1952. bogataš u problemima Johnny Spence iskoristit će iznimnu sličnost s učiteljem Johnom Standingom za zamjenu identiteta. Nakon što je bezuspješno pokušao razjasniti situaciju, John prihvata novi identitet, no hoće li se snaći ili će postati žrtveno janje Johnnyjeva okrutna plana?

O REDATELJU: Charles Sturridge (London, Velika Britanija, 1951) scenarist je, producent te televizijski i filmski redatelj. Trostruki je osvajač BAFTA-e za najbolju televizijsku dramsku seriju za *Povratak u Brideshead* (*Brideshead Revisited*, 1981), *Zlatni globus* u istoj kategoriji), *Longitude* (2000) i *Shackleton* (2002). Filmografija (dugometražniigrani film): *Runners* (1983), *Aria* (omnibus, 1987), *A Handful of Dust* (1988), *Gdje se anđeli plaše kročiti* (*Where Angels Fear to Tread*, 1991), *Istinita vilinska priča* (*FairyTale: A True Story*, 1997, BAFTA za najbolji dječji film), *Lassie* (2005).



SUMMARY: It is 1952. Johnny Spence is experiencing financial difficulties and takes advantage of his striking resemblance with John Standing, a teacher, to take his identity. After desperately trying to clarify the situation, John accepts the new identity. Will he find a way to handle the situation or will he become a scapegoat?

DIRECTOR: Charles Sturridge (London, Great Britain, 1951) is a screenwriter, producer and television and film director. He is a three-time winner of the BAFTA TV Award for Best Drama Serial for *Brideshead Revisited* (1981, Golden Globe in the same category), *Longitude* (2000) and *Shackleton* (2002). Filmography (feature-length film): *Runners* (1983), *Aria* (omnibus, 1987), *A Handful of Dust* (1988), *Where Angels Fear to Tread* (1991), *FairyTale: A True Story* (1997, BAFTA for Best Children's Film), *Lassie* (2005).



Stražar

(The Lookout / Le guetuteur)

kriminalistički triler / crime thriller
Francuska, Italija, Belgija / France, Italy, Belgium, 2012, 89'

produkcijske kuće / production companies Babe Films, Climax Films, Filmarno
producenti / producers Fabio Conversi, Eric Tavtian

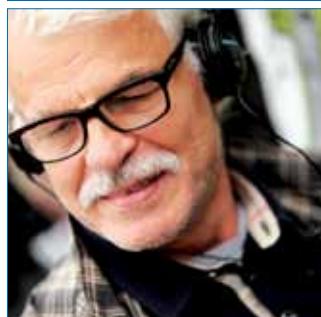
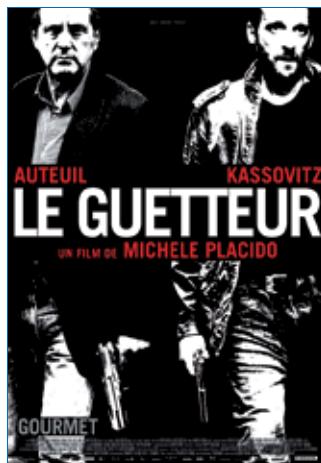
redatelj / directed by Michele Placido
scenaristi / written by Cédric Melon, Denis Brusseau
u glavnim ulogama / starring Daniel Auteuil, Mathieu Kassovitz, Olivier Gourmet,
Francis Renaud, Nicolas Briançon, Jérôme Pouly

direktor fotografije / director of photography Arnaldo Catinari
montažeri / editing Sébastien Prangere, Consuelo Catucci
scenograf / art director Jean-Jacques Gernolle
kostimografinja / costume design Virginie Montel
glazba / music Nicolas Errèra, Evgeni & Sacha Galperine

SADRŽAJ: Pomno isplaniranu akciju hvatanja zloglasne bande pljačkaša osuđetio je snajperist pucajući na policije s krova susjedne zgrade, omogućivši tako svojim kompanjonima da pobegnu. Policijski kapetan Mattei organizira veliku potjeru, što uzrokuje rast tenzija među odbjeglim kriminalcima...

O REDATELJU: Michele Placido (Ascoli Satriano, Italija, 1946) međunarodno je poznat talijanski redatelj i glumac. U bogatom glumačkom opusu ima više od stotinu nastupa u filmovima i na televiziji. Za ulogu u filmu *Ernesto* (1979) nagrađen je *Srebrnim medvjedom* u Berlinu. Kao redatelj debitira 1990. filmom *Pummarò*. Redateljska filmografija (izbor): *Un eroe borghese* (1995), *Krimi roman* (*Romanzo criminale*, 2005, prikazan u Berlinu) i tri filma prikazana na festivalu u Veneciji – *Del perduto amore* (1998), *Putovanje zvano ljubav* (*Un viaggio chiamato amore*, 2002), *Veliki san* (*Il grande sogno*, 2009).

MEĐUNARODNA PREMIJERA: Filmski festival u Rimu 2012.



SUMMARY: A carefully planned action to catch a notorious gang of robbers is hindered by a sniper who shoots at policemen from the roof of a neighbouring building, enabling the robbers to escape. While Police Captain Mattei is starting a chase, tensions between the runaway robbers are boiling...

DIRECTOR: Michele Placido (Ascoli Satriano, Italy, 1946) is an internationally acclaimed Italian director and actor. He has made more than a hundred screen and television appearances. The role in the film *Ernesto* (1979) earned him a Silver Bear in Berlin. He made his directorial debut in 1990 with the film *Pummarò*. Filmography (selection): *Un eroe borghese* (1995), *Crime Novel* (*Romanzo criminale*, 2005, presented at Berlin) and three films that screened at Venice – *Del perduto amore* (1998), *A Journey Called Love* (*Un viaggio chiamato amore*, 2002), and *The Big Dream* (*Il grande sogno*, 2009).

INTERNATIONAL PREMIERE: 2012 Rome Film Festival



U kući

(In the House / Dans la maison)

drama / drama
Francuska / France, 2012, 105'

produkcijska kuća / production company Mandarin Cinéma
producenti / producers Eric Altmayer, Nicolas Altmayer, Claudie Ossard

redatelj / directed by François Ozon
scenarist / written by François Ozon prema drami *El chico de la última fila* Juana Mayorgae
u glavnim ulogama / starring Fabrice Luchini, Ernst Umhauer, Kristin Scott Thomas, Emmanuelle Seigner, Denis Ménochet, Bastien Ughetto

direktor fotografije / director of photography Jérôme Almérás
montažerka / editing Laure Gardette
scenograf / art director Pascal Leguellec
kostimografskinja / costume design Pascale Chavanne
glazba / music Philippe Rombi

SADRŽAJ: Šesnaestogodišnji Claude nadahnuće za novu školsku zadaću pronaći će u životu obitelji školskog kolege Raphe. Claudeov profesor književnosti Germain oduševljen je kvalitetom njegova pisanja, no Claudeov pristup pokrenut će seriju pitanja i izazvati niz neočekivanih događaja...

O REDATELJU: François Ozon (Pariz, Francuska, 1967) diplomirao je režiju na fakultetu La Fémis. Kratke filmove režira od 1988., a prvi dugometražni film *Sitcom* snima 1998. Nakon filma *Gouttes d'eau sur pierres brûlantes* (2000), prikazanog na festivalu u Berlinu, postaje ljubimac selektora najvećih svjetskih festivala. *S Osam žena* (8 femmes, 2002) postiže velik međunarodni uspjeh, a taj je film, kao i njegov prvi film na engleskom, *Angel* (2007), te *Ricky* (2009), također prikazan na Berlinaleu. *Bazen* (Swiming Pool, 2003) prikazan je na festivalu u Cannesu, a *5x2* (2004), kao i *Trofejna žena* (Potiche, 2010) na festivalu u Veneciji.

MEDUNARODNA PREMIJERA: Filmski festival u Torontu 2012.

NAGRADA: Nagrada FIPRESCI-ja u Torontu, *Zlatna školjka* u San Sebastianu 2012.



SUMMARY: Sixteen-year-old Claude finds inspiration for his new essay in the life of Rapha, a fellow student. Claude's literature teacher Germain is thrilled with his writing but Claude's intrusion will unleash a flood of questions and a series of uncontrollable events...

DIRECTOR: François Ozon (Paris, France, 1967) studied directing at the French film school La Fémis. He started making short films in 1988 and made his full-length directorial debut in 1998 with *Sitcom*. Following his film *Gouttes d'eau sur pierres brûlantes* (2000), presented at the Berlin Film Festival, he becomes the favourite of film selectors from the biggest world festivals. The film *8 Women* (8 femmes, 2002) made his name outside France and was presented at Berlinale, just like his first English language film *Angel* (2007) and *Ricky* (2009). *Swimming Pool* (2003) was presented at Cannes and *5x2* (2004), as well as *Trophy Wife* (Potiche, 2010), at Venice.

INTERNATIONAL PREMIERE: 2012 Toronto Film Festival

AWARDS: FIPRESCI Prize at Toronto, Golden Seashell at San Sebastian 2012



Jackie

(*Jackie / Jackie*)

film ceste / road movie
Nizozemska / The Netherlands, 2012, 97'

produkcijska kuća / production company Eyeworks Film & TV Drama
producenti / producers Hans De Weers, Maarten Swart, Reinout Oerlemans

redateljica / directed by Antoinette Beumer
scenaristice / written by Marnie Blok, Karen van Holst Pellekaan
u glavnim ulogama / starring Carice van Houten, Jelka van Houten, Holly Hunter,
Mary Woods, Howe Gelb, Chad E. Brown
direktor fotografije / director of photography Danny Elsen
montažer / editing Marc Bechtold
scenografi / art directors Minka Mooren, Bryce Perrin
kostimografkinje / costume design Marian van Nieuwenhuyzen, Marion Boot,
Barcie Waite
glazba / music Chrisnanne Wiegel, Melcher Meirmans, Merlijn Snitker

SADRŽAJ: Dvije Nizozemke, sestre blizanke Sofie i Daan, odrasle su u obitelji koju su uz njih činila i dva oca. Kad dobiju neočekivani telefonski poziv od svoje, dotad im nepoznate biološke majke, Amerikanke Jackie, odlaze u Sjedinjene Države kako bi joj pomogle i prevezle je do rehabilitacijskog centra...

O REDATELJICI: Antoinette Beumer (Nieuwer-Amstel, Nizozemska, 1962) diplomirala je režiju 1989. na Amsterdam Theatre School. Reputaciju je izgradila kao redateljica više televizijskih serija, od kojih valja izdvojiti kriminalističku seriju *Spangen* (1999), humorističku seriju *Hertenkamp* (2000) i hvaljenu seriju za mlade *Willemspark* (2007). Zajedno sa suprugom Maaikom Krijgsmanom režirala je dokumentarni film *Vidimo se u Vegasu* (*See You in Vegas*, 2007), a samostalno dva u Nizozemskoj iznimno gledana igrana filma, humornu dramu *Sretna kućanica* (*De gelukkige huisvrouw*, 2010) i triler *Loft* (2010).

MEĐUNARODNA PREMIJERA: Filmski festival u Torontu 2012.



SUMMARY: Sofie and Daan, two Dutch twin sisters, grew up in a family with two fathers. When they get an unexpected call from their biological mother Jackie, an American, they go to the USA to take her to a rehabilitation centre...

DIRECTOR: Antoinette Beumer (Nieuwer-Amstel, The Netherlands, 1962) graduated in 1989 from the Amsterdam Theatre School as director. She established herself as a director of television series, such as the police drama *Spangen* (1999), the comedy *Hertenkamp* (2000), and the appraised youth series *Willemspark* (2007). Together with her husband Maaik Krijgsman, Antoinette made the documentary *See You in Vegas* (2007). In addition, she directed two extremely successful films in The Netherlands - *The Happy Housewife* (*De gelukkige huisvrouw*, 2010) and the thriller *Loft* (2010).

INTERNATIONAL PREMIERE: 2012 Toronto Film Festival



Mlada i lijepa

(Young & Beautiful / Jeune & jolie)

drama / drama
Francuska / France, 2013, 94'

produkcijske kuće / production companies Mandarin Cinéma, Mars Films, France
2 Cinéma, FOZ
producenti / producers Eric Altmayer, Nicolas Altmayer

redatelj i scenarist / directed and written by François Ozon
u glavnim ulogama / starring Marine Vacth, Géraldine Pailhas, Frédéric Pierrot,
Fantin Ravat, Johan Leysen, Charlotte Rampling
direktor fotografije / director of photography Pascal Marti
montažerka / editing Laure Gardette
scenografkinja / art director Katia Wyszkop
kostimografska / costume design Pascale Chavanne
glazba / music Philippe Rombi

SADRŽAJ: Na ljetovanju s roditeljima i bratom lijepa sedamnaestogodišnjakinja Isabelle upozna mladića Felixa, s kojim izgubi nevinost. Nakon povratka kući Isabelle počne istraživati vlastitu seksualnost baveći se prostitucijom, pri čemu sreće vrlo različite muškarce...

O REDATELJU: François Ozon (Pariz, Francuska, 1967) diplomirao je režiju na fakultetu La Fémis. Kratke filmove režira od 1988., a prvi dugometražni film *Sitcom* snima 1998. Nakon filma *Gouttes d'eau sur pierres brûlantes* (2000), prikazanog na festivalu u Berlinu, postaje ljubimac selektora najvećih svjetskih festivala. *S Osam žena* (8 femmes, 2002) postiže velik međunarodni uspjeh, a taj je film, kao i njegov prvi film na engleskom, *Angel* (2007), te *Ricky* (2009), također prikazan na Berlinaleu. *Bazen* (Swiming Pool, 2003) prikazan je na festivalu u Cannesu, a *5x2* (2004), kao i *Trofejna žena* (Potiche, 2010) na festivalu u Veneciji.

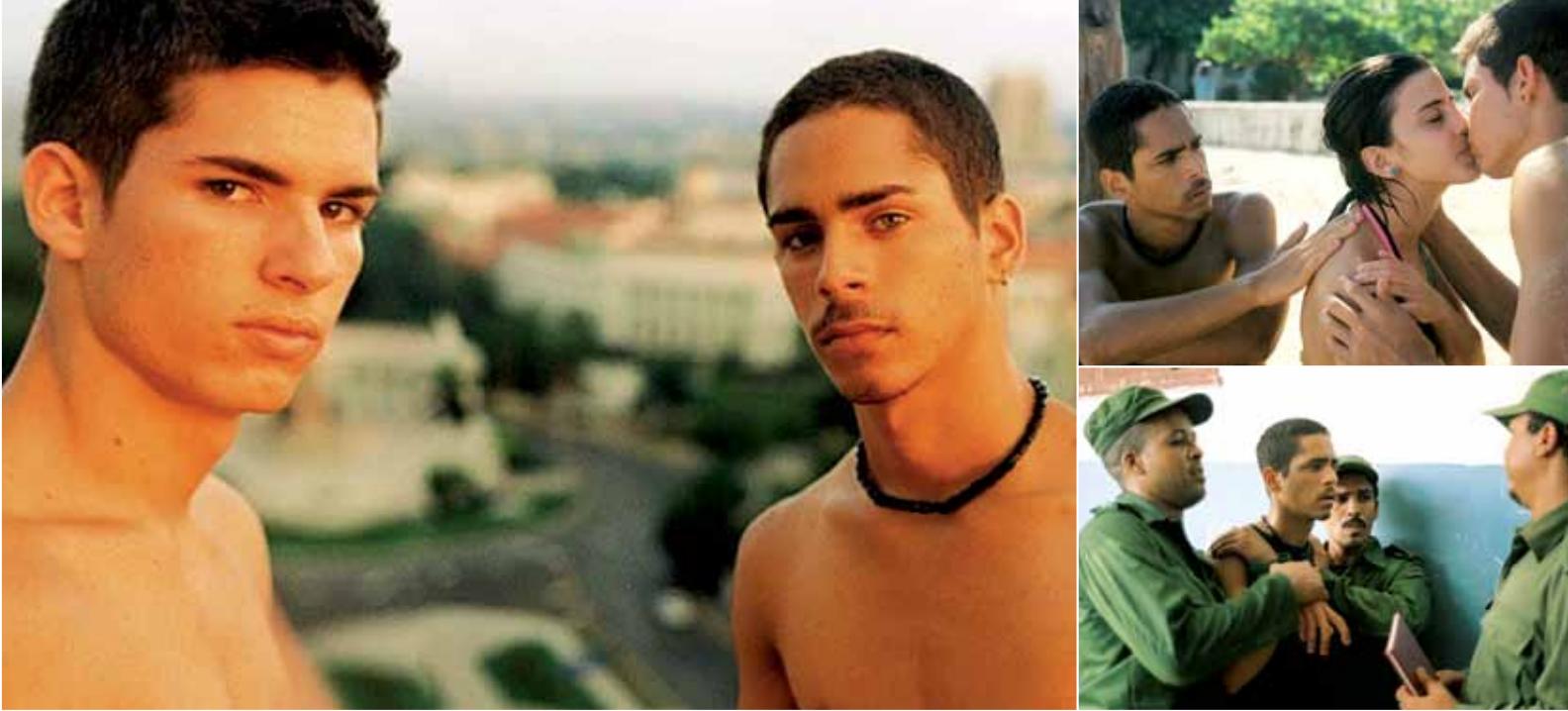
MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2013., konkurencija



SUMMARY: During her summer holiday with her parents and her brother, beautiful 17-year-old Isabelle loses virginity to a young man named Felix. Coming back home, Isabelle starts exploring her sexuality. Engaging in prostitution, she meets a number of very different men...

DIRECTOR: François Ozon (Paris, France, 1967) studied directing at the French film school La Fémis. He started making short films in 1988 and made his full-length directorial debut in 1998 with *Sitcom*. Following his film *Gouttes d'eau sur pierres brûlantes* (2000), presented at the Berlin Film Festival, he becomes the favourite of film selectors from the biggest world festivals. The film *8 Women* (8 femmes, 2002) made his name outside France and was presented at Berlinale, just like his first English language film *Angel* (2007) and *Ricky* (2009). *Swimming Pool* (2003) was presented at Cannes and *5x2* (2004), as well as *Trophy Wife* (Potiche, 2010), at Venice.

INTERNATIONAL PREMIERE: 2013 Cannes Film Festival, competition



Posljednja utakmica

(The Last Match / La partida)

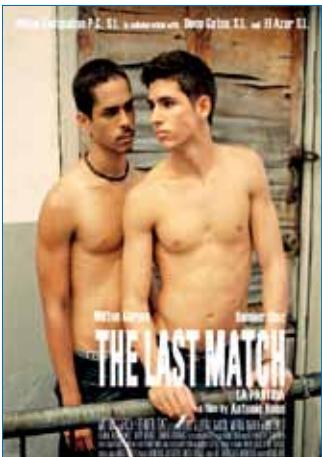
I ljubavna drama / love drama
Španjolska, Kuba / Spain, Cuba, 2013, 94'

produkcijska kuća / production company Malas Compañías
prodcent / producer Antonio Hens

redatelj / directed by Antonio Hens
scenaristi / written by Abel González Melo, Antonio Hens
u glavnim ulogama / starring Milton García, Reinier Díaz, Luís Alberto García,
Mirtha Ibarra, Toni Cantó, Blanca Rosa Blanco
direktor fotografije / director of photography Yanelvis González
montažer / editing Julio Gutiérrez
scenograf / art director Alain Ortiz
kostimograf / costume design Vladimir Cuenca

SADRŽAJ: Na nogometnom igralištu u siromašnoj četvrti Havane upoznala su se dvojica mladića, Reinier i Yosvani. Borba za zajednički život neće im biti nimalo laka jer Reinier radi kao žigolo kako bi uzdržavao dijete i obitelj, a Yosvani kao utjerač dugova za oca svoje starije djevojke...

O REDATELJU: Antonio Hens (Cordoba, Španjolska, 1969) diplomirao je engleski jezik i književnost na Sveučilištu u Granadi i režiju na španjolskoj školi za film ECAM. Godine 1996. osniva producentsku kuću Malas Compañías, a od 1998. radi kao producent na više televizijskih serija. Kao redatelj igralih filmova debitira 1998. s filmom *Pequeña historia de amor en tres actos*. Slijede tri nagradjivana kratka igrana filma – *Adiós, Eva, te quiero* (1999), *En malas compañías* (2000) i segment *Fiesta* iz *Diminutos del calvario* (2002) te kriminalistička drama *Clandestinos* (2007).



SUMMARY: Two young men, Reinier and Yosvani, meet in the slum soccer field at their neighbourhood in Havana. The boys find it hard to keep their love. Reinier prostitutes himself to be able to sustain his child and his family and Yosvani works as a shark, beating his father-in-law debtors.

DIRECTOR: Antonio Hens (Cordoba, Spain, 1969) studied English Language and Literature at the University of Granada and Directing at the ECAM, the official Spanish film school. In 1996 he founded the production company Malas Compañías and since 1998 he has worked as producer on several television series. He made his full-length directorial debut in 1998 with the film *Pequeña historia de amor en tres actos*. This was followed by three award-winning shorts – *Adiós, Eva, te quiero* (1999), *En malas compañías* (2000) and the segment *Fiesta* from *Diminutos del calvario* (2002) – as well as the crime drama *Clandestinos* (2007).



Zlatne godine

(Oldies but Goldies / Vrásky z lásky)

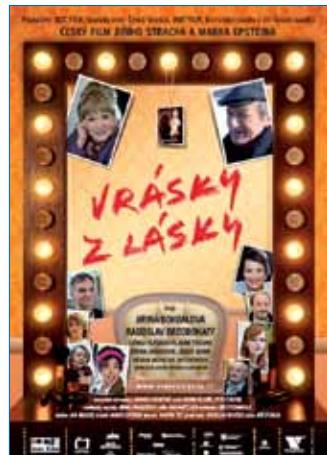
humorna drama / comedy drama
Češka / Czech Republic, 2012, 90'

produkcijska kuća / production company Buc-Film
produtcent / producer Jaroslav Bouček

redatelj / directed by Jiří Strach
scenarist / written by Marek Epstein
u glavnim ulogama / starring Radoslav Brzobohatý, Jiřina Bohdalová, Ivan Trojan,
Lenka Vlasáková, Tajana Medvecká, Jiřina Jirásková
snimatelj / cinematography Martin Šec
montažer / editing Jan Mattlach
scenograf / art director Jiří Sternwald
kostimografinja / costume design Jarmila Konečná
glazba / music Jan Jirásek

SADRŽAJ: Umirovljeni sveučilišni profesor Ota shvatio je da je konačno stiglo vrijeme da potraži Janu, umirovljenu glumicu koja je prije mnogo godina ostavila neizbrisiv trag u njegovu životu. Njihov ponovni susret nije prošao kako je Ota prizeljkivao, no upravo ga je Jana iznova usmjerila na pravi put...

O REDATELJU: Jiří Strach (Prag, Češka, 1973) glumačku karijeru započinje 1984. i dosad je nastupio u šezdesetak filmova i serija. Režirao je dvadesetak televizijskih filmova (među kojima se izdvajaju *Operacija Silver A* (*Operace Silver A*, 2007) i *BrainStorm* (2008), koji su mu donijeli Elsa TV nagrade za režiju), tri televizijske serije i dva kino filma (*Anděl Páně* (2005) i *Zlatne godine*). Od 1999. do 2002. bio je predavač na Odjelu režije na FAMU-u, a od 2005. predaje na Filmskoj akademiji Miroslav Ondříček (FAMO) u Píseku. Član je CFTA-e, Češke filmske i televizijske akademije.



SUMMARY: Ota is a retired university professor who decides it has finally come time to find Jana, a retired actress who left an indelible imprint on his life many years ago. Although their new first encounter doesn't go well, it is Jana who redirects Ota the right way...

DIRECTOR: Jiří Strach (Prague, the Czech Republic, 1973) embarked on his acting career in 1984 and since then he has made some sixty film and television appearances. He directed some twenty television films (among which *Operation Silver A* (*Operace Silver A*, 2007) and *BrainStorm* (2008) that earned him Elsa TV awards for best director), three television series, and two full-length films (*Anděl Páně* (2005) and *Oldies But Goldies*). From 1999 to 2002 he was a lecturer at the FAMU Directing Department. Since 2005 he has been a lecturer at the Film Academy of Miroslav Ondříček (FAMO) in Písek. He is a member of CFTA – Czech Film and Television Academy.



Ja i ti

(Me and You / Io e te)

drama / drama
Italija / Italy, 2012, 97'

produkcijske kuće / production companies Fiction Films, Wildside Media
produdent / producer Mario Gianani

redatelj / directed by Bernardo Bertolucci
scenaristi / written by Niccolò Ammaniti, Umberto Contarello, Francesca Marciano, Bernardo Bertolucci prema istoimenom romanu Niccole Ammanitija u glavnim ulogama / starring Jacopo Olmo Antinori, Tea Falco, Sonia Bergamasco, Veronica Lazar, Tommaso Rago, Pippo Delbono
direktor fotografije / director of photography Fabio Cianchetti
montažer / editing Jacopo Quadri
scenograf / art director Jean Rabasse
kostimografskiňa / costume design Metka Kosak
glazba / music Franco Piersanti

SADRŽAJ: Lorenzo, usamljeni i neprilagođeni četraestogodišnjak, slaže majci da ide na skijanje sa školskim kolegama kako bi sedam dana proveo neometan, skriven u podrumu vlastite zgrade uz omiljenu glazbu i knjige. Ipak, neočekivani posjet starije polusestre Olivije promijenit će sve...

O REDATELJU: Bernardo Bertolucci (Parma, Italija, 1941) jedan je od najpoznatijih i najuglednijih talijanskih redatelja i scenarista, čija karijera traje više od pola stoljeća (debitira 1962. filmom *Smrt /La commare secca/*). Drugim filmom, *Prije revolucije* (*Prima della rivoluzione*, 1964), stjeće naklonost kritike. Dva je puta bio nominiran za Oscara – za scenarij *Konformista* (*Il conformista*, 1970) i režiju provokativnog *Posljednjeg tanga u Parizu* (*Ultimo tango a Parigi*, 1972), a osvaja ga za režiju i scenarij *Posljednjeg kineskog cara* (*The Last Emperor*, 1987). Filmografija (izbor): *Dvadeseto stoljeće* (*Novecento*, 1976), *Zavodljiva ljepota* (*Stealing Beauty*, 1996), *Sanjari* (*Dreamers*, 2003).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2012.



SUMMARY: Lorenzo is a lonely and introverted 14-year-old boy who tells his mother he is going on a school trip but instead hides out in a basement flat under the family home, planning to spend seven days listening to his favourite music and reading. However, a visit by his older half-sister Olivia changes everything...

DIRECTOR: Bernardo Bertolucci (Parma, Italy, 1941) is one of the best-known and most prestigious Italian directors and screenwriters with a career spanning over more than half a decade (he made a debut in 1962 with the film *The Grim Reaper / La commare secca*). His second film *Before the Revolution* (*Prima della rivoluzione*, 1964) was praised by the critics. He is a two-time Academy Award nominee – for the screenplay of *The Conformist* (*Il conformista*, 1970) and for the direction of the provocative *Last Tango in Paris* (*Ultimo tango a Parigi*, 1972) and an Academy Award winner for Best Director and Best Screenplay for *The Last Emperor* (1987). Filmography (selection): *1900* (*Novecento*, 1976), *Stealing Beauty* (1996), *Dreamers* (2003).

INTERNATIONAL PREMIERE: 2012 Cannes Film Festival



Ludwig II

Ludwig II / Ludwig II

biografska povijesna drama / biography history drama
Njemačka / Germany, 2012, 130'

produkcijska kuća / production company Bavaria Pictures
producent / producer Ronald Mühlfellner

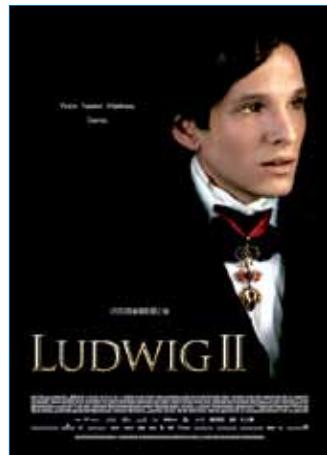
redatelji / directed by Marie Noëlle, Peter Sehr
scenaristi / written by Marie Noëlle, Peter Sehr
u glavnim ulogama / starring Sabin Tambrea, Sebastian Schipper, Hannah
Herzsprung, Edgar Selge, Friedrich Mücke, Justus von Dohnányi
direktor fotografije / director of photography Christian Berger
montažer / editing Hans Funck
scenograf / art director Christoph Kanter
kostimograf / costume design Gerhard Gollnhofer
glazba / music Bruno Coulais

SADRŽAJ: Godine 1864, nakon iznenadne smrti oca Maksimilijana II, tek punoljetni Ludwig II. dolazi na bavarsko prijestolje. Više od državničkih poslova mladog Ludviga zanimaju opera i gradnja raskošnih ekstravagantnih dvoraca. Oduševljen djelima Richarda Wagnera postaje skladateljev pokrovitelj...

O REDATELJIMA: Marie Noëlle studirala je matematiku i diplomirala poduzetništvo na EAP-u. Sestrana je umjetnica – spisateljica, redateljica, scenaristica i producentica. S Peterom Sehrom osniva produkcijsku kuću P'Artisan Filmproduktion 1988. i korežira filmove *The Anarchist's Wife* (2008).i *Ludvig II.*

Peter Sehr (Bad König, Njemačka, 1951 – München, Njemačka, 2013) diplomirao je fiziku i kemiju na ETH-u u Zürichu, doktorirao biofiziku na Oxfordu, a 1982. posvećuje se filmu. Filmografija (igrani film, izbor): *Das serbische Mädchen* (1991), *Kaspar Hauser* (1993), u Sundanceu prikazani *Obsession* (1997) i *Love the Hard Way* (2001).

NAGRADA: Bavarska filmska nagrada za najboljeg mladog glumca (Sabin Tambrea)



SUMMARY: In 1864, after his father Maximilian II suddenly dies, Ludwig II, only since recently full of age, comes to the Bavarian throne. He cares more for opera and building lavish and extravagant castles than for state affairs. The embodiment of his ideals is the music of Richard Wagner, for whom he becomes a devoted patron...

DIRECTORS: Marie Noëlle studied Mathematics and graduated in Entrepreneurship from the EAP. She is a versatile artist – writer, director, art director and producer. In 1988 she founded the production company P'Artisan Filmproduktion with Peter Sehr. They collaborated on the films *The Anarchist's Wife* (2008).and *Ludwig II.*

Peter Sehr (Bad König, Germany, 1951 – Munich, Germany, 2013) studied Physics and Chemistry at the ETH Zurich and earned a doctorate in Biophysics at Oxford. However, in 1982 he shifted to the world of cinema. Filmography (feature film, selection): *Das serbische Mädchen* (1991), *Kaspar Hauser* (1993), and *Obsession* (1997) and *Love the Hard Way* (2001), which screened at Sundance.

AWARDS: Bavarian Film Award for Best Young Actor (Sabin Tambrea)



Adele: Poglavlja 1 & 2

Adele: Chapters 1 & 2 / La Vie d'Adèle: Chapitres 1 & 2

Ijubavna drama / love drama
Francuska / France, 2013, 179'

produkcijska kuća / production company Alcatraz Film
producenti / producers Olivier Théry Lapiney, Laurence Clerc

redatelj / directed by Abdellatif Kechiche
scenaristi / written by Abdellatif Kechiche, Ghalya Lacroix prema stripu Le Bleu est une couleur chaude Julie Maroh
u glavnim ulogama / starring Léa Seydoux, Adèle Exarchopoulos, Salim Kechiouche, Mona Walravens, Jérémie Laheurte, Alma Jodorowsky
direktor fotografije / director of photography Sofian El Fani
montažeri / editing Camille Toubkis, Albertine Lastera, Jean-Marie Lengellé, Ghalya Lacroix
scenografkinja / art director Julia Lemaire
kostimografska / costume design Paloma Garcia Mertens

SADRŽAJ: Kad je imala petnaest godina, Adele nije dvojila oko toga da djevojke izlaze s mlađicima. Njezin se život iz temelja promjenio kad je upoznala Emmu, djevojku modre kose, zahvaljujući kojoj je ostvarila svoje češnje, afirmirala se kao žena i odrasla osoba. Naočigled svih Adele raste, traži svoje mjesto pod suncem, gubi se i pronalazi...

O REDATELJU: Abdellatif Kechiche (Tunis, Tunis, 1960) odrastao je u Francuskoj, filmsku karijeru započinje kao glumac (*Les innocents*, 1987; *Sorry, Haters*, 2005...), a kao redatelj debitira 2000. filmom *La Faute à Voltaire*, za koji dobiva nagradu Luigi De Laurentiis za najboljeg debitanta na festivalu u Veneciji. Francuske nacionalne filmske nagrade César za najbolji film, redatelja i scenarij osvaja za filmove: *L'Esquive* (2003) i *La Graine et le Mulet* (2007, posebna nagrada žirija u Veneciji, nagrada kritike FIPRESCI za najbolji europski film). Na festivalu u Veneciji prikazan je i njegov četvrti film, *Vénus noire* (2010).

MEĐUNARODNA PREMIJERA: Filmski festival u Cannesu 2013.

NAGRADA: Zlatna palma i nagrada kritike FIPRESCI u Cannesu



SUMMARY: At fifteen, Adele doesn't question it: girls go out with boys. Her life is changed forever when she meets Emma, a young woman with blue hair, who will allow her to discover desire, to assert herself as a woman and as an adult. In front of others, Adele grows, seeks herself, loses herself, finds herself...

DIRECTOR: Abdellatif Kechiche (Tunis, Tunisia, 1960) grew up in France. He started his film career as an actor (*Les innocents*, 1987; *Sorry, Haters*, 2005, etc.) and made his directorial debut in 2000 with the film *La Faute à Voltaire*, winning the Luigi De Laurentiis Award for Best Debutant at the Venice Film Festival. His films *L'Esquive* (2003) and *La Graine et le Mulet* (2007, Special Jury Prize at Venice, FIPRESCI Prize for Best European Film) earned him the César Award for Best Film, Best Director and Best Screenplay. His forth film *Vénus noire* (2010) was presented at Venice too.

INTERNATIONAL PREMIERE: 2013 Cannes Film Festival

AWARDS: Palme d'Or and FIPRESCI Prize at Cannes

NAJBOLJI KRATKI FILMOVI EU

Majka

(The Mother / Matka)

drama, Polska / Poland, 2013, 30'

p.k./p.c. Gdyńska Szkoła Filmowa; prod./prod. Leszek Kopeć, Jurek Rados; r.& sc./d.&sp. Łukasz Ostalski; ul./cast: Danuta Stenka, Magdalena Czerwińska, Rafał Fudalej; df./dop. Sławomir Witek; m./e. Łukasz Ostalski; sgf./a.d. Joanna Pultyn

Utjecajna političarka odlazi s kćeri na odmor u kuću na jezeru. Ondje zatekne sina narkomana u nesvijesti i pored njega tijelo mlade djevojke...

O REDATELJU: Łukasz Ostalski diplomirao je politologiju na Fakultetu društvenih znanosti u Gdańsku, potom režiju na Filmskoj akademiji u Gdinji, a sad je student na WFH Sopot Schools' of Photography. Nagrađen je na natjecanju za izbor najbolje novinske fotografije. *Majka* je njegov diplomski film.



An important politician is going to her home on the lake with her daughter. Her son is a drug addict and once they get to the house, they find him unconscious, with a body of a young girl lying next to him...

Skok

(Jump / Skok)

komedija / comedy, Bugarska / Bulgaria, 2012, 30'

p.k./p.c. Abraxas Film, Komar Film; r.&sc./d.&sp. Kristina Grozева, Petar Valchanov; ul./cast: Stefan Denoliubov, Ani Valchanova, Todor Tanchev; df./dop. Mihail Boevski; m./e. Toma Waszarow; sgf./a.d. Ivelina Mineva; g./m. Hristo Namliev

Neženja Gosho brine se o velebnoj kući bogatog rođaka i uživa u miru i tišini u luksuzu dok mu na vrata ne zakuca očitavateljica brojila vode...

O REDATELJIMA: Kristina Grozeva diplomirala je režiju na Akademiji u Sofiji. Autorica je nekoliko kratkih filmova, a dugometražni debi *Avariyno katzane* (2010) potpisuje zajedno s Petrom Valchanovim.

Petar Valchanov redatelj je osam naslova, mahom televizijskih serijala i kratkih filmova te dugometražnog filma *Avariyno katzane* (2010).



Gosho is single and he is taking care of his rich cousin's luxurious penthouse. This is a perfect chance for him to have some peace and quiet in luxury. But soon, water meter reader shows up at the door...

Plavi vlak

(The Blue Train / Le Train bleu)

fantastična drama / fantasy, Francuska / France, 2012, 18'

p.k./p.c. Quid-Pro-Quo Productions; r., sc.&prod./d.,sp.&prod. Stéphanie Assimacopoulou; ul./cast: Daniel Duval, Camille Figuereo, Etienne Faguet; df./dop. Antoine Carpentier; m./e. Rodolphe Molla; sgf./a.d. Irene Marinari; g./m. Thierry Fauchard

Kad Selena i Helie sjednu u caffe Plavi vlak popiti posljednje, oproštajno piće i završti vezu, počet će se događati nevjerojatne stvari...



When Selena and Helie stop to have their last drink and end up their relationship at the Blue Train Café, incredible things start to occur...

O REDATELJICI: Stephanie Assimacopoulou često je i uspješno mijenjala zanimanja. Isprva je radila u glazbenoj industriji na više različitih pozicija (menadžerica, producentica...), potom diplomirala psihologiju i bila psihoterapeutkinja, a 2010. posvetila se filmu. *Plavi vlak* njezin je debitantski film.

DIRECTOR: Stephanie Assimacopoulou had a very versatile and successful career, ranging from several positions in music industry (manager, producer, etc.), to studies in the field of psychology and the private practice of psychotherapy. In 2010 she started working in film industry. *The Blue Train* marks her directorial debut.

BEST EU SHORT FILMS

Vrijeme ljubavi

(Love in Time / Temps d'amour)

romantična komedija / romantic comedy, Francuska / France, 2013, 11'

p.k./p.c. Couleur Bleu Jasmin; prod./prod. Anne Jacqueline, Yasmine Modestine; r./d. Anne Jacqueline; sc./sp. Anne Jacqueline, Yasmine Modestine; ul./cast: Yasmine Modestine, Laurent Gutmann, Greg Germain; df./dop. Cyril Renaud; m./e. Anne Jacqueline, Gilles Volta; g./m. Yasmine Modestine

Julijiin se lijepi antikni ručni sat pokvario. Alexandre nikad nema za to vremena, Jean se čudi što ga Julia još uvijek nosi, a Mathieu će ga razbiti...

O REDATELJICI: Anne Jacqueline deset je godina radila kao voditeljica francusko-američke dramske škole u Parizu te potom osnovala glumačku školu za mlade glumce, u kojoj je producirala sedam kratkih filmova. Snimila je više spotova za kantautoricu Yasmine Modestine, a *Vrijeme ljubavi* njezin je debitantski film.



Julia's lovely ancient watch breaks down. Alexandre has no time to spare to care. Jean is surprised that she is still wearing it and Mathieu will break it...

Poljubi me nježno

(Kiss Me Softly / Kus me zachtjes)

komedija / comedy, Belgija / Belgium, 2012, 16'

prod./prod. Siel Van Daele; r.&sc./d.&sp. Anthony Schatteman; ul./cast: Ezra Fieremans, Tim Bogaerts, Marijke Pinoy; df./dop. Tim Vanroose; m./e. Thijs Van Nuffel; sgf./a.d. Sanne Rubrecht; kgf./c.d. Ilke Cop

U obitelji sedamnaestogodišnjeg Jaspera sva je pozornost usmjerenata na oca pjevača te se on sam mora nositi s tipičnim problemima adolescenata...

O REDATELU: Anthony Schatteman diplomirao je filmom *Poljubi me nježno* na KASK akademiji u Gentu. Film donosi njegovu autobiografsku priču i govori o životu u provincijskom gradu i njegovu odnosu s ocem, slavnim pjevačem, te o tome da ne treba skrivati osjećaje i emocije nego slijediti srce...



Jasper is 17. All the attention in the family goes to the career of his father, a singer. Jasper is faced with the typical problems of an adolescent...

Isprana ljubav

(Washed Up Love)

drama, Irska / Ireland, 2011, 6'

p.k./p.c. Jumper Productions; prod./prod. Fiona Kinsella; r.&sc./d.&sp. Dylan Cotter; ul./cast: Brid Ni Chumhaill, Paraic Breathnach, Bairbre Ni Chaoimh; df./dop. P. J. Dillon; m./e. Breege Rowley; sgf./a.d. Emma Lowney; kgf./c.d. Leonie Prendergast; g./m. The SoundButlers

Dvije sredovječne sestre Moira i Cáit na plaži nalaze nagog mladića u nesvijesti. Čim je došao svijesti, on Moiri izjavi ljubav...

O REDATELU: Dylan Cotter (1973) studirao je filozofiju i ekonomiju. Njegov prvi scenarij *Dental Breakdown* režirao je 2009. Ian Power. Film je prikazan na tridesetak svjetskih festivala i često nagrađivan. Svoj drugi scenarij, komediju *The Meaning of Lifeguard*, sam je režirao 2010. *Isprana ljubav* njegov je drugi film.



Two middle-aged sisters, Moira and Cáit, discover a naked young man washed up and unconscious on a beach. After a few moments he comes to, and begins declaring his love to Moira...

DIRECTOR: Dylan Cotter (1973) holds a bachelor's degree in Philosophy and Economics. Dylan's first screenplay *Dental Breakdown* was directed by Ian Power in 2009. To date it has played at over 30 festivals around the world, winning a number of awards. His second screenplay and first venture into directing in 2010 was *The Meaning of Lifeguard*. *Washed Up Love* is his second film as director.

NAJBOLJI KRATKI FILMOVI EU

Godinu dana poslije

(După un an / One Year After)

drama, Rumunjska / Romania, 2013, 11'

r.&prod./d.&prod. Cristian Pascariu; sc./sp. Cristian Pascariu, Ionut Caras; ul./cast: Irina Wintze, Ionut Caras, Diana Buluga; df./dop. Andrei Ungureanu; m./e. Catalin Apavaloaie, Cristian Pascariu; g./m. Emeric Imre

Pored mjesta na cesti na kojoj je u prometnoj nesreći poginuo njezin muž, žena godinu dana poslije susreće muškarca koji je nesreću prouzročio...

O REDATELJU: Cristian Pascariu diplomirao je na Akademiji za film i televiziju u rumunjskom gradu Cluj Napoca. Njegov diplomski film *Gluhi rock n'roll* (*Betijoare rock n'roll*, 2010) nagrađen je na više festivala. Osim na filmu djeluje i u kazalištu. *Godinu dana poslije* njegov je četvrti kratkiigrani film.



One year later, next to a place where her husband was killed, on the road, a woman meets the man who caused the accident...

DIRECTOR: Cristian Pascariu graduated from the Faculty of Theatre and Television in Cluj Napoca, Romania. His thesis film *Deaf rock n'roll* (*Betijoare rock n'roll*, 2010) was awarded at several festivals. Along with making fiction film he is passionate about theatre. *One Year After* is his forth short feature film.

Dvanaesti od Nikad

(12th of Never / 12th of Never)

drama, Nizozemska / The Netherlands, 2013, 18'

p.k./p.c. The Sound of Applause; prod./prod. Fadi Hindash, Marek Jancovic; r.&sc./d.&sp. Fadi Hindash; ul./cast: Robin Steegman, Lolu Ajayi; df./dop. Daan Nieuwenhuijs; m./e. Marek Jancovic; sgf.&kgf./a.d.&c.d. Robert van der Hoop

Stan je neuspješan pisac kojeg supruga Robyn maltretira. U njegovim pak pričama ona trči za njim i moli ga za pažnju. Što je prava istina?

O REDATELJU: Fadi Hindash, redatelj i scenarist libanonsko-palestinskog porijekla, koji živi u Amsterdamu, diplomirao je na New York Film Academy. Režirao je kratki igrani film *The Sound of Applause* (2005) i dugometražni dokumentarac *Not Quite the Taliban* (2009). *Dvanaesti od Nikad* njegov je treći film.



Stan is an out-of-work writer. His wife treats him like dirt. In his stories, she runs after him, begging for attention. But who's really calling the shots?

DIRECTOR: Fadi Hindash is a writer and director of Lebanese and Palestinian origin living in Amsterdam. He graduated from the New York Film Academy. He directed the short film *The Sound of Applause* (2005) and the full-length documentary *Not Quite the Taliban* (2009). *12th of Never* is his third film.

Nicoleta

(Nicoleta / Nicoleta)

drama, Velika Britanija, Grčka / UK, Greece, 2012, 19'

p.k./p.c. London Film School; prod./prod. Alexandros Danikas, Sonia Liza Kenterman; r./d. Tracy Sunderland, Sonia Liza Kenterman; sc./sp. Sonia Liza Kenterman; ul./cast: Giorgos Triantafyllakis, Korina Gjoka, Kora Karvouni; df./dop. Giorgos Mihelis; m./e. Konstadinos Adrakas; sgf./a.d. Konstantina Giannothanasi; kgf./c.d. Maria Kontodima; g./m. Antonis Skamnakis

Godine 1951. u grčkim planinama još se osjećaju posljednice građanskog rata. Jedan je dječak glava obitelji i odgovoran za sudbinu svoje sestriće...



1951: in the mountains of Greece still full of the hatreds of the civil war, a boy, as the head of his family, is responsible for the destiny of his baby sister...

DIRECTOR: Sonia Liza Kenterman, a Greek-German film director and writer, holds a master's degree in Directing from the London Film School. She worked as a production designer as well assistant director on several projects before deciding to focus on directing. She lives in London. *Nicoleta* is her graduation film.

BEST EU SHORT FILMS

Kako je svinja postala mesar

(Wie das Schwein zum Metzger wurde / How the Pig Became the Butcher)

komedija / comedy, Austrija / Austria, 2013, 5'

r.&prod./d.&prod. Gregorius Grey; sc./sp. Gregorius Grey, Leopold Alexander; ul./cast: Heinz-Arthur Boltuch, Rainer Spechtl, Daniele Ilian; df.&m./dop.&e. Christoph Hensel; kgf./c.d. Michaela Landrichter; g./m. Christian S. Schmid, Martin Witzmann

Naoružani pljačkaš upada u mesnicu i umjesto novca uzima kobasice i meso vođen mišlu da nikakav novac ne može nadomjestiti okus sočne mesne rolade...

O REDATELJU: Gregorius Grey austrijski je redatelj, producent, scenarist i fotograf. Studirao je glumu i glumio u više austrijskih kazališta. Godine 2010. pokreće vlastitu producentsku kuću Facedisco Features Entertainment i snima svoj debitantski film, nagrađivani *Postcard Mafia*. Ovo je njegov drugi film.



An armed guy raids a butcher shop. He rejects money but instead wants to have sausages and cold meat. His credo: No money in the world can replace the pristine taste of a real meat loaf roll...

DIRECTOR: Gregorius Grey is an Austrian director, producer, screenwriter and photographer. He studied Acting and made his appearance at several Austrian theatres. In 2010 he founded the film production company Facedisco Features Entertainment and soon afterwards realized his debut as a film director with the short film *Postcard Mafia*. This is his second film.

Hladni tuš

(Hidegzuhan / Cold Shower)

drama, Mađarska / Hungary, 2010, 14'

p.k./p.c. popfilm, Duna Workshop, Sparks, Gabriel Film Budapest; prod./prod. Karoly Feher; r.&sc./d.&sp Orsi Nagypal; ul./cast: Ferenc Margl, Sándor Bencze, András Attila Lukács; df./dop. Mate Herbai; m./e. Thomas Ernst; g./m. David Szesztyay

Jedne tople ljetne noći naivni sedamnaestogodišnjak Robert i mladi Rom Fero, član lokalne dramske grupe, moraju se suočiti s predrasudama...

O REDATELJICI: Orsi Nagypal mađarska je filmašica s diplomom režije i dramaturgije stečenom na London Film School. Diplomirala je 2009. kratkim filmom *Naked Pact*, koji su slijedili *Paktum* (2010), *Kružni tok* (*Roundabout*, 2012, simljen u sklopu projekta Sarajevo grad filma) i *Kispárizs* (2013).



On a warm summer night, Robert, a naive 17 year old, and Feri, a Roma member of a high school drama group, are forced to deal with prejudices...

DIRECTOR: Orsi Nagypal is a Hungarian filmmaker with a degree in Directing and Screenwriting from the London Film School. She graduated in 2009 with the short film *Naked Pact*. This was followed by *Paktum* (2010), *Roundabout* (2012, shot as part of the project Sarajevo City of Film), and *Kispárizs* (2013).

Voda

(Agua! / Water!)

drama, Španjolska / Spain, 2012, 16'

p.k./p.c. Dospierre Producciones, Baleuko S.L.;

prod./prod. Mikel Rueda, Eduardo Barinaga; r.&sc./d.&sp. Mikel Rueda; ul./cast: Álex Batllori, Fernando Tielve, Álex Angulo; df./dop. Kenneth Oribe; m./e. Alex Argoitia; sgf.&kgf./a.d.&c.d. Eider Ruiz, Idoia Esteban; g./m. Joserra Gutiérrez, Belako Taldea

Guille i Alex dolaze iz različitih svjetova i ne poznaju se. Ipak, imaju i nešto zajedničko – strast prema plivanju. A danas je natjecanje...



Guille and Alex don't know each other. Although they come from different worlds, they are united by something – their passion for swimming. And today, there's a competition...

DIRECTOR: Mikel Rueda graduated in Audiovisual Communication. After working as a producer on television and having made various short films, he enrolled at a postgraduate course in Directing at the New York Film Academy, where he produced his award-winning short film *Present Perfect* (2007). This was followed by the full-length drama *Izaren Argia* (2010).

NAJBOLJI KRATKI FILMOVI EU

Sloboda

(Liberdade / Liberdade)

akcijska drama / akcijska drama, Portugal / Portugal, 2011, 16'

p.k./p.c. Mutual Respect;

prod./prod. Gabriel Abrantes, Natxo Checa; r.&sc./d.&sp. Gabriel Abrantes & Benjamin Crotty; ul./cast: Betty Meixue, Wilson Teixeira; df./dop. Eberhard Schedl

U blizini Luande, glavnog grada Angole, mlada kineska imigrantica Betty pokušava unaprijediti svoju vezu s mladim Angolcem Liberdadeom, što nije lako...

O REDATELJIMA: Gabriel Abrantes (1984) redatelje desetak nagradjivanih kratkih i jednog dugometražnog filma, *Palácios de Pena* (2011, prikazan na festivalu u Veneciji).

Benjamin Crotty (1979) vizualni je umjetnik obrazovan na Yaleu i Le Fresnoy. Filmografija: *Visionary Iraq* (2009), *Sloboda* i *Fort Buchanan* (2012).



In the area surrounding the Angolan capital of Luanda, Betty, a young Chinese immigrant, is trying to take her relationship with young Angolan Liberdade to the next level...

DIRECTORS: Gabriel Abrantes (1984) directed about ten award-winning shorts and one documentary film, *Palácios de Pena* (2011, screened at Venice).

Benjamin Crotty (1979) is a visual artist trained at Yale and Le Fresnoy. Filmography: *Visionary Iraq* (2009), *Liberdade* and *Fort Buchanan* (2012).

Misli o odlasku

(Ajatuksia kuolevaisuudesta / Thoughts about Dying)

drama, Finska / Finland, 2011, 7'

prod./prod. Julia Ilomäki; r./d. Jani Ilomäki; sc./sp. Mikko Parttimaa, Salla Lehtikangas, Jani Ilomäki; ul./cast: Nooa Ahola, Annika Kangasniemi, Vesa Kietäväinen; df./dop. Mikko Parttimaa; m./e. Jenny Priiki; sgf.&kgf./a.d.&c.d Salla Lehtikangas

Osmogodišnjem Antti rečeno je da se njegova psa mora uspavati, što je njegov prvi susret sa smrću te on počinje razmišljati što smrt zapravo znači...

O REDATELJU: Jani Ilomäki autor je nekoliko kratkihigranih i dokumentarnih filmova te videospotova. *Misli o odlasku* zajednički su diplomski film Jennyja Priikija te snimatelja, producentice i dizajnerice produkcije na Sveučilištu za primjenjene znanosti u finskom gradu Tampereu.



Eight-year-old Antti is told that his dog should be put to sleep. Antti will have his first facing with death, and he begins to think what death means...

DIRECTOR: Jani Ilomäki made several shorts, documentaries and music videos. *Thoughts about Dying* is director's, cinematographer's, producer's and production designer's diploma work at the Tampere University of Applied Sciences.

11:50

(11:50 / 11:50)

drama, Cipar / Cyprus, 2012, 15'

r.&sc./d.&sp. Stylianos Constantinou; ul./cast: Antonis Katsaris, Zoe Wintershausen; df./dop. Vladimir Subotic; m./e. Stylianos Constantinou; sgf.&kgf./a.d.&c.d. Lisa Tsouloupas; g./m. Christos Andreou

Xenon svoj novi radni dan balzamatora započinje kao i obično – precizno, pedantno i brzo priprema tijelo, no nešto se neobično počne događati...



Xenon starts his day as usual. Precise and meticulous, like every embalmer should be, he begins preparing a body. But something unusual happens...

O REDATELJU: Stylianos Constantinou ciparski je redatelj koji je filmsku režiju i dramaturgiju studirao na EICAR u Parizu. Po povratku na Cipar radi kao redatelj i montažer te direktor filma na raznim projektima, poput snimanja reklama i videospotova. Uz *11:50* režirao je i filmove *A-Loan* (2006) i *Eden* (2007).

DIRECTOR: Stylianos Constantinou was born in Cyprus. He studied Directing and Screenwriting at EICAR in Paris. After his return to Cyprus, he has been working as a freelance editor and director for various projects, such as commercials and corporate videos. Apart from *11:50* he directed the films *A-Loan* (2006) and *Eden* (2007).

BEST EU SHORT FILMS

Posljednji autobus

(The Last Bus / Posledný autobus)

drama, Slovačka / Slovakia, 2011, 15'

p.k./p.c. feel me film, AVI Studio; prod./prod. Ivana Laučíková; r./d. Martin Snopek, Ivana Laučíková; sc./sp. Patrik Paš ml., Martin Snopek; ul./cast: Ivan Martinka, Michal Rovnák, Vít Bednárik; df./dop. Juraj Chlplík; m./e. František Kráhenbiel; g./m. Jakub Ursín

Na početku sezone lova životinje se ukrcaju u autobus i bježe na sigurno, no usred noći lovci zaustave autobus, a putnici otkriju svoju pravu prirodu...

O REDATELJIMA: Martin Snopek i Ivana Laučíková studirali su animaciju na Fakultetu za film i televiziju Akademije izvedbenih umjetnosti u Bratislavi. Ivana sad ondje i predaje, a 2006. osnovala je produkcijsku tvrtku feel me film. Martin je autor više kratkih filmova i radi kao grafički dizajner.



It's the start of the hunting season. The animals of the forest board a small bus and flee to safety. When hunters stop the bus in the middle of the night, its passengers reveal their true natures...

DIRECTORS: Martin Snopek and Ivana Laučíková studied Animation at the Film and Television Faculty of the Academy of Performing Arts in Bratislava. Ivana is currently teaching there and in 2006 she founded the production company feel me film. Martin made several short films and works as a graphic designer.

Bolničar

(The Medic / The Medic)

ratna drama / war drama, Malta / Malta, 2011, 11'

p.k./p.c. Era Productions, Extreme Effects; r., prod.&m./d., prod.&e. Ray Mizzi; sc./sp. Ray Mizzi, Joseph Navarro, Jeannot Kuenzel; ul./cast: Alvin Caciattolo, Ryan Galea; df./dop. Jeannot Kuenzel; g./m. Mark 'Larski' Ellul

Njemački ratni veteran sjeća se događaja s kraja rata i svog susreta s britanskim bolničarem, susreta koji je ostavio neizbrisiv trag u sjećanju obojice...

O REDATELU: Ray Mizzi po profesiji je policajac, a filmovi su njegova strast. Snimio je tri kratka filma: *Lucrezia* (2008), *6 a.m.* (2009) i *Bolničar*. *Bolničar* je uz ostale osvojio dvije malteške nacionalne filmske nagrade za produkciju i snimatelski rad, a nagrađen je i na New Media Festivalu u New Yorku.



A German war veteran remembers an incident from the end of the war and his encounter with a British medic, which left an indelible mark on both of them...

DIRECTOR: Ray Mizzi is a policeman passionate about films. He made three short films: *Lucrezia* (2008), *6 a.m.* (2009) and *The Medic*. Among others, *The Medic* won two Maltese national film awards for production and cinematography. The film was awarded at the New Media Festival in New York as well.

Srijedom

(On Wednesdays / Trečiadieniais)

drama, Litva / Lithuania, 2011, 3'

prod./prod. Rimantė Daugėlaitė; r.&sc./d.&sp. Ieva Javaitytė; ul./cast: Galina Dauguvietė, Vaida Lisikaitė, Adomas Miklys; df./dop. Saulius Lukoševičius; m./e. Andrius Paškevičius; g./m. Titas Petrikis

Elegantna starica kupuje u trgovini. Na njezinu licu nema ni traga umoru ili ljutnji, ona ne žuri i uživa u toj aktivnosti kao u kakvom ritualu.



An old elegant lady is shopping in a supermarket. In her face – not even a trace of tiredness or anger. She takes her time and enjoys the activity, a ritual...

O REDATELJICI: Ieva Javaitytė studirala je antropologiju, a potom režiju, isprva u Kopenhagenu, gdje režira svoj prvi kratki film, a od 2009. na FAMU-u u Pragu. Kao asistentica redatelja Juozasa Javaitisa sudjelovala je na stvaranju dokumentarca *Lithuania. 24 Hours* (2006).

DIRECTOR: Ieva Javaitytė studied Anthropology and later Directing, first in Copenhagen, where she made her first short film, and since 2009 at FAMU in Prague. As assistant director to Juozas Javaitis she participated in the creation of the documentary *Lithuania. 24 Hours* (2006).

POPULARNI PROGRAM

Popular programme

Prije ponoći

(Before Midnight)

Iljubavna drama / romance drama
SAD / USA, 2013, 109'

produkcijske kuće / production companies Sony Pictures Classics
producenti / producers Richard Linklater, Christos V. Konstantakopoulos, Sara Woodhatch

Gotovo dva desetljeća prošlo je otako su se Amerikanac Jesse i Francuskinja Celine prvi put sreli, a devet godina nakon zadnjeg susreta s njima pratimo ih na ljetovanju u Grčkoj, gdje razgovaraju o životu i ljubavi...

O REDATELJU: Richard Linklater (Houston, Texas, SAD, 1960) samouki je redatelj i scenarist; među pionirima američkog nezavisnog filma devedesetih godina. Filmografija (izbor): *Munjeni i zbumjeni* (*Dazed and Confused*, 1993), u Veneciji prikazani *Probudeni život* (*Waking Life*, 2001) i *Tape* (2001), *Fast Food Nation* (2006, prikazan u Cannesu), *Prije svitanja* (*Before Sunrise*, 1995), *Srebrni medvjed za režiju* u Berlinu), *Prije sumraka* (*Before Sunset*, 2004), nominacija za Oscara za scenarij) i *Prije ponoći*.

MEĐUNARODNA PREMIJERA: Sundance Film Festival 2013, Filmski festival u Berlinu 2013.



redatelj / directed by Richard Linklater
scenaristi/ written by Richard Linklater, Julie Delpy, Ethan Hawke, Kim Krizan
u glavnim ulogama / starring Ethan Hawke, Julie Delpy, Seamus Davey-Fitzpatrick, Xenia Kalogeropoulou, Walter Lassally, Ariane Labed
direktor fotografije / director of photography Christos Voudouris
montažerka / editing Sandra Adair
scenografkinja / art director Anna Georgiadou
kostimografska / costume design Vasileia Rozana
glazba / music Graham Reynolds

Almost two decades have passed since American Jesse and French Celine met for the first time. Nine years after their last encounter, we follow them on their summer vacation in Greece, where they talk about life and love...

DIRECTOR: Richard Linklater (Houston, Texas, USA, 1960) is a self-taught director and screenwriter; amongst the pioneers of the American independent film of the nineties. Filmography (selection): *Dazed and Confused* (1993), *Waking Life* (2001, showcased at Venice) and *Tape* (2001), *Fast Food Nation* (2006, showcased at Cannes), *Before Sunrise* (1995, Golden Bear for Best Director at Berlin), *Before Sunset* (2004, Academy Award nomination for Best Screenplay) and *Before Midnight*.

INTERNATIONAL PREMIERE: 2013 Sundance Film Festival, 2013 Berlin Film Festival

Čovjek od čelika

(Man of Steel)

ZF pustolovina / SF adventure
SAD, Kanada, Velika Britanija / USA, Canada, Great Britain, 2013, 143'
produkcijske kuće / production companies Warner Bros., DC Entertainment, Third Act Productions
producenti / producers Christopher Nolan, Charles Roven, Deborah Snyder, Emma Thomas

Još kao dječak Clark Kent shvaća kako posjeduje izvanredne sposobnosti te da nije s naše planete. Kao mladi novinar otkriva da je poslan na Zemlju kako bi spriječio da je unište pripadnici njegove rase...

O REDATELJU: Zack Snyder (Green Bay, Wisconsin, SAD, 1966) najpoznatiji je po nevjerljivoj pozornosti koju poklanja svakoj pojedinosti i uvježbanom umjetničkom oku zahvaljujući čemu svoj živopisni stil prenosi u svoje projekte kao redatelj, scenarist ili producent. Filmografija: *Zora živih mrtvaca* (*Dawn of the Dead*, 2004), *300: Bitka kod Termopila* (*300*, 2006), *Čuvari* (*Watchmen*, 2009), *Legenda o čuvarima* (*Legend of the Guardians: The Owls of Ga'Hoole*, 2010), *Babylon uzvraća udarac* (*Sucker Punch*, 2011).



redatelj / directed by Zack Snyder
scenaristi / written by David S. Goyer, Christopher Nolan prema stripu Jerryja Siegela i Joe Shuster-a
u glavnim ulogama / starring Henry Cavill, Amy Adams, Diane Lane, Russell Crowe, Kevin Costner, Laurence Fishburne
direktor fotografije / director of photography Amir Mokri
montažer / editing David Brenner
scenograf / art director Alex McDowell
kostimografi / costume design James Acheson, Michael Wilkinson
glazba / music Hans Zimmer

Already as a boy, Clark Kent learned that he has extraordinary powers and is not of this Earth. As a young journalist, he discovers that he was sent to Earth to save it from the invasion by members of his race.

DIRECTOR: Zack Snyder (Green Bay, Wisconsin, USA, 1966) is best known for his incredible shot-by-shot attention to detail and his well-trained artistic eye, thanks to which he transfers his picturesque style onto his projects as director, screenwriter or producer. Filmography: *Dawn of the Dead* (2004), *300* (2006), *Watchmen* (2009), *Legend of the Guardians: The Owls of Ga'Hoole* (2010), *Sucker Punch* (2011).



PULICA

PULICA

matineje za djecu
morning screenings for children



Boško Buha

Bosko Buha

Ernest i Celestina

Ernest & Celestine / Ernest et Célestine

Mama, volim te

Mammu, es tevi mīlu / Mother, I Love You

Veliki medyjed

The Great Bear / Den kæmpestore bjørn

Karsten i Petra, najbolji prijatelji

Casper and Emma – Best Friends /

Karsten og Petra blir bestevenner

Konj na balkonu

The Horse on the Balcony / Das Pferd auf dem Balkon

Uzvрpoljeni Bram

Fidgety Bram / Brammetje Baas

Čudovišta sa sveučilišta

Monsters University

kratki animirani filmovi

short animated movies



pustolovni laboratoriј
profesora baltazara

professor balthazar's adventure
laboratory

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Boško Buha

redatelj / director Branko Bauer, biografska partizanska drama / biographic partisan drama, Jugoslavija / Yugoslavia, 1978, 124'

Djetinjstvo Boška Buhe prekinuo je rat. Priklučio se partizanima, a u predasima između borbi u njemu ipak živne dječja zaigranost...

O REDATELJU: Branko Bauer (Dubrovnik, 1921 – Zagreb, 2002), jedan od najplodnijih i najpopularnijih redatelja bivše države Jugoslavije. Njegovo poimanje režije bilo je vrlo blisko holivudskoj dramaturgiji te je uživao popularnost kod publike, ali i kritike. U debitantskom ostvarenju *Sinji galeb* (1953) snažno je navijestio svoj talent, a i narednim ostvarenjem *Milioni na otoku* (1955), demonstrirao je visoku kompetenciju u žanru filmova za djecu i omladinu, kojem će se vratiti u završnom razdoblju svog opusa filmovima *Zimovanje u Jakobsfeldu* (1975) i *Salaš u Malom Ritu* (1976, kao i u seriji *Salaš u Malom Ritu*) te u svom posljednjem ostvarenju *Boško Buha*. Spomenuti treba i njegove igranofilmske klasičke *Ne okreći se, sine* (1956, jedan od najznačajnijih filmova s tematikom NOB-a i Drugoga svjetskog rata u nas, nagrađen s tri Zlatne Arene), *Tri Ane* (1959), popularnu komediju *Martin u oblacima* (1961) i *Licem u lice* (1963, Zlatna Arena za režiju).



Bosko Buha's childhood is abruptly cut short by war. He joins the Partisans but the child in him perks up during breaks...

DIRECTOR: Branko Bauer (Dubrovnik, 1921 – Zagreb, 2002) is one of the most prolific and popular directors of the former Yugoslavia. His understanding of directing was very close to Hollywood dramaturgy so he enjoyed popularity of both the audience and the critics. His debut film *The Blue Seagull* (1953) announced his talents and his following film *Millions on the Island* (1955) demonstrated his high competency in the children's film genre, the genre that he will come back to in the final phase of his work with the films *Wintering in Jakobsfeld* (1975) and *A Farm in Mali Rit* (1976, just like in the series *A Farm in Mali Rit*), and in his last film *Bosko Buha*. We should also mention his feature films *Don't Look Back, My Son* (1956, one of the most important films tackling the topic of the People's Liberation Struggle and World War II, winner of three Golden Arenas), *Three Girls Named Anna* (1959), popular comedy *Martin in the Clouds* (1961) and *Face to Face* (1963, Golden Arena for Best Director).



Ernest i Celestina

(Ernest & Celestine / Ernest et Célestine)

redatelji / directors Stéphane Aubier, Vincent Patar, Benjamin Renner, animirana pustolovina / animated adventure, Francuska, Belgija, Luksemburg / France, Belgium, Luxemburg, 2012, 80'

Neobičan susret između medvjeda, boema glazbenika Ernesta, i mlade mišice, buduće zubarice Celestine, prerasta u prijateljstvo...



An unlikely encounter between a musician bear named Ernest and a young girl mouse, a dentist-to-be, Celestine, that grows into friendship...

DIRECTORS: Stéphane Aubier (1964) and Vincent Patar (1965) are Belgian directors and screenwriters who met at the Institut des Beaux-Arts de Saint-Luc in Liège. Later on the two of them attended the École supérieure des arts visuels de La Cambre in Brussels, which was followed by a years-long prolific cooperation, such as on the films *Pic Pic André shooow – Le deuxième* (1998) and *Panique au village* (2009).

Benjamin Renner is an award-winning animator and director of two films – *La queue de la souris* (2008) and *Ernest & Celestine*.

Mama, volim te

(Mammu, es tevi mīlu / Mother, I Love You)

redatelj / director Janis Nords, obiteljska drama / family drama, Latvija / Latvia, 2013, 83'

Dvanaestogodišnji Raimonds želi uđovoljiti svojoj prezaposlenoj samohranoj majci, a kako je često sam, upada u neprilike...

O REDATELJU: Janis Nords (1983) režiju je studirao na britanskoj National Film and Television School. Bio je asistent brojnim latvijskim redateljima na filmovima i reklamama. Prvijencem Amater (Amatieris, 2008) osvaja nagradu za najbolje debitantsko ostvarenje na Latvijskom nacionalnom filmskom festivalu. Mama, volim te njegov je drugi dugometražni film, a autor je i dva kratka filma – Freedom Day (2010) i Au revoir Monkeys (2011).



Twelve-year-old Raimonds wants to make his busy single mother satisfied. Left to his own resources, he gets into trouble...

DIRECTOR: Janis Nords (1983) studied Directing at the British National Film and Television School. After working intensively as an assistant to a number of Latvian directors on films and commercials, he made his debut film *Amateur* (*Amatieris*) in 2008, winning a Best Debutant Achievement Award at the Latvian National Film Festival. *Mother, I Love You* is his second feature-length film. He is the author of two short films – *Freedom Day* (2010) and *Au revoir Monkeys* (2011).

Veliki medvjed

(The Great Bear / Den kæmpestore bjørn)

redatelj / director Esben Toft Jacobsen, animirana avantura / animated adventure, Danska / Denmark, 2011, 75'

Kad mu sestrice otme divovski medvjed, dječak Johnatan mora poći u samo srce šume u kojoj žive mitska bića kako bi je našao...

O REDATELJU: Esben Toft Jacobsen (1977) započinje studij vizualnih komunikacija na The Danish Design School, no naknadno se odlučuje na studij animacijske režije na The National Film School of Denmark. U početku radi kao samostalni umjetnik i animator na brojnim kompjuterskim igricama no nakon diplome režira brojne produkcije. Godine 2007. zaslužuje posebno priznanje na Berlinaleu za diplomski rad *Having a Brother*.



When his sister is kidnapped by a giant bear, Johnatan has to venture into the heart of the forest to confront the strange beings that dwell there and rescue her...



DIRECTOR: Esben Toft Jacobsen (1977) studyied Animation at the National Film School of Denmark. At the beginning he worked as a freelance artist and animator on a number of computer games but after graduating he started directing. In 2007 he earned a Special Mention Award at Berlinale for his graduation film *Having a Brother*.

Karsten i Petra, najbolji prijatelji

(Casper and Emma – Best Friends /

Karsten og Petra blir bestevenner)

redatelj / director Arne Lindtner Næss, obiteljska drama / family drama, Norveška / Norway, 2013, 78'

U Petrin vrtić dolazi novi dječak Karsten i njih se dvoje brzo sprijatelje. Za peti rođendan Petru čekaju lijepa iznenađenja...



A new boy named Karsten comes to Petra's kindergarten and they become best friends. Petra is about to celebrate her fifth birthday...

O REDATELJU: Arne Lindtner Næss (1944) norveški je redatelj, scenarist, televizijski producent, ali i glumac koji je nastupao u mnogim popularnim norveškim televizijskim serijama poput *Familiesagaen De syv søstre* (1996-1999). Kao redatelj potpisuje sedamnaest radova, među kojima je nekoliko televizijskih serija, dugometražni prvičenac komedija *Olsenbanden Junior går under vann* (2003) te filmovi *Venner for livet* (2005), *S.O.S Svartskjær* (2008) i *Blåfjell 2 – Jakten på det magiske horn* (2011).

DIRECTOR: Arne Lindtner Næss (1944) is a Norwegian director, screenwriter, TV producer and actor who played in a number of popular Norwegian television series, such as *Familiesagaen De syv søstre* (1996-1999). He directed as many as seventeen works, among which several TV series, the full-length debut comedy *Olsenbanden Junior går under vann* (2003), as well as the films *Venner for livet* (2005), *S.O.S Svartskjær* (2008), and *Blåfjell 2 – Jakten på det magiske horn* (2011).

MATINEJE ZA DJECU

Matinees

Konj na balkonu

(The Horse on the Balcony / Das Pferd auf dem Balkon)

redatelj / director Hüseyin Tabak, obiteljska drama / family drama, Njemačka / Germany, 2012, 90'

Život dječaka Mike, drukčijeg od ostale djece, potpuno će se promjeniti kad otkrije da na balkonu susjednog stana živi pravi konj...

O REDATELJU: Hüseyin Tabak (1981) režiju je studirao kod Michaela Hanekea na Filmskoj akademiji u Beču. Autor je brojnih kratkih filmova nastalih u razdoblju dok je bio asistent redatelja na dvadesetak filmova. Među tim kratkim radovima ističu se *Cheese* (2008), *Heim* (2010) i dokumentarac *Kick off* (2010), a kao redatelj dugometražnih igralnih filmova debitira filmom *Tvoja ljepota ništa ne vrijedi* (*Deine Schönheit ist nichts wert*, 2012).



Mika is different from other kids. His life will change completely when he discovers a horse on the balcony of the apartment next door...

Uzvрpoljeni Bram

(Fidgety Bram / Brammetje Baas)

redateljica / director Anna Van der Heide, obiteljska drama / family drama, Nizozemska / The Netherlands, 2012, 83'

Nestašni Bram kreće u školu, a njegovi roditelji pokušavaju uspostaviti pravu suradnju između njega i strogog mu učitelja...

O REDATELJICI: Anna Van der Heide redateljica sedam projekata – uz dugometražni debi *Uzvрpoljeni Bram*, tu su tri televizijske serije, jedan televizijski film (*Zara*, 2009) i dva kratka naslova, među kojima treba istaknuti *MissiePoo16* (2007), ujedno njezin prвиčanac, za koji je nagrađena s Dutch Gold Calf Award za najbolji kratki film. Također režira i piše i za kazalište, a utemeljiteljica je kazališne skupine De Achterbank Generatie (The Back Seat Generation).



Fidgety Bram enters the first grade and his parents are trying to help him and his strict teacher adapt to each other...

DIRECTOR: Hüseyin Tabak (1981) studied Directing under the guidance of Michael Haneke at the Vienna Film Academy. He made a number of short films in the period when he assisted directors on some twenty films. His most noticeable short subjects are *Cheese* (2008), *Heim* (2010) and the documentary *Kick off* (2010). He made his full-length directorial debut with the film *Your Beauty is Worth Nothing* (*Deine Schönheit ist nichts wert*, 2012).

DIRECTOR: Anna Van der Heide is a director of seven different projects – apart from the full-length debut *Fidgety Bram*, she made three TV series, one TV film (*Zara*, 2009), and two short subjects, among which the most noticeable one being her debut *MissiePoo16* from 2007 that earned her a Dutch Gold Calf Award for Best Short Film. She also writes for theatre and is the founder of the theatrical company De Achterbank Generatie (The Back Seat Generation).

POPULARNA PULICA / POPULAR PULICA

Čudovišta sa sveučilišta

(Monsters University)

redatelj / director Dan Scanlon, animirani pustolovni / animated adventure, SAD / USA, 2013, 110', glasovi / voices: Stojan Matavulj, Pjer Meničanin, Ozren Grabarić

Najbolji Zastršivači školju se na Sveučilištu za čudovišta, no Mate Vidović i Sale Salečić izbačeni su s njega tijekom prvog semestra...



The best Monsters come from the Monsters University but Michael "Mike" Wazowski and James P. "Sulley" Sullivan get kicked out...

O REDATELJU: Dan Scanlon (1976) diplomirao je na Columbus College of Art and Design 1998. Kao storyboard suradnik za Pixar radio na popularnim *Autima* (*Cars*, 2006) te u istoj funkciji potpisao i nastavke filmova *Mala sirena* (*The Little Mermaid II: Return to the Sea*, 2000) i *101 dalmatinac* (*101 Dalmatians II: Patch's London Adventure*, 2003). Redatelj je dugometražnog igralnog filma *Tracy* (2009), na kojem je kao i na *Čudovišta sa sveučilišta*, bio i koscenarist.

DIRECTOR: Dan Scanlon (1976) graduated from the Columbus College of Art and Design in 1998. He joined Pixar where he was a story artist for *Cars* (2006), *The Little Mermaid II: Return to the Sea* (2000) and *101 Dalmatians II: Patch's London Adventure* (2003). He directed and co-wrote the feature-length film *Tracy* (2009), just like *Monsters University*.

KRATKI ANIMIRANI FILMOVI

Short animated movies

Mjesto na metli

r./d. Jan Lachauer, Max Lang, Velika Britanija / UK, 2012, 25'

Dobroćudna vještica poziva razne životinje koje su joj pomogle pronaći izgubljene stvari da joj se pridruže u letu na metli...



Room on the Broom

A good-natured witch invites different animals that helped her retrieve things she has lost to join her on a ride on her broomstick...

Astonovi pokloni

r./d. Lotta Geffenblad, Uzi Geffenblad, Švedska / Sweden, 2012, 9'

Aston nestrpljivo iščekuje svoj rođendan, a kako bi prikratio vrijeme, u poklone zamata sve što mu dođe pod ruku...



Aston's Presents / Astons Presenter

Aston is impatiently waiting for his birthday. In order to beguile the time he wraps up everything that comes into his hands...

Samo malo

r./d. Alicja Björk Jaworski, Švedska / Sweden, 2012, 9'

Prvog dana proljeća prašćić pođe na kupanje i putem sretne ježa, vranu, janje i tele te svi zajedno pomognu kornjači...



Just a Little / Bara lite

On the first day of spring a piglet decides to go for a swim. On his way he meets a hedgehog, a crow, a lamb and a calf, and they all help a tortoise...

Korida

r./d. Janis Cimermanis, Latvija / Latvia, 2012, 5'

U koridi se odvija borba s bikovima, no toreador nije baš uspješan i mora bježati kako bi se spasio od bijesnog bika...



Corrida / Corrida

Bullfighting is taking place in Madrid, but the matador is not very successful and he has to run away from an enraged animal...

Ježevi u gradu

r./d. Evalds Lacis, Latvija / Latvia, 2012, 10'

Kad se jednog proljetnog jutra životinje probude iz zimskoga sna, otkriju da se njihov šumski dom pretvorio u – grad...



Hedgehogs and the City / Ezi un lielpilseta

When one spring morning animals wake up from their winter sleep, they discover that their forest has turned into a – city...

Mirjam i zelenetočkice

r./d. Priit Tender, Estonija / Estonia, 2012, 5'

Kad se njezin mali brat razboli, svi brinu o njemu, te i Mirjam nacrtala točkice na lice kao bi izgledalo da se i ona razboljela...



Miriam's Green Spots / Miriami rohelised täpid

When Miriam's little brother falls ill, he gets all the attention. This makes Miriam sad. Feeling neglected she draws spots on her face to look ill too...

Mirjam u kuhinji

r./d. Andres Tenusaar, Estonija / Estonia, 2012, 5'

Mirjam u kuhinji pokušava mikserom napraviti frape. Njezin pilič želi joj pomoći no nehotice pritišće pogrešnu dugmad...



Miriam's Food Processor / Miriami köögikomban

Miriam is in the kitchen and she is trying to make a shake with the help of a food processor. Her chick is interested in the process too, but he is pressing the wrong buttons...

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA

Professor Balthazar's Adventure Laboratory



Radionica animiranog filma
tehnikom stop animacije

15.-26. srpnja 2013. – Gradska knjižnica i čitaonica Pula

Voditelji: Zvonimir Rumboldt i Tomislav Fiket

Dugo i toplo ljetno idealno je za eksperimentiranje i otkrivanje tajni izrade animiranog filma. Čuveni profesor Baltazar već tradicionalno, na Festivalu igranog filma u Pulji, vodi pustolovni laboratorijs u kojem filmske pokuse izvode kliniči u dobi od 7 do 12 godina. Radionica okuplja nove, ali i one stare, već iskusne polaznike i vodi ih u još jednu nezaboravnu filmsku animiranu pustolovinu.

Teorijski dio laboratorijsa sadržava upoznavanje s osnovama filma i filmske umjetnosti te razgovore o filmovima koji se prikazuju u filmskom programu Pulice, a praktični obuhvaća sve faze kreiranja filma: razvoj ideje i scenarija, izradu scenografije i prikupljanje rekvizita te samo snimanje i montažu.

Ovogodišnja radionica nosi naziv *Lino putuje Europom*. U želji da mališanima približimo pojedine zemlje Europske unije, medvjedić Lino, prepoznatljiv Podravkin brand, istražuje četiri europske zemlje prema izboru polaznika. Uz pomoć voditelja polaznici će od posebnih materijala za modeliranje kreirati poznatog medvjedića, bojiti i lijepiti scenografiju, snimati kadrove vrhunskim digitalnim fotoaparatom i montirati ih na računalu u programu *Windows Movie Maker*. Tehnikom stop animacije nastat će kratak animirani film u kojem će polaznici sami dati glasove Linu i drugim likovima te naučiti ponešto o snimanju i montiranju zvuka.

Filmovi će tradicionalno biti prikazani u Areni posljednjeg dana Festivala.

O v o d i t e l j i m a :

Zvonimir Rumboldt: filmski i televizijski redatelj, asistent na Akademiji dramske umjetnosti u Zagrebu; mlađoj publici poznat po emisijama *Navrh jezika*, *Farma*, TV-seriji *Nedajse*, *Nina*, kao i filmu *Lavanderman – istina ili mit?*.

Tomislav Fiket: redatelj velikog broja videospotova i dokumentaraca, mlađima poznat po igranoj seriji *Jura Hura*; bio je glavni urednik jedinog hrvatskog kanala o videoigrama, Playomania.



Animated Film by Stop Motion Animation Technique

July 15 - 26: Pula City Library and Reading Room

Leaders: Zvonimir Rumboldt and Tomislav Fiket

Long and warm summer is perfect for experimenting and revealing the secrets of creating animated films. It has already become a tradition for renowned Professor Balthazar to lead an adventure laboratory as part of the Pula Film Festival, where children aged between 7 and 12 can experiment with film. This year's two-week workshop invites both new as well as experienced participants to join in on another unforgettable animated film adventure.

The theoretical part of the laboratory comprises familiarization with the basics of film and film art, whereas the practical one covers all the phases of film creation, from idea and screenplay development and finding movie props, to the very shooting and editing sessions.

The title of this year's workshop is "Lino travels around Europe". Wishing to familiarize children with specific countries of the European Union, Lino the bear, recognizable Podravka's brand, explores four countries of the European Union chosen by the participants of the workshop. With the help of the leader, the attendees will create the well-known bear using special modelling materials, paint and glue set elements, shoot with state-of-the-art digital camera and edit their work with Windows Movie Maker. Using stop motion animation technique a short animated film will be created. The participants themselves will voice Lino and other characters and learn something about sound recording and editing.

The films will be screened in the Arena on the closing day of the Festival.

L e a d e r s :

Zvonimir Rumboldt: film and television director, assistant lecturer at the Zagreb Academy of Dramatic Arts, known to a younger audience for the shows *On the Tip of My Tongue*, *The Farm*, TV-series *Don't Give Up*, *Nina*, and the film *Lavanderman – Truth or Myth?*.

Tomislav Fiket: director of a large number of videos and documentaries, known to a younger audience for the TV series *Jura Hura*, editor-in-chief of the only Croatian channel on video games Playomania.

D-KINO RADIONICA: KAMP RED, DIGITALNA FILMSKA RADIONICA

D-Cinema Workshop: Camp Red, Digital film workshop



Termin održavanja: 17.-24. srpnja 2013.

Lokacija: Mala dvorana Kina Valli

Voditelj: Dado Valentić

2010. godine Festival igranog filma u Puli i studio Mytheraphy u Londonu pokrenuli su prvu D-kino radionicu s ciljem približavanja najnovije filmske digitalne tehnologije mlađim hrvatskim filmskim profesionalcima. Nakon iskustva snimanja 4K filma na kameri RED one i prvog kratkog stereoskopskog 3D filma, ove godine pokrenut je Kamp RED, čiji će mlađi polaznici tek postati filmski profesionalci i imati priliku *igrati* se istom kamerom kakvom se koriste u velikim holivudskim produkcijama poput trilogije *Hobit* Petera Jacksona i *Prometeja* Ridleyja Scotta ili na setu snimanja spota Lady Gage, Justina Biebera, Pink... Ted Shilowitz, iz RED Inc. u Hollywoodu, pokrenuo je Kamp RED (Camp RED) u Los Angelesu kao eksperiment koji najnovije i najbolje kamere i sustave postprodukcijske daje na korištenje sve mlađoj publici.

O radionici:

Digitalna radionica Kamp RED nudi mješavinu zabave i filmskog obrazovanja. Kamperi će snimati na kamerama RED EPIC, montirati film na profesionalnom programu za montažu i napisljetu pogledati svoj film na velikom ekranu. Koristeći se najsvremenijom digitalnom filmskom tehnologijom, kamperi će se doslovno naći na rubu profesionalne kinematografije o kojoj brojni filmaši još uvijek mogu samo sanjati.

O voditelju radionice:

Dado Valentić međunarodno je priznat kolorist s više od 16 godina iskustva u filmskoj industriji. Isprva je radio kao inženjer za Apple i Sony Professional Europe, a 2004. osnovao je studio Mytheraphy u Londonu, gdje je danas glavni kolorist. Surađivao je na mnogim zahtjevnim svjetskim projektima A – produkcije poput *Sherlocka Holmesa*, *Don Quijotea* u 3D-u, *Carmen* u 3D-u te u izradi brojnih reklama za Coca Colu, T-Mobile, Nestle, Nintendo, Red Bull itd., a danas uz to predaje i na Međunarodnoj kolorističkoj akademiji.

Timeframe: July 17 – 24, 2013

Venue: Valli Cinema's small screening room

Leader: Dado Valentić

In 2010 the Pula Film Festival and Mytheraphy Studio from London launched the first D-cinema workshop aimed at familiarizing young Croatian film professionals with state-of-the-art digital technology. After shooting a 4K film with Red one camera and the first short stereoscopic 3D film, this year we are launching Camp RED, the participants of which are only to become film professionals. The attendees will get a chance to "play" with the same camera that is used in large-scale Hollywood productions, such as Peter Jackson's *The Hobbit* and Ridley Scott's *Prometheus* or on Lady Gaga's, Justin Bieber's or Pink's music video sets. Ted Shilowitz, from RED Inc. in Hollywood, launched Camp RED in Los Angeles as an experiment that puts state-of-the-art cameras and postproduction systems at the disposal of ever younger audiences.

On the workshop:

The Camp RED digital workshop offers a hybrid of fun and film training. Campers will shoot on RED EPIC cameras and edit their works with professional editing tools. Finally, they will watch their film on the big cinema screen. Using state-of-the-art digital film technology, Campers will literally find themselves on the cutting edge of the movie business, of which many filmmakers can only dream.

On the leader of the workshop:

Dado Valentić is an internationally acclaimed colourist with more than 16 years in film industry. At first he worked as an engineer for Apple and Sony Professional Europe. In 2004 he founded Mytheraphy Studio in London where he works as chief colourist. He has collaborated on a number of challenging international A-projects, such as *Sherlock Holmes*, *Don Quijote* on 3D, *Carmen* on 3D and on a number of commercials for Coca Cola, T-Mobile, Nestle, Nintendo, Red Bull, etc. He is also an instructor as part of the International Colorist Academy.

doFURAJ SVOJ FILM

Bring your own film



Festival igranog filma u Puli prije svega je sinonim profesijskog filma, no posljednjih deset godina i amateri imaju svoje mjesto pod zvijezdama. Radi se o natječaju *doFuraj svoj film!*, koji već desetu godinu zaredom organizira Festival u suradnji s Hrvatskim Telekomom, partnerom Festivala. Prijaviti se ove godine moglo do 7. lipnja 2013. godine, a prijavljeni filmovi bit će prikazani u sklopu programa na gradskom trgu Portarata za vrijeme trajanja Festivala.

Na natječaj se inače mogu prijaviti autori sa svojim filmovima u trajanju do 1 minute, a jedan autor može sudjelovati s najviše dva filmska uratka. Filmovi uvršteni u natjecateljski program natječu se za nagrade u sljedećim kategorijama:

- najbolji film (ili najbolja ideja) po glasovima žirija (odluku donosi žiri sastavljen od strane organizatora)
- najbolji film po glasovima publike (odluku donose posjetitelji *online* glasovanjem na www.max.tportal.hr od 21. lipnja do 21. srpnja 2013).

Stručni žiri koji će odlučivati o najboljem filmu čine: glavni urednik portala *Ravno do dna* Zoran Stajić, filmski kritičar i novinar dnevnih novina *Slobodna Dalmacija* Jakov Kosanović te multimedijalni umjetnik i redatelj Matija Debeljuh. Hrvatski Telekom kao dugogodišnji partner Festivala osigurava vrijedne nagrade za pobjednike.

Kratak podsjetnik tko je sve furao svoj film i odfurao nagrade prethodnih godina:

- 51. Festival igranog filma u Puli (2004. g.) – *Noge*, Dejan Dragaš
- 52. Festival igranog filma u Puli (2005. g.) – *Standardna priča*, Marin Lukanović
- 53. Festival igranog filma u Puli (2006. g.) – *Jeu*, Jasna Božić
- 54. Festival igranog filma u Puli (2007. g.) – *Pioggia inattesa*, Arminio Grgić
- 55. Festival igranog filma u Puli (2008. g.) – *The Band*, Ena Čupić, Lucija Dobranić, Mia Tadić, Marko Delić (učenici 6. razreda OŠ Horvati)
- 56. Festival igranog filma u Puli (2009. g.) – *Radnička klasa*, Luka Kivela
- 57. Festival igranog filma u Puli (2010. g.) – *Transemocije*, Sendi Salmani, Marko Čabov, Bruno Marin i Peter Bohte
- 58. Festival igranog filma u Puli (2011. g.) – *Vjera u život*, David Bagarić
- 59. Festival igranog filma u Puli (2012. g.) – *Instant Panic*, Vlasta Meštrović

The Pula Film Festival is first of all synonymous with professional film. However, in the last ten years amateurs have found their place under the stars. The Festival has been organizing the Bring Your Own Film competition for ten consecutive years in cooperation with Festival's partner Hrvatski Telekom. The application deadline was June 7, 2013 and the applied films will be presented as part of the programme on Portarata city square, during the Festival.

Authors could apply for the competition with films lasting up to one minute and one author could participate with no more than two films. Films selected for the competition programme compete in the following categories:

- best film (or best idea) according to the jury (the decision is made by a jury composed by the organizer),
- best film according to the audience (the decision is made by spectators casting their vote online at www.max.tportal.hr from June 21 – July 21, 2013).

The decision on the best amateur film will be made by a jury composed of: editor-in-chief of the portal *Ravno do dna* Zoran Stajić, film critic and journalist at daily newspaper *Slobodna Dalmacija* Jakov Kosanović, and multimedia artist and film director Matija Debeljuh. Hrvatski Telekom, as the Festival's long-term partner, ensures that best films and best authors get valuable prizes.

A short reminder of previous winners:

- 51st Pula Film Festival (2004) – *Legs (Noge)* Dejan Dragaš
- 52nd Pula Film Festival (2005) – *A Typical Story (Standardna priča)* by Marin Lukanović
- 53rd Pula Film Festival (2006) – *Jeu* by Jasna Božić
- 54th Pula Film Festival (2007) – *Pioggia inattesa* by Arminio Grgić
- 55th Pula Film Festival (2008) – *The Band* by Ena Čupić, Lucija Dobranić, Mia Tadić, Marko Delić 6th grade, Elementary School Horvati
- 56th Pula Film Festival (2009) – *Working Class (Radnička klasa)* by Luka Kivela
- 57th Pula Film Festival (2010) – *Transemotions (Transemocije)* by Sendi Salmani, Marko Čabov, Bruno Marin and Peter Bohte from Zagreb
- 58th Pula Film Festival (2011) - *Belief In Life (Vjera u život)* by David Bagarić
- 59th Pula Film Festival (2012) – *Instant Panic* by Vlasta Meštrović



60. festival igranog filma u Puli

9. RADIONICA IZRADE FILMA PULSKA FILMSKA TVORNICA

9th Pula Film Factory Filmmaking Workshop

Od 31. svibnja do 29. lipnja održana je 9. ljetna radionica izrade filma Pulska filmska tvornica 2013, koja, zajedno s Festivalom igranog filma u Puli, omogućava polaznicima da steknu znanja iz svih faza stvaranja filma te realiziraju vlastiti kratkometražni film. Radionica se sastojala od izrade scenarija, redateljskog koncepta i plana snimanja te izrade filma, što uključuje snimanje, montažu te postprodukciju slike i zvuka. Kao i do sada, bila je organizirana kao mali producijski studio gdje su polaznici autori, scenaristi i redatelji, a voditelj radionice producent. Budući da se ove godine obilježava 60. godina Festivala igranog filma u Puli, tema radionice bila je *Metafilm*, odnosno stvaranje filma, film u filmu, odnos ljudi prema filmu, dogodovštine iz Arene...



As part of the 9th summer filmmaking workshop entitled "2013 Pula Film Factory" that took place from May 31 to June 29, the Pula Film Factory and the Pula Film Festival enable its participants to acquire knowledge related to all the phases of film creation and to shoot their own short-length film. The workshop comprised screenwriting and director's concept development, shooting plan and filmmaking sessions, including shooting, editing and image and sound postproduction. Just like before, it functioned like a small production studio,

with participants acting as authors, screenwriters and directors, and leaders of the workshop as producers. Since this year we are marking the 60th anniversary of the Pula Film Festival, the topic of the workshop was "metafilm", that is, film creation, film in a film, relationship between people and film, anecdotes from the Arena.

Program radionice

Predprodukcija – Razvoj ideje i scenarij (od 31. svibnja do 6. lipnja)

Voditelj: Igor Bezinović, redatelj i filmski pedagog

– Polaznici su se u prvom dijelu radionice upoznali s važnosti odabira i oblikovanja ideje, osnovnim principima za uspješno strukturiranje filmskog sinopsisa kao temeljnog sredstva za izražavanje i razvijanje filmske ideje te osnovnim načelima pisanja scenarija, njegovim težistima, problemima i kvalitetnoj razradi.

Snimanje (od 7. do 14. lipnja)

Voditelj: Marko Krnjajić

– Drugi dio radionice sastojao se od teorijskog dijela s predavanjem o tehničkim dijelovima i mogućnostima kamere, kompoziciji i naraciji kадra, tonu i njegovu snimanju te praktičnog dijela.

Montaža (od 15. do 29. lipnja)

Voditelj: Ivan Štifanić

– U trećem dijelu radionice održalo se predavanje o jeziku i tehnologiji montaže te su se montirali filmovi. Poslije stvaranja grubog i finog reza održano je predavanje o postprodukciji slike te postprodukciji tona.

Partneri radionice: Hrvatski filmski savez i MedViD produkcija d.o.o.

Radionice financijski podržava Hrvatski audiovizualni centar.

Pulska filmska tvornica korisnica je Institucionalne podrške Nacionalne zaklade za razvoj civilnog društva za stabilizaciju i/ili razvoj udruge.

Workshop Programme

Preproduction – Idea and screenwriting (May 31 – June)

Leader: Igor Bezinović, director and film pedagogue

– In the first part of the workshop the participants familiarized themselves with the importance of idea selection and shaping, basic principles of plot structuring as a key tool for expressing and developing ideas, as well as basic principles of screenwriting, its key elements, problems and development.

Shooting (June 7 – June 14)

Leader: Marko Krnjajić

– The second part of the workshop comprises a theoretical session with lectures on technical components and possibilities of a camera, frame composition and narration, sound and sound recording, and a practical session.

Editing (June 15 – June 29)

Leader: Ivan Štifanić

– The third part of the workshop comprised a lecture on editing language and technology and actual film editing. After creating the rough and the final cut, the attendees listened to a lecture on image and sound postproduction.

Partners of the workshop: Croatian Film Clubs' Association and MedViD produkcija d.o.o.

The workshop is financially supported by the Croatian Audiovisual Centre.

The Pula Film Factory is the beneficiary of the Institutional support for stabilization and/or development of associations of the National Foundation for Civil Society Development.

CINEMANIAC 2013: MISLITI FILM

Cinemaniac 2013: Think Film

Cameron Gainer / Ellie Krakow / Vladislav Knežević / David Maljković / Dalibor Martinis / Mario Pfeifer / Sarah Wood



Kustosica: Branka Benčić

21. srpnja – 6. kolovoza 2013, MMC Luka, Istarska 30, Pula

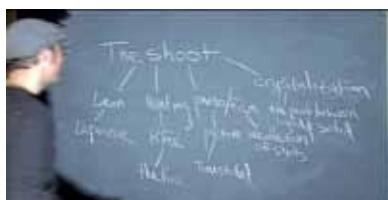
Projekt Cinemaniac, kao popratni program Festivala igranog filma u Puli, realizira se od 2002. godine. Predstavlja dugoročnu istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, a realiziran je u formatu izložbe te predstavlja rade hrvatskih i međunarodnih umjetnika približavajući ih širokom krugu publike.

Izložba *Misliti film*, kojom Cinemaniac obilježava 60. obljetnicu Festivala igranog filma u Puli, okuplja međunarodne i hrvatske umjetnike i umjetnice koji u svom radu propituju film kao sustav reprezentacije, „tehnologiju društva“, kompleksan sistem produkcije i reprodukcije pokretnih slika.

Navedene konceptualne odrednice okvir su za rade koji formiraju specifičan odnos prema ideji filma kao mesta u kojem se reflektiraju aspekti društva, ideologije, kulture. Radovi na izložbi ukazuju na trag koji su filmovi ostavili u cijelokupnoj kulturi te kako su filmski način mišljenja, iskustvo gledanja filmova, filmski jezik, povijest, teorija i estetika filma oblikovali umjetničke prakse i pogled na svijet, dok su umjetnici izgradili specifičan izraz putem kojeg progovaraju kritička refleksija, uznenirenost ili analiza konteksta.

Izložba pristupa ideji filma kao kompleksnom i razvijenom sustavu reprezentacije, filmskim kodovima i konvencijama koji oblikuju dominantan poredak, a film je shvaćen kao „tehnologija društva“, spoj materijalnog i konceptualnog aparata, ideologije i tehnologije filma i kinematografije kao društvene institucije.

Branka Benčić



Cameron Gainer / Ellie Krakow / Vladislav Knežević / David Maljković / Dalibor Martinis / Mario Pfeifer / Sarah Wood

Curated by Branka Benčić

July 21 – August 6, MMC LUKA, Istarska 30, Pula

The exhibition CINEMANIAC, established in 2002 as a sidebar program at the Pula Film Festival, is a long-term interdisciplinary research platform questioning the connection between film / moving images and contemporary art, realized in the form of an exhibition, presenting the works of Croatian and international artists, aiming to bring them closer to a wide festival audience.

The exhibition *Think Film*, marking the 60th anniversary of the Pula Film Festival, gathers international and Croatian artists who question film as a system of representation, *social technology*, a complex system of moving images' production and reproduction.

The mentioned conceptual elements provide the framework for works that form a specific relationship with the idea of film as a medium that reflects social, ideological and cultural aspects. The works presented as part of the exhibition point at the mark that the films have left on the overall culture and show how the cinematic way of thinking, the experience of watching films, cinematic language, history, theory, and film aesthetics shape artistic practices and worldviews, whereas artists construct a specific discourse implying critical reflection, anxiety or context analysis.

The exhibition tackles the idea of film as a complex and developed representation system, as well as film codes and conventions that shape the dominant order. Film is perceived as a "social technology", a hybrid of material and conceptual apparatus, of ideology and technology of film and cinema as a social institution.

Branka Benčić

SOLARNO SVJETSKO KINO

Solar World Cinema

Povezivanje filma s održivom energijom

Svjetsko solarno kino putujuće je mobilno kino koje se u potpunosti napaja solarnom energijom. Turneja solarnog kina prekogranični je projekt koji surađuje s partnerima poput filmskih festivala, filmskih škola, nevladinih organizacija te s individualnim inicijativama. Ovaj projekt osnažuje gospodarsku i socijalnu koheziju među svojim sudionicima, promiče kulturnu raznolikost kroz film, potiče uporabu održive energije te stvara europsku i svjetsku mrežu gdje svi partneri zajedničkim snagama sudjeluju, uče i crpe snagu.

O solarnom kinu

Solarno kino pokrenuto je 2010. u Nizozemskoj i koristi se vlastitim solarnim sustavom napajanja s tri solarna panela na krovu kombija, a za vožnju se koristi električnom energijom ili biogorivom. Solarnom energijom također se napaja sva audiovizualna oprema potrebna za održavanje filmske projekcije. Samo pola sata pripreme za filmsko platno i zvučnu opremu, na nekoj neobičnoj lokaciji, parku ili trgu i sve je spremno za noćni filmski doživljaj na otvorenom. Solarno kino nudi alternativan i zabavan način promoviranja uporabe prirodnih resursa.

Solarno kino i Festival

Mobilno solarno kino od svog početka dio je Festivala i već četvrtu godinu zaredom stiže nam u Istru. Putujući malim mjestima, kampovima, turističkim naseljima, igralištima, gradskim parkovima i trgovima, mještani, turisti i usputni prolaznici uživaju u filmskim trenucima pod otvorenim nebom.

Ove godine solarno kino ponovno odvodi Festival u male istarske gradove. Polazišta točka ostaje u Puli, u Centru gradskih udrug Rojc, gdje se u suradnji sa Zelenom Istrom prikazuje film *You've Been Trumped* redatelja Anthonyja Baxter-a, a zatim turneja nastavlja putovima Istre. Turisti i lokalno stanovništvo imat će priliku uživati u toplim ljetnim večerima uz selekciju kratkih ekoloških filmova i jedan cjelovečernji nacionalni film. Fažana i Barban ugošćuju prošlogodišnjeg festivalskog pobjednika publike, film *Halimin put* redatelja Arsena Antona Ostojića, Labin će se nasmijati uz film *Parada* redatelja Srđana Dragojevića, Medulin će ugostiti *Noćne brodove* Igora Mirkovića, a Pazin će pogledati horor triler *Ljudožder vegetarianac* redatelja Branka Schmidta. Prikazujući filmove nacionalne produkcije, nastojimo približiti Festival ljudima koje put neće navesti u Pulu te im unijeti duh Festivala i dobrog filma.



Linking Film to Sustainable Energy

Solar World Cinema is a travelling mobile open-air cinema powered by solar energy. The solar cinema tour is a cross-border project with partners such as film festivals, film schools, non-governmental organizations, and individual initiatives. The project strengthens economic and social cohesion between its participants; it promotes cultural diversity through film, and encourages the use of sustainable energy. Moreover, it creates new European and world networks from which all the partners can benefit and where they can exchange knowhow and draw strength.

About Solar Cinema

Solar Cinema was launched in the Netherlands in 2010. It has its own solar system with three solar panels on the roof of a van which runs on electric power or biofuel. All audio-visual electronic equipment necessary for film screenings is solar powered. In just half an hour Solar Cinema can have its screen and sound system ready for an open-air night screening at any unusual location. Solar Cinema offers an alternative and fun way of promoting the use of natural resources.

Solar Cinema and the Festival

Solar World Cinema has been part of the Festival from its beginnings and it is coming to Istria for the fourth consecutive year. Visiting villages, camps, tourist resorts, football fields, city parks and squares, it is enabling local people, tourists and accidental passers-by to enjoy open-air film moments.

This year once again the solar cinema brings the Festival to small Istrian towns. It will be based in Pula in the City Associations Centre Rojc, where the film *You've Been Trumped* by Anthony Baxter will be presented, and from there it will tour Istria. Tourists and local people will have the opportunity to enjoy warm summer nights watching a selection of short films tackling environmental topics and one full-length national film. Fažana and Barban will host the last year's Audience Award winner *Halima's Path* by Arsen Anton Ostojić, Labin will have a laugh with the Srđan Dragojević's *The Parade*, Medulin will host Igor Mirković's *Night Boats*, and Pazin will watch the horror thriller *Cannibal Vegetarian* by Branko Schmidt. Screening national films, we are trying to bring the spirit of the Festival to people who are not coming to Pula.

IZLOŽBA

Exhibition

Pogled sa sobom

Gallerija Makina

Kapitolinski Trg 1

52 100 Pula

Izložba : 20 . srpnja – 21. kolovoza 2013.

Izložbu možete pogledati svakoga dana od 11h - 14h i od 19h - 23h

Izložba *Pogled sa sobom* donosi radove umjetnice Minnie Weisz. Weiszine fotografije plod su njezina interesa za identitet prostora, osobito za zapuštene zgrade koje trebaju doživjeti transformaciju – od viktorijanskih skladišta i napuštenih hotela na području London King's Crossa do rijeke Temze.

Weisz istražuje okružje i društvenu povijest tih mjesta. Ponekad su prisutni i ljudi, a često stvara instalacije s pomoću zatečenih predmeta – kovčeg, stare koturaljke – kako bi kreirala fikcijska sjećanja na prošlost zgrade, skladajući odu svakoj prostoriji na koju nailazi. Svaki portret sobe zrcalo je sjećanja i vremena.

Tragajući za dušom zgrade te naglašavajući materijalnost arhitekture, Weisz pretvara ta napuštena mjesta u *cameru obscuru*. Propuštajući svjetlo kroz maleni otvor u zamračenom prostoru, ova tehnika obrće projiciranu sliku, projektirajući je na unutarnje zidove. Na taj način, kako umjetnica pojašnjava, *camera obscura* postaje ključ za otvaranje dijaloga između unutarnjeg i vanjskog svijeta, stvara se poveznica, formira se odnos, svaki se odražava u onom drugom.

Primjenjujući načelo tehnike *camere obscure* u svom radu, Minnie Weisz snima scene eksterijera koje preplavljaju unutarnje zidove prostorija. U potpunom mraku, osim sičušnog otvora kroz koji prodire svjetlost, smješta fotoaparat srednjega formata na unutrašnji zid te eksponira film tijekom 3 do 5 sati kako bi snimila statičnu sliku. Ova tehnika označava početak fotografiranja pokretnih slika. Tehnika *camere obscure* ima dugu povijest na području fotografije i umjetnosti. Ona počinje s Aristotelom. I Da Vinci je eksperimentirao s ovim procesima, baš kao i slikari kasnijih razdoblja, kao što je Vermeer, koji je s pomoću *camere obscure* pokušavao razumjeti perspektivu.

Filmska poezija: *Vječna sadašnjost*, 16mm, time-lapse film od 9 minuta. *Rubyna soba*, 5 minuta video loop

Minnie Weisz studirala je komunikacijsku umjetnost i dizajn na London College of Printing i Royal College of Art u Londonu. Izlagala je u Londonu, Edinburgu i Istanbulu, imala samostalne izložbe na Londonskom festivalu arhitekture 2006. – 2009., Sajmu suvremene umjetnosti u Istanbulu 2007., Festivalu fotografije u Londonu 2012., *Camera Obscura* u Filmskom muzeju u Londonu 2013., gdje trenutačno radi u sklopu rezidencijalnog programa.

Njezini radovi objavljeni su u *100 Visual Ideas* Johna Ingeldewa, 2011., *100 ideas that changed Photography* Mary Warner Marien, 2012., *Photography Porfolio* Johna Ingeldewa i Lorentza Gullachsena, 2013., a sve u izdanju Laurencea Kinga, London.

View with a room

Gallerija Makina

Kapitolinski Trg 1

52 100 Pula

Exhibition July 20 – August 21, 2013

Exhibition opens every day from 11h – 14h and 19h - 23h

View with a room, brings together a body of works by artist Minnie Weisz.

Weisz's photographs are born out of her interest in the identity of spaces, particularly derelict buildings on the cusp of change –Victorian warehouses to abandoned hotels in London's King's Cross, to the Thames river.

Weisz investigates the surroundings and social history of these sites. Sometimes people are present, often she creates installations with found objects – a suitcase, an old pair of roller skates – to author fictional memories of a buildings past, creating an ode to each room she encounters. Each portrait of a room is a mirror to memory and time.

In search of the soul of a building and highlighting the materiality of the architecture, Weisz turns these deserted spaces into a camera obscura. Allowing light in through the pinhole of a darkened room, this technique inverts the outside view, projecting it back on to the walls inside. In this way, as the artist explains, the camera obscura is 'the key which unlocks a dialogue between exterior and interior worlds, a connection is made, a relationship is formed, each reflected in the other'.

By incorporating the principle of the camera obscura technique in her work, Minnie Weisz captures these exterior scenes which bathe the interior walls of the rooms, in total darkness, except a pinhole of light, she focuses a medium format camera at the interior view and exposes the film, exposures can take 3 - 5hrs, to capture a still image; this technique marks the beginnings of photography and the moving image. The method of Camera Obscura has a long history in photography and art. Its history begins with Aristotle, also Da Vinci who experimented with this process and later painters for example Vermeer used various camera obscura contraptions to understand perspective in the landscape.

Film poems : 'The Eternal Present' 16mm, 9 minute time-lapse film. 'Ruby's room' 5 minute video loop

Minnie Weisz studied Communication Art and Design at The London College of Printing and The Royal College of Art, London. Exhibiting in London, Edinburgh and Istanbul, solo shows at the London Architecture Festival 2006 - 2009, Istanbul Contemporary Art Fair 2007, The London Photography Festival 2012, ' Camera Obscura' at the London Film Museum 2013, where she is currently artist in residence.

Her work is published in '100 Visual Ideas' by John Ingeldew, 2011., '100 ideas that changed Photography' by Mary Warner Marien, 2012., 'Photography Porfolio' by John Ingeldew, Lorentz Gullachsen, 2013 all published by Laurence King, London



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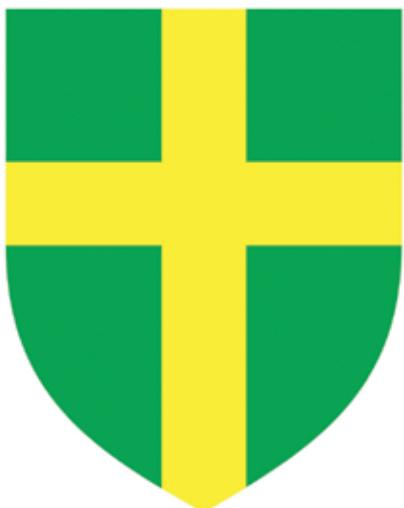
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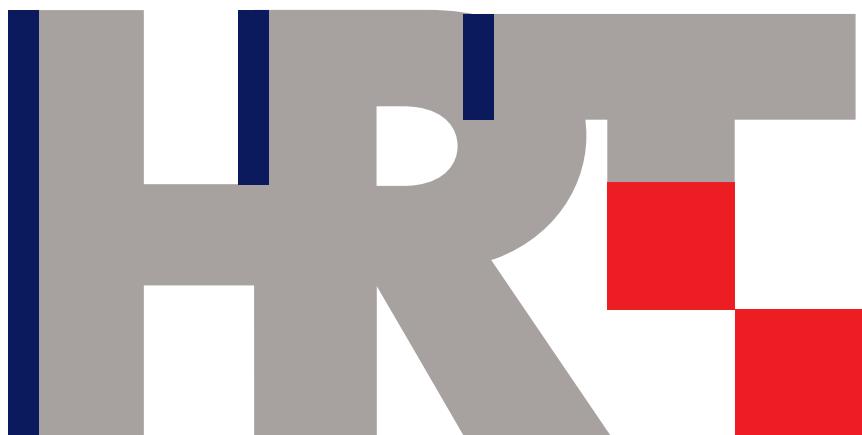
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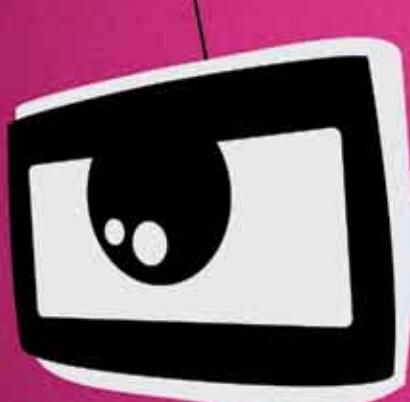
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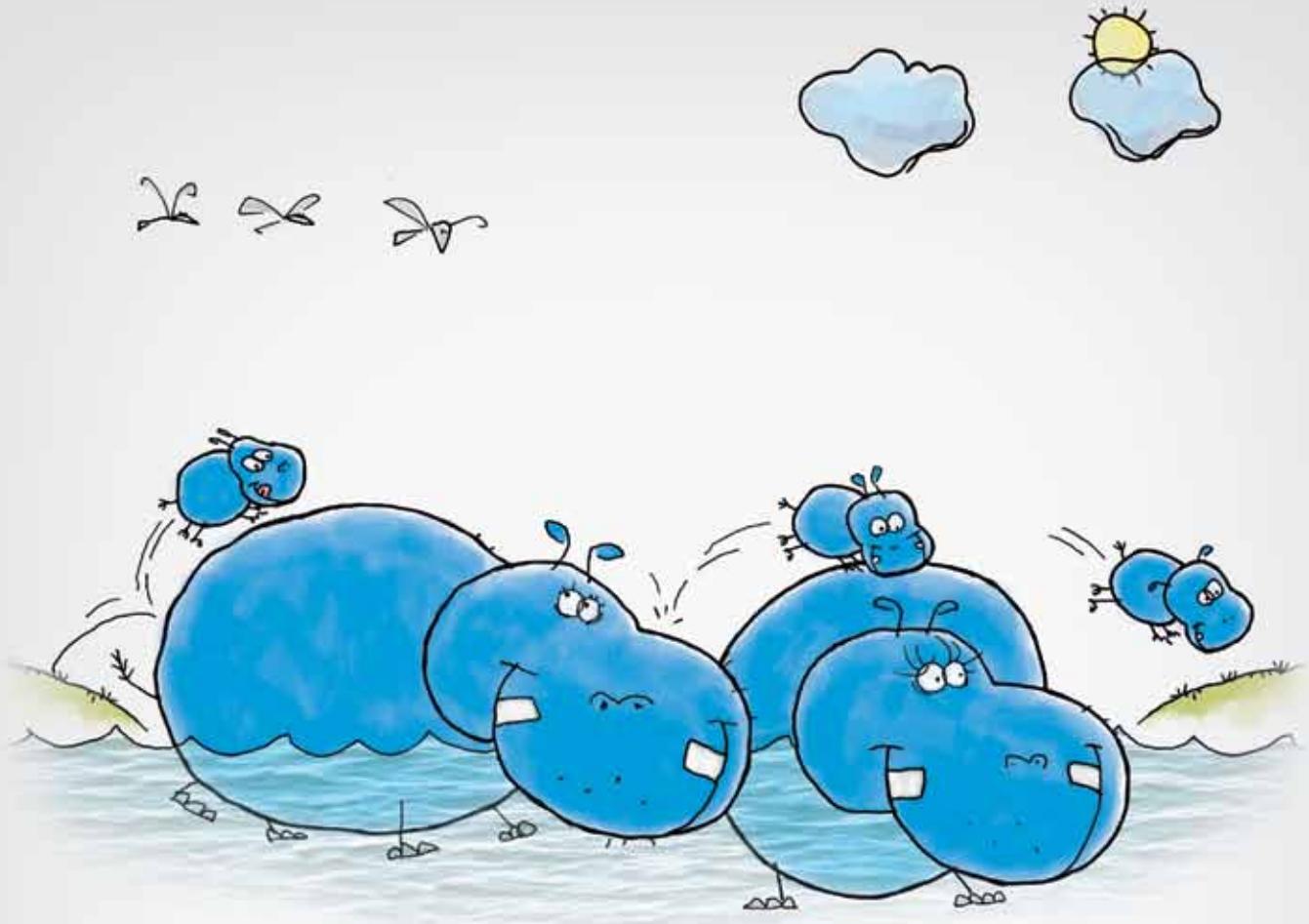


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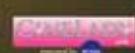
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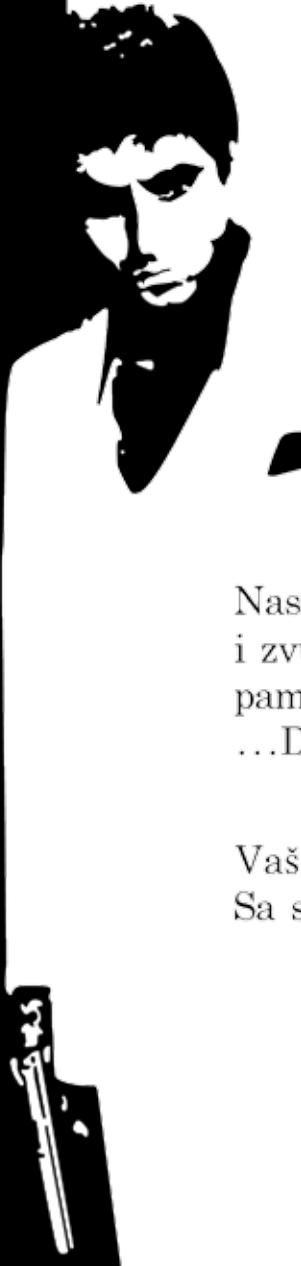
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DIGITALNO KINO

Kad je u proljeće 2012 svoja vrata otvarao Laboratorij multimedijskih tehnologija s digitalnim kinom u svom fokusu, stotine su tražile više. Dolazili su u potrazi za savršenom slikom i zvukom za kina u koja odlaze.

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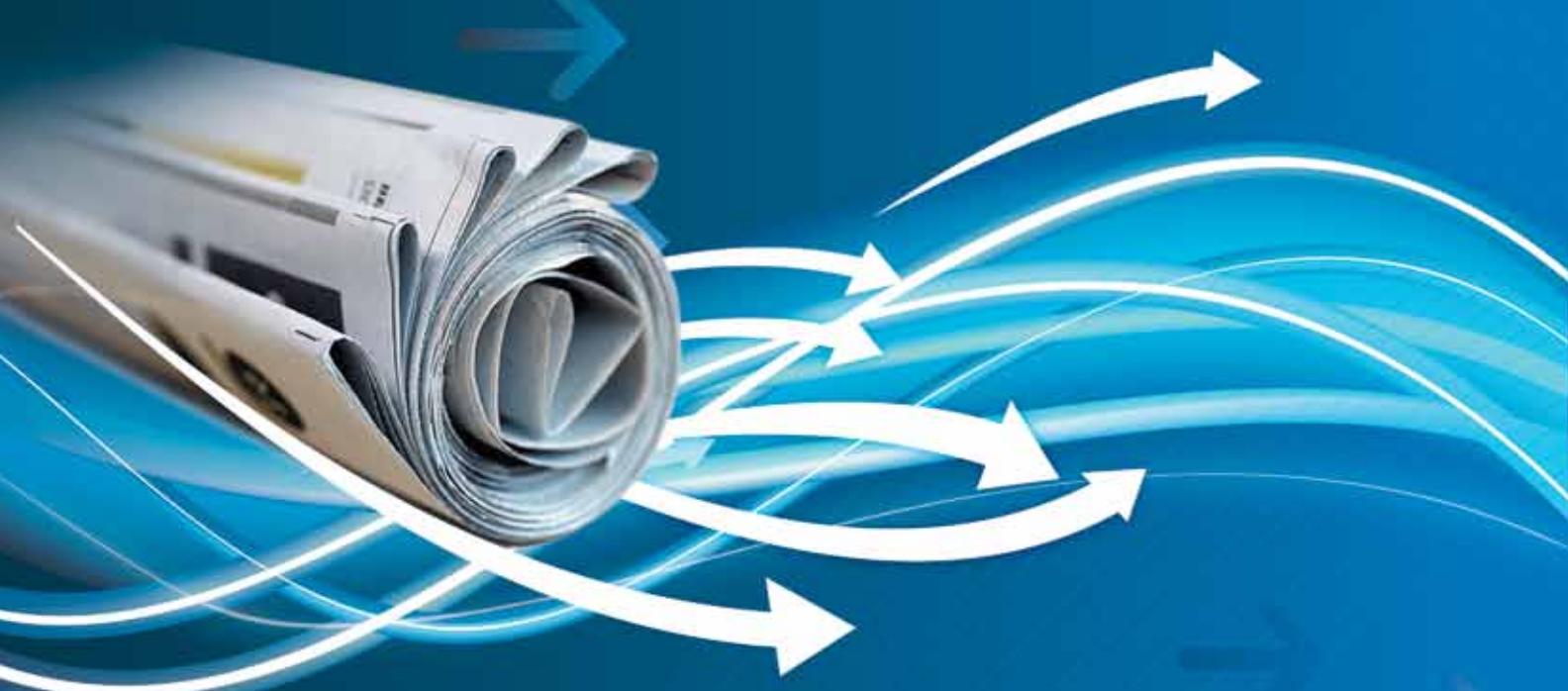
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