



FILM POD ZVIJEZDAMA

FILM UNDER THE STARS

65. PULSKI FILMSKI FESTIVAL

14. – 22. 7. 2018.

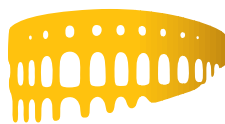
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Pulski
filmski
festival

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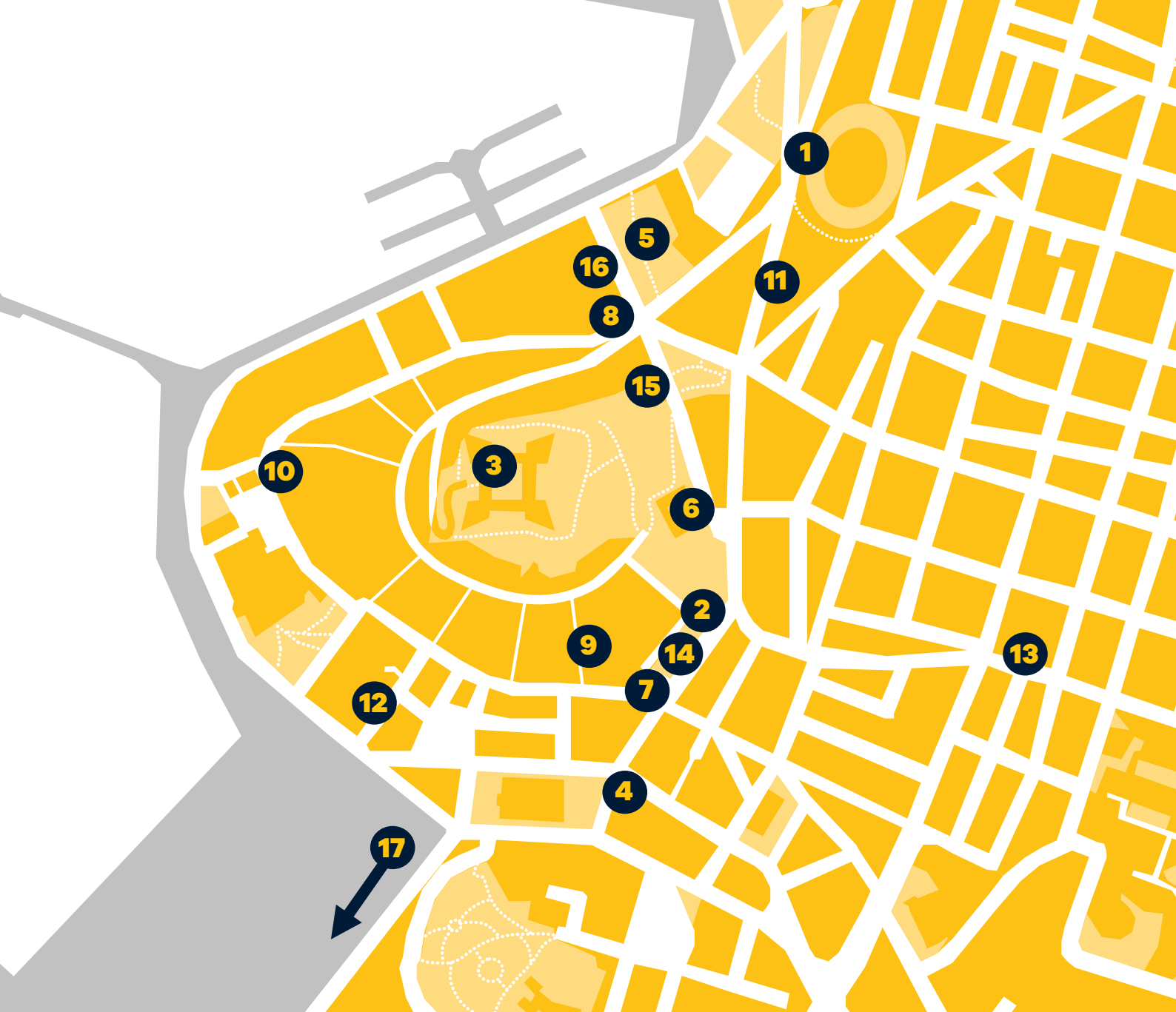
65. Pulski filmski festival održava se pod visokim pokroviteljstvom
predsjednice Republike Hrvatske Kolinde Grabar-Kitarović

65th Pula Film Festival is being held under the high patronage of Kolinda
Grabar-Kitarović, the President of the Republic of Croatia

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LOKACIJE / VENUES

1. ARENA

Istarska bb

2. KINO VALLI

Giardini 1

3. KAŠTEL

Gradinski uspon 6

4. INK / ISTARSKO NARODNO KAZALIŠTE – GRADSKO KAZALIŠTE PULA

Laginjina 5

5. TITOV PARK

6. CIRCOLO – ZAJEDNICA TALIJANA

Carrarina 1

7. PORTARATA

Trg Portarata 1

8. GRADSKA KNJIŽNICA I ČITAONICA PULA

Kandlerova 39

9. DV RIN TIN TIN

Glavinićev uspon 4/A

10. GALERIJA MAKINA

Kapitolinski trg 1

11. MMC LUKA / MULTIMEDIJALNI CENTAR LUKA

Istarska 30

12. SKUC / SRPSKI KULTURNI CENTAR U ISTRI

Maksimijanova 12

13. HUIU

Zagrebačka 27

14. GIARDINI

Giardini 1

15. HGK / HRVATSKA GOSPODARSKA KOMORA – ŽUPANIJSKA KOMORA PULA

Carrarina 5

16. MSUI / MUZEJ SUVREMENE UMJETNOSTI ISTRE

Sv. Ivana 1

17. PLAŽA AMBRELA

Verudela 22

TKO JE TKO

WHO IS WHO

VIJEĆE PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL COUNCIL

Nina Obuljen Koržinek (**predsjednica** president), Krešimir Partl, Valter Flego, Boris Miletić, Daniel Rafaelić, Kazimir Bačić, Danilo Šerbedžija, Ivan-Goran Vitez, Boris T. Matić, Miodrag Čerina, Valter Boljunčić, Vladimir Torbica, Jasmina Nina Kamber

UPRAVNO VIJEĆE JAVNE USTANOVE PULA FILM FESTIVAL

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UMJETNIČKI RAVNATELJ ARTISTIC DIRECTOR Zlatko Vidačković

IZBORNICI SELECTORS Nikša Sviličić (**Kratka Pula** Short Pula), Katarina Marić (**Pulica, Kino uz more, Studentski program** Pulica, Cinema By The Sea, Student Programme), Bruno Mustić (**Međunarodni program kratkometražnog filma** International Short Films)

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FILMSKI PROGRAM FILM PROGRAMME

Tamara Zec, Bruno Mustić (**koordinatori** coordinators)

RADIONICE ZA DJECU I MLADE, VOLONTERI I POPRATNI PROGRAM

CHILDREN'S WORKSHOP, VOLUNTEER AND SIDEBAR PROGRAMME
Marina Majetić (**koordinatorica** coordinator)

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Sanela Pliško (**glasnogovornica** spokesperson), Elena Družeta, Boško Picula (**moderator konferencija za medije** press conference moderator)

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URED ZA GOSTE HOSPITALITY

Barbara Sintić Uhač (**voditeljica** manager), Dijana Volkmer Krajina

PROTOKOL PROTOCOL Suzana Požgaj (**voditeljica** manager)

MARKETING

Sandra Petrović Dishpalli (**voditeljica** manager), Haris Imširović, Ana Hlavati

FOTOGRAFI PHOTOGRAPHS

Slaven Radolović, Matija Ščulac, Srećko Niketić, Manuel Angelini, Tanja Draškić Savić (**urednica fotografija** photo editor)

INTERNETSKA STRANICA WEB PAGE Valentina Pleša, Ljiljana Kragulj

IT-PODRŠKA IT SUPPORT Matrix informatika

TEHNIKA TECHNICAL PRODUCTION

Sergej Turčinov (**voditelj** manager), Dobrosav Simić Yetti

VIZUALNI IDENTITET VISUAL IDENTITY Duje Jurić





UVODNA OBRAĆANJA
INTRODUCTIONS

MINISTRICA KULTURE REPUBLIKE HRVATSKE MINISTER OF CULTURE

NINA OBULJEN KORŽINEK



Obilježavanjem 65. godišnjice Pulskog filmskog festivala slavimo tradiciju jedinog nacionalnog filmskog festivala, svih autora, festivalskih djelatnika i dionika koji su omogućili i osigurali njegov kontinuitet i kvalitetu. Hrvatsku filmsku baštinu čine naslovi koji su svoja premijerna prikazivanja, prve ocjene kritike i publike ostvarili upravo pred pulskom publikom. Ovogodišnji festivalski program vodi nas kroz bogato nasljeđe filma, generacijsku i stilsku raznolikost suvremene hrvatske produkcije, koja nam donosi dugo iščekivana nova ostvarenja poznatih klasika, ali i nove generacije hrvatskih autora, koji svoju prepoznatljivost uspješno grade na nacionalnoj i međunarodnoj razini.

Ove godine slavimo i 10. godišnjicu Hrvatskog audiovizualnog centra, čijim je osnutkom započet uspješan proces sustavnog razvoja audiovizualne djelatnosti te koji igra ključnu ulogu u osiguravanju kvalitete i standarda hrvatskih filmova predstavljenih na Pulskom filmskom festivalu. U ovogodišnjem natjecateljskom programu za Zlatne arene natječe se sedamnaest filmova, od čega će ih sedam imati svjetsku premijeru, a program Filmovi u nastanku publici daje uvid u više od deset naslova koji su ujedno najava uspješnih budućih izdanja Festivala. U posljednjem razdoblju svjedočimo iznimnom svjetskom uspjehu hrvatskih dramskih serija, čiji će se novi nastavci premijerno prikazati pred pulskom publikom.

Mjere poticaja za snimanja u Republici Hrvatskoj dio su uspješne cjelovite reforme audiovizualnog sektora započete osnutkom Hrvatskog audiovizualnog centra te su u Hrvatsku privukle vodeće europske i svjetske produkcije. Neprocjenjive prirodne ljepote, kulturna i povijesna baština te znanja i profesionalnost hrvatskih filmskih djelatnika iznova su pozicionirale Hrvatsku u sam vrh vodećih produkcijskih destinacija, a u okviru festivalskog programa publici će se predstaviti najrelevantnija recentna ostvarenja realizirana putem sustava poticaja.

Ovogodišnji program Festivala potvrđuje kontinuiranog razvoja i napretka hrvatske audiovizualne industrije te kvalitete hrvatskih filmskih djelatnika. Sinergija Pule i Festivala, umjetničkog ravnatelja, selektora i organizacijskog tima jamstvo je uspješnog jubilarnog izdanja, u kojem će uživati publika svih generacija, brojni festivalski gosti, domaći i strani filmski profesionalci te posjetitelji grada Pule.

With the marking of the 65th anniversary of Pula Film Festival, we are celebrating the tradition of the only Croatian film festival, all of the authors, Festival workers and other stakeholders who have made the Festival possible and who have ensured its continuity and quality. Croatian film heritage is made up of films that saw their premiere screenings and first reviews, from both the critics and the audience, precisely in Pula. This year's Festival programme will take us through the rich film heritage, and the generational and stylistic diversity of contemporary Croatian production, which presents the long-awaited new accomplishments of known classics, but also the new generations of Croatian authors, who are successfully building their recognisability on both the national and international level.

This year, we are also celebrating the 10th anniversary of the Croatian Audiovisual Centre. Its establishment marked the start of the successful process of systematic development of audiovisual industry, which has a key role in ensuring the quality and standard of Croatian films presented at Pula Film Festival. This year's competition programme has 17 films competing for Golden Arenas, of which seven films will see their world premiere. The Work in Progress Programme gives the audience an insight into more than ten films that simultaneously announce the future successful editions of the Festival. Over the last period we have witnessed the extraordinary global success of Croatian drama series, and the audience in Pula will be able to see the premieres of new episodes.

The incentive for film production in the Republic of Croatia is a part of a successful complete reform of the audiovisual sector, which started with the establishment of the Croatian Audiovisual Centre that has brought leading European and global productions to Croatia. Priceless natural beauty, cultural and historical heritage, as well as the knowledge and professional standards of Croatian film workers have once again positioned Croatia at the very top of leading production destinations; and within the Festival programme, the audience will be able to see the most relevant recent accomplishments resulting from the system of incentives.

The programme of this year's Festival is confirmation of continued development and progress of the Croatian audiovisual industry and the quality of Croatian film workers. The synergy of Pula and the Festival, the artistic director, selectors and the organisation team guarantees a successful jubilee edition to be enjoyed by audiences of all generations, the many guests, Croatian and foreign film professionals, and visitors to City of Pula alike.

ŽUPAN ISTARSKE ŽUPANIJE ISTRIA COUNTY PREFECT

VALTER FLEGO



Jubilarno 65. izdanje Pulskog filmskog festivala možemo usporediti s osobom koja na rođendanskoj torti gasi podjednak broj svijećica. Riječ je o obljetnici koja potiče na razmišljanje o postignutom, o putu dugom šest i pol desetljeća. Zrele su to godine, koje sa sobom nose pregršt uspomena, sjećanja, izazova i, posljedično, životno iskustvo koje nema cijenu. Sve navedeno možemo primijeniti i na naš festival, s kojim su mnogi od nas odrastali i sazrijevali, istodobno prateći njegov rast i razvoj.

Još uvijek pamtim svoj prvi posjet pulskoj Areni i gledanje prvog filma pod vedrim nebom. Upravo se u tome krije posebnost ove najdugovječnije i najposjećenije filmske manifestacije te vrste u Hrvatskoj. Doživljaj je to koji se ne zaboravlja, a koji danas želim prenijeti i na svoje sinove te im usaditi ljubav prema sedmoj umjetnosti.

Značaj Festivala za Pulu i Istru od neprocjenjive je kulturne i društvene važnosti od samih početaka, a svojom kontinuiranom kvalitetom ostvario je izniman utjecaj kako u domaćoj filmskoj proizvodnji tako i na europskoj razini. Pulski filmski festival za nas je više od kulturne manifestacije, jer smatramo ga dijelom našeg regionalnog identiteta. Njime se neizmerno ponosimo te mu se iz godine u godinu iznova veselimo i s nestrpljenjem očekujemo njegov početak.

Koristim priliku da zahvalim organizatorima, prijateljima i volonterima Festivala na njihovoj kontinuiranoj posvećenosti i angažmanu, a svim posjetiteljima i gostima želim nezaboravan provod!

A tebi, Festivale, sretan 65. rođendan!

The jubilee 65th edition of Pula Film Festival can be compared to a birthday cake with as many candles. It is an anniversary that encourages us to think about what has been achieved on this journey of six and a half decades. That is a nice number, with many memories, recollections, challenges and, consequently, a life experience one can't put a price on. All of the above can also be said of our Festival many of us have grown up, matured and developed with.

I still remember my first visit to the Pula Arena and watching my first film under the starry skies. It is this that hides the very special nature of the longest-running and most visited film event of its kind in Croatia. It is an experience one does not forget; and I want to pass it to my own sons, and instil in them the same love for the seventh art.

The cultural and social significance of the Festival for the City of Pula cannot be measured, and this has always been the case. With continuous high quality, the Festival has had an extraordinary impact on both Croatian and European film production. To us, Pula Film Festival is more than a cultural event, as we consider it a part of our regional identity. We are incredibly proud of the Festival, and we keep looking forward to it year after year, impatiently waiting for it to start.

I would like to use this opportunity to thank the organisers, friends, and volunteers of the Festival for their continued commitment and dedication; and I wish all visitors and guests an unforgettable time!

And to you, dear Festival, happy 65th birthday!

GRADONAČELNIK PULE

PULA MAYOR

BORIS MILETIĆ



Dragi sugrađanke i sugrađani,

cijenjeni gosti i prijatelji filma,

slaveći ovogodišnju, 65. obljetnicu našega Pulskog filmskog festivala, Pula ponovno živi za film, koji je postao simbol i neraskidiva veza s gradom. Promatrati najnovije domaće filmske hitove, ali i premijere popularnih međunarodnih filmskih naslova ispod zvijezda doživljaj je koji je duboko utisnut u pamćenje brojnih generacija. Za Pulu i za sve nas, filmski je festival mnogo više od filma – to je mjesto druženja i sklapanja novih prijateljstva, dijeljenja strasti prema sedmoj umjetnosti i ponosnog čuvanja našeg kulturnog identiteta.

Svake godine Festival raste, širi se na nove lokacije, predstavlja nove kreativne umjetničke radove poznatih redatelja i upoznaje brojne glumce, scenariste, kao i gledatelje iz cijeloga svijeta. Vjerujem da će i ovogodišnji filmski program privući desetke tisuća gledatelja te da će opravdati sva očekivanja.

Pulski filmski festival najvažniji je nacionalni festival i najposjećenija kulturna manifestacija u Hrvatskoj. Ona ima sjajnu perspektivu razvoja te uz visoku kvalitetu iz godine u godinu povećava broj svojih filmskih projekcija i njihovih gledatelja.

Dobro došli u Pulu!

Dear citizens of Pula,

Dear guests and friends of film,

Celebrating this year's 65th anniversary of Pula Film Festival, Pula is once again living for film, which has become the symbol of the city with which it shares an unbreakable bond. Watching the latest Croatian hit films, but also premieres of international popular films under the stars, is an experience burnt into the memory of many a generation. For the City of Pula and for all of us, the Festival is much more than film – it is a place to meet people, make new friends, share our passion for the seventh art, and proudly preserve our cultural identity.

The Festival keeps growing every year, expanding to include new venues, presenting new, creative work by famous directors, and brings together numerous actors, screenwriters, as well as viewers from around the world. I believe this year's film programme will again attract tens of thousands of viewers and that it will meet all expectations.

Pula Film Festival is the most significant national festival and the most visited cultural event in Croatia. It has an excellent capacity to develop, and along with its high-quality, it also keeps providing more and more film screenings and attracting more and more viewers year after year.

Welcome to Pula!

UMJETNIČKI RAVNATELJ PULSKOG FILMSKOG FESTIVALA PULA FILM FESTIVAL ARTISTIC DIRECTOR **ZLATKO VIDAČKOVIĆ**

Poštovani ljubitelji filma,

Jubilarni 65. Pulski filmski festival u Hrvatskom programu donosi dvadeset filmova. Deset je većinski hrvatskih filmova u konkurenciji, od čega će sedam biti prikazano premijerno, jedan je izvan konkurencije, a tu je i devet manjinskih koprodukcija. Svake će večeri u Areni biti svjetska premijera jednog hrvatskog filma, a drago mi je da svoje filmove predstavljaju i tri redateljice, dugometražne debitantice. Pola je filmova samoniklo cvijeće nastalo na livadama nezavisnog filma, a pola je nastalo u stakleniku HAVC-a na javnim pozivima. Srećom, HAVC je podupro postprodukciju tri nezavisna filma, a još ih nekoliko čeka novu rundu potpora.



Velika je novost to što ćemo u Areni imati premijere novih sezona dviju dramskih serija. Serije su u programima najuglednijih svjetskih filmskih festivala, i nema razloga da ne budu i u Puli, osobito s obzirom na dugu hrvatsku tradiciju kvalitetnih serija, a ne treba zaboraviti i to da na serijama koje se danas snimaju u našoj zemlji rade isti filmski umjetnici koji stvaraju filmove. U planu su i premijere dvaju dokumentarnih serijala i šest hrvatskih kratkih filmova.

Pula obilježava i drugu veliku obljetnicu – 80 godina prve filmske revije u Areni. Tim povodom u katalogu je objavljen popis svih filmova prikazanih na toj reviji, a s 35-milimetarske vrpce prikazujemo i francuski film *Mayerling* (1936), koji je prikazan u Areni 1938. godine. U programu Vremeplov također prikazujemo *A život teče dalje* Carla Junghansa iz 1935., koprodukciju snimljenu na Visu u kojoj je sudjelovalo na stotine lokalnih statista. U jednoj od glavnih uloga je Zvonimir Rogoz, u glavnoj ženskoj ulozi je Ita Rina, glazbu je napisao Josip Štolcer Slavenski, a film je paralelno sniman na češkom, hrvatskom i njemačkom jeziku. Riječ je o najstarijem očuvanom dugometražnom igranom filmu snimljenom na hrvatskom jeziku.

Program na Kaštelu odlikuje poseban odabir europskih i svjetskih nezavisnih žanrovskih filmova prikladnih za širu publiku i ležerniju atmosferu ljetnih večeri na otvorenom. Svi filmovi s Kaštela bit će pretpremijerno prikazani u Kinu Valli u tjednu tijekom programa u Areni. Međunarodni programi posvećeni dokumentarcima iz povijesti filma i dramskim serijama naša su nova posebnost, dok će filmski program za mlade Kino uz more nastaviti i ove godine, na plaži Ambrela, gdje se filmovi gledaju iz ležaljki uz šum mora.

Kontinuirano se brinemo o mladoj publici, a zato smo pripremili programe i za nju – osim Kina uz more imamo regionalni program studentskog filma, Dizalicu za srednjoškolce i Pulicu za djecu, dakle filmove za sve uzraste. Nakon radionica Baltazar za najmlađe i Radionice za digitalnu generaciju za srednjoškolce, ove godine pokrenuli smo i Pula.EDU, edukativni program za studente filma.

Osim toga, u programu Pula Matchmaking Forum okupit će se producenti, redatelji i ravnatelji filmskih centara zemalja s kojima Hrvatska najviše surađuje u koprodukcijama. U Puli će se tako prvi put održati filmski sajam ili *market* kakav je uobičajen na svjetskim festivalima, čime Pula pokreće i svoj industrijski segment.

Dobro došli na more filmova!

Dear film lovers,

The jubilee 65th Pula Film Festival includes 20 films in the Croatian Programme. There are ten Croatian films in competition, of which seven will be screened as premieres, one out of competition, and there are also nine minority co-productions. There will be a premiere of a Croatian film on each of the evenings in the Arena. I am glad to see three female directors presenting their debut feature films. Half of the films are wild flowers that sprang up across meadows of independent film, and half of the films are flowers grown in the greenhouse of the Croatian Audiovisual Centre through public calls. Luckily, the Croatian Audiovisual Centre has supported the post-production of three independent films, and there are several still waiting for the new round of incentives.

The big news is that we will see premieres of new seasons for two drama series in the Arena. The series are part of the programmes of the most prestigious film festivals around the world, and there is no reason they shouldn't be a part of the programme in Pula, especially considering the long tradition of quality series in Croatia. We also mustn't forget that the same film artists who work on series filmed in Croatia are also filmmakers. There are plans for premieres of two documentary series and six Croatian short films.

Pula is also celebrating another important anniversary: 80 years of the first film revue at the Arena. To mark this occasion, the catalogue includes a list of all films screened at the revue, and we will be screening *Mayerling*, a film screened at the Arena in 1938, from a 35-mm print. In the Time Machine Programme, we will be screening *...and Life Goes on...* by Carl Junghans from 1935, a co-production filmed on Vis, with participation of hundreds of local citizens. Zvonimir Rogoz plays one of the leading roles, with Ita Rina as lead actress and score by Josip Štolcer Slavenski. The film was simultaneously filmed in Czech, Croatian, and German language. It is the oldest preserved feature film in Croatian language.

The programme at Kaštel is characterised by a special selection of European and independent global genre films for a wider audience and a more relaxed atmosphere of summer nights in the open. All films in this programme will be screened as pre-premieres at Valli Cinema in the week of the programme at the Arena. International programmes dedicated to documentary films from the history of film and to drama series are a distinctive novelty. The youth programme Cinema By the Sea continues this year as well, at Ambrela Beach, where the audience enjoys films from beach chairs, with the sound of waves.

One of our ongoing efforts is to also focus on younger audiences, and we have prepared programmes to cater to all age groups: other than Cinema By the Sea, there is also a regional student film programme, Dizalica for high school students, as well as Pulica for children. Along with the Balthasar and Film Workshop for Digital Natives, this year we started Pula.EDU, an educational programme for film students.

Also, Pula Matchmaking Forum will bring together producers, directors, and directors of film centres of countries Croatia works with most in co-productions. Pula will thus for the first time have a film fair, or a market, common at world festivals, meaning that Pula is starting its industrial segment as well.

Welcome to the sea of film!

RAVNATELJICA JAVNE USTANOVE PULA FILM FESTIVAL

DIRECTOR OF THE PULA
FILM FESTIVAL PUBLIC
INSTITUTION

GORDANA RESTOVIĆ



Dragi prijatelji Pulskog filmskog festivala,

pred nama je jubilej *ljubavi*, šezdeset pet godina naklonosti i privrženosti Puli, njezinu dinamičnom, energičnom i snažnom filmu – Festivalu. Ritam grada otkucava živost i vedrinu, ulice i trgovi ističu nove boje, na kavama se šuška o planovima za večernje izlaske, potencijalnim dobitnicima Zlatnih arena, recenziraju se koncerti, izložbe, radionice... Svaka pojedinačna mislena nit udahnuje živost festivalskom staničju, čineći ga iznimnim upravo zbog ujedinjenosti njegovih mu privrženih posrednih i neposrednih posjetitelja, umjetnika, autora, medijskih predstavnika, dragih gostiju i _____ (molim upišite ime :)).

O Pulskom filmskom festivalu mnogo je bilo (a i bit će) pisano i rečeno, jer riječ je o manifestaciji koja iza sebe broji zapamćene i manje zapamćene, ali uvijek ključne organizacijske i programske iskorake. Prije svakog istupa uložen je poslovni i neminovno osobni inspirativni trud sudionika, koji afirmaciju uspješno planiranih, potom i izvedenih dostignuća pronalaze upravo u povezivanju s Vama.

Susretnimo se na izvoru filmova, proslavimo festival, pronađimo svoj neopipljiv spomen na 65. Pulu i *ne idimo maleni ispod zvijezda*, jer sve se hvale duguju – upravo Vama.

Dobro došli!

Dear friends of Pula Film Festival,

The jubilee of *love* is upon us. Sixty-five years of fondness and devotion to Pula and its dynamic, energetic, and strong film – the Festival. The rhythm of the city beats to the liveliness and vivacity of its citizens, the streets and squares take on new colour, in cafes, there is talk of plans for going out at night, about potential winners of the Golden Arenas, concerts, exhibitions and workshops are reviewed... Each individual train of thought brings liveliness to the very fibre of the Festival, making it exceptional precisely due to the unison of devoted visitors, artists, authors, media representatives, dear guests and _____ (your name here :)).

A lot has been said and written about Pula Film Festival, and this will be true in the future as well, as it is an event characterised by memorable, and sometimes less memorable, but still key steps forward in its organisation and programme. Each of these steps forward requires the professional, as well as the personal, inspired effort of all the people involved. They find validation of the successfully planned and executed efforts in connecting with you.

Let us meet at the source of films, let us celebrate this Festival, let us find our own, intangible memories of the 65th Pula Film Festival, and *let us not walk small under the stars*, because all the praise is owed – to you.

Welcome!





OCJENJIVAČKI SUDOVI I NAGRADE
JURIES AND AWARDS

NAGRADE 65. PULSKOG FESTIVALA

AWARDS OF THE 65TH PULA FILM FESTIVAL

GLAVNE NAGRADE

Ocjenjivački sud u službenoj konkurenciji Hrvatskog filma dodjeljuje sljedeće nagrade: Veliku zlatnu arenu za najbolji film Festivala (prima producent), Zlatnu arenu za režiju, Zlatnu arenu za scenarij, Zlatnu arenu za glavnu žensku ulogu, Zlatnu arenu za glavnu mušku ulogu, Zlatnu arenu za kameru, Zlatnu arenu za sporednu žensku ulogu, Zlatnu arenu za sporednu mušku ulogu, Zlatnu arenu za montažu, Zlatnu arenu za glazbu, Zlatnu arenu za scenografiju, Zlatnu arenu za kostimografiju, Zlatnu arenu za masku, Zlatnu arenu za oblikovanje zvuka, Zlatnu arenu za specijalne efekte u filmu i Zlatnu arenu za vizualne efekte u filmu.*

Ocjenjivački sud dodjeljuje i **Nagradu Breza** najboljem debitantu iz jedne od navedenih kategorija.

Ocjenjivački sud u kategoriji Manjinskih hrvatskih koprodukcija može dodijeliti: Zlatnu arenu za najbolji film, Zlatnu arenu za režiju i Zlatnu arenu za glumačko ostvarenje.

OSTALE NAGRADE

Nagrada Zlatna vrata Pule – nagrada publike u Areni; donator nagrade je Grad Pula.

Nagrada Oktavijan – dodjeljuje Hrvatsko društvo filmskih kritičara za najbolji film u kategoriji Hrvatskog filma.

Diploma – Hrvatsko društvo filmskih kritičara dodjeljuje diplomu za najbolji film u kategoriji Manjinskih hrvatskih koprodukcija.

Nagrada Marijan Rotar – dodjeljuje Upravno vijeće Javne ustanove Pula Film Festival.

OSTALI OCJENJIVAČKI SUDOVI

Ocjenjivački sud FEDEORA dodjeljuje priznanja za: najbolji hrvatski dugometražni igrani film i najbolju manjinsku koprodukciju.

NAGRADE KOJE SE DODJELJUJU NA FESTIVALU

Nagrada Fabijan Šovagović – za posebni glumački doprinos hrvatskom filmu, koju dodjeljuje Hrvatsko društvo filmskih redatelja.

Nagrada Vedran Šamanović – godišnja nagrada koja se dodjeljuje filmskom umjetniku koji je te godine, u bilo kojoj grani filmske umjetnosti, u kratkom ili dugom metru, inovativnim pristupom proširio granice filmskog izraza u hrvatskom filmu; nagradu dodjeljuju Hrvatsko društvo filmskih djelatnika, Hrvatsko društvo filmskih kritičara, Društvo hrvatskih filmskih redatelja, Hrvatska udruga filmskih snimatelja i Hrvatski filmski savez.

Nagrada Nikola Tanhofer – za najznačajnija postignuća na području filmske slike u kategorijama za dugometražni igrani film, kratkometražne forme i televizijsku seriju za proteklu godinu; nagradu dodjeljuje Hrvatska udruga filmskih snimatelja.

**Hrvatski žiri zadržava pravo ne dodijeliti nagrade u svim predviđenim kategorijama ako ocijeni da određeno dostignuće ne odgovara kriterijima.*

MAIN AWARDS

In the competition category Croatian Film, the Croatian Jury presents the following awards: Grand Golden Arena for Best Festival Film (received by the producer), Golden Arena for Best Director, Golden Arena for Best Screenplay, Golden Arena for Best Actress, Golden Arena for Best Actor, Golden Arena for Best Cinematography, Golden Arena for Best Supporting Actress, Golden Arena for Best Supporting Actor, Golden Arena for Best Editing, Golden Arena for Best Music, Golden Arena for Best Production Design, Golden Arena for Best Costume Design, Golden Arena for Best Make-Up, Golden Arena for Best Sound Design, Golden Arena for Best Special Effects, and Golden Arena for Best Visual Effects.*

The Croatian Jury also presents the **Breza Award** for Best Debutant from one of the listed categories.

In the category Croatian Minority Co-production, the Croatian Jury can present: Golden Arena for Best Film, Golden Arena for Best Director, and Golden Arena for Best Acting Performance.

OTHER AWARDS

Golden Gate of Pula – Arena Audience Award. This award is sponsored by the City of Pula.

Oktavijan – Croatian Society of Film Critics presents this award for Best Film in the category Croatian Film.

Diploma – Croatian Society of Film Critics presents this award for Best Film in the category Croatian Minority Co-production.

Marijan Rotar Award – Presented by the Governing Board of the Public Institution Pula Film Festival.

OTHER JURIES

The FEDEORA Jury presents recognitions for Best Croatian Feature Film and Best Minority Co-Production.

AWARDS PRESENTED AT THE FESTIVAL

Fabijan Šovagović Award – for exceptional acting contribution to Croatian cinema, presented by the Croatian Film Directors' Guild.

Vedran Šamanović Award – for an artist who has expanded the boundaries of film expression in Croatian film with their innovative approach, in any kind of film, feature or short film, during the current year; this award is presented by the Croatian Society of Film Workers, Croatian Society of Film Critics, Croatian Film Directors' Guild, Croatian Cinematographers Society, and Croatian Film Association.

Nikola Tanhofer Award – for the most significant contributions to cinematography in categories: Feature Film, Short Films, and TV Series in the previous year; this award is presented by the Croatian Cinematographers Society.

**The Croatian Jury reserves the right to not present awards in all categories if it determines that no film achievement has met the criteria.*

OCJENJIVAČKI SUD HRVATSKOG PROGRAMA CROATIAN PROGRAMME JURY

**IGOR BEZINOVIĆ, SANDRA BOTICA BREŠAN,
GORAN GRGIĆ, MARIJAN KRIVAK, IVAN MALOČA**



Igor Bezinović

Igor Bezinović (Rijeka, 1983) diplomirao je filozofiju, sociologiju i komparativnu književnost na Filozofskom fakultetu u Zagrebu te filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Režirao je petnaestak kratkometražnih filmova i dugometražni dokumentarni film *Blokada* (2012). Njegov dugometražni igrani film *Kratki izlet* (2017) osvojio je Veliku zlatnu arenu na 64. Pulskom filmskom festivalu.

Igor Bezinović (Rijeka, 1983) graduated in philosophy and comparative literature from the Faculty of Humanities and Social Sciences, as well as film and TV directing from the Academy of Dramatic Art in Zagreb. He has directed some 15 short films and the feature documentary *The Blockade* (2012). His feature film *A Brief Excursion* (2017) won the Grand Golden Arena at the 64th Pula Film Festival.



Sandra Botica Brešan

Sandra Botica Brešan (Šibenik, 1963) diplomirala je filmsku i televizijsku montažu na Akademiji dramske umjetnosti u Zagrebu. U sklopu profesionalnih filmskih i televizijskih produkcija do sada je montirala šest dugometražnih igranih i pet dokumentarnih filmova, dvije igrane televizijske serije i dva specifična filmska projekta koji su bili dio predstavljanja Hrvatske na izložbama EXPO (Portugal, 1998, Japan, 2005). Redovna je profesorica na Odsjeku montaže zagrebačke Akademije dramske umjetnosti. Nagrađena je Zlatnom arenom za montažu filma *Nije kraj* (2008).

Sandra Botica Brešan (Šibenik, 1963) graduated in TV editing from the Academy of Dramatic Art in Zagreb. In professional film and television productions she has edited six feature films, five documentary films, two TV series, and two specific film projects that were a part of presenting Croatia at World Expos (Portugal, 1998, Japan, 1995). She is a professor at the Editing Department of the Academy of Dramatic Art in Zagreb. She won the Golden Arena for Best Editing in 2008 for the film *Will Not End Here*.



Goran Grgić

Goran Grgić (Osijek, 1965) diplomirao je glumu na Akademiji dramske umjetnosti u Zagrebu. Do 2002. godine bio je član ansambla Gradskog dramskog kazališta Gavella u Zagrebu, nakon čega postaje članom ansambla Hrvatskog narodnog kazališta u Zagrebu, gdje je 2002. godine postao prvakom drame, a 2018. nacionalnim prvakom. Osnivač je i voditelj kazališnog festivala Novaljski trijatar od 2005. godine. Igrao je u pedesetak hrvatskih filmova i televizijskih serija, dobitnik je niza glumačkih nagrada i priznanja.

Goran Grgić (Osijek, 1965) graduated from the Academy of Dramatic Art in Zagreb. Until 2002, he was a member of the drama ensemble of Gavella Theatre in Zagreb, after which he became a member of the drama ensemble of the Croatian National Theatre in Zagreb. In 2002, he was named the leading actor of the Croatian National Theatre in Zagreb, and in 2008 the national leading actor. He founded and has headed the theatre festival Novalja Triatar since 2005. He has had roles in more than fifty Croatian films and TV series, and has won a range of awards and acknowledgments for acting.



Marijan Krivak

Marijan Krivak (Zagreb, 1963) diplomirao je filozofiju i komparativnu književnost na Filozofskom fakultetu u Zagrebu, gdje je i doktorirao filozofiju. Dugi je niz godina bio urednik u časopisu i biblioteci *Filozofska istraživanja*. Tekstove o filmu, videu i teoriji objavljuje u *Kinoteci*, *ARKZINU*, *Vijencu*, *Zarezu*, *Hrvatskom filmskom ljetopisu* i *Zapisu*. Objavio je nekoliko knjiga, među kojima i *Film... Politika... Subverzija?* (2009) i *Kino Hrvatska* (2015). Stalni je suradnik časopisa *Hrvatski filmski ljetopis*, radijske emisije *Filmoskop* te portala *Filmovi.hr*. Radi na Filozofskom fakultetu Sveučilišta Josipa Jurja Strossmayera u Osijeku.

Marijan Krivak (Zagreb, 1963) graduated in philosophy and comparative literature from the Faculty of Humanities and Social Sciences in Zagreb, where he earned his PhD in philosophy. For many years he was an editor for the journal *Philosophical Research*. He publishes texts on film, video and theory in *Kinoteka*, *ARKZIN*, *Vijenac*, *Zarez*, *Croatian Cinema Chronicle* and *Zapis*. He has published several books, including *Film... Politika... Subverzija?* (2009) and *Kino Hrvatska* (2015). He is a standing associate of the *Croatian Cinema Chronicle*, *Filmoskop* radio show, and *filmovi.hr*. He works at the Faculty of Humanities and Social Sciences of the Josip Juraj Strossmayer University in Osijek.



Ivan Maloča

Ivan Maloča (Knin, 1962) doktorirao je na Ekonomskom fakultetu u Osijeku. U audiovizualnoj industriji aktivan je od 1990. godine, osnivač je produkcijske kuće Interfilm. Producirao je više od trideset dugometražnih igranih filmova, više od sto namjenskih filmova te tridesetak dokumentarnih filmova i dramskih televizijskih serija. Dobitnik je Nagrade Albert Kapović, triju Velikih zlatnih arena za najbolji film (*S one strane*, 2016, *Tu*, 2003, *Maršal*, 2000) i šest nagrada publike Zlatna vrata Pule (*Sedamdeset i dva dana*, 2010, *Nije kraj*, 2008, *Pjevajte nešto ljubavno*, 2007, *Snivaj, zlato moje*, 2005, *Maršal, Crvena prašina*, 1999). Godine 2003. osniva Hrvatsku udrugu producenata (HRUP), a 2009. suosniva Hrvatsko društvo nezavisnih producenata (HDNP). Predavač je na više visokih učilišta.

Ivan Maloča (Knin, 1962) earned his PhD from the Faculty of Economics in Osijek. He has been active in the audiovisual industry since 1990, and is the founder of the creative production house Interfilm. He has produced more than thirty feature films, more than a hundred commercial films, and some thirty documentary films and TV dramas. He has received the Albert Kapović Award, three Golden Arenas for Best Film (*On the Other Side*, 2016, *Here*, 2003, *Marshal Tito's Spirit*, 2000), and six Golden Gate of Pula Audience Awards (*72 Days*, 2010, *Will Not End Here*, 2008, *Play Me a Love Song*, 2007, *Sleep Sweet, My Darling*, 2005, *Marshal Tito's Spirit, Red Dust*, 1999). In 2003, he founded the Croatian Producers Association, and in 2009 he co-founded the Croatian Independent Producers Association. He teaches at several higher education institutions.

OCJENJIVAČKI SUD FEDEORA

FEDEORA JURY

**DUŠKO DIMITROVSKI,
JAMES EVANS, BRUNO KRAGIĆ,
SERGEY LAVRENTIEV, DŽEVDET TUZLIĆ**



Duško Dimitrovski

Duško Dimitrovski (Skoplje, 1949) školuje se u Sarajevu, gdje je bio član redakcije za kulturu dnevnog lista *Oslobođenje*, kao i filmskog časopisa *Sineast*. Kao novinar i filmski kritičar surađivao je s brojnim listovima i filmskim časopisima, među kojima su *Filmska kultura* (Zagreb), *Filmograf* (Beograd), *Ekran* (Ljubljana) i *Kinopis* (Skoplje). Trenutačno živi u Beču, gdje radi kao stručnjak Filmske arhive Austrije za kinematografije jugoistočne Europe.

Duško Dimitrovski (Skopje, 1949) finished his education in Sarajevo, where he was on the editorial board for culture of the daily *Oslobođenje*, as well as film magazine *Sineast*. He has worked with numerous newspapers and film magazines as journalist and film critic, including *Filmska kultura* (Zagreb), *Filmograf* (Beograd), *Ekran* (Ljubljana) and *Kinopis* (Skopje). He currently lives in Vienna, where he works as an expert for South-East Europe film at the Austrian Film Archive.



James Evans

James Evans (Kingston, 1952) je anglo-kanadski filmski kritičar i povjesničar. Bio je suradnik publikacija kao što su *Little White Lies*, *Total Film*, *Cinema Scope*, *Electric Sheep*, a osnivač je i urednik novog (još neaktivnog) *online* filmskog magazina *Day 4 Night*. Napisao je eseje za nekoliko knjiga i radio je kao viši predavač na odsjecima za filmske studije i vizualnu kulturu na sveučilištima u Brightonu, Sussexu i Londonu. Bio je član žirija na nekoliko međunarodnih festivala, uključujući Haifu, Veneciju, Bratislavu, Karlove Vari, Reykjavík, Cluj i Berlin.

James Evans (Kingston, 1952) is an Anglo-Canadian film critic and historian. He has contributed to several journals including *Little White Lies*, *Total Film*, *Cinema Scope*, *Electric Sheep* and is a founder-editor of the soon to be launched online film journal, *Day 4 Night*. He has contributed chapters and essays to several books and has worked as Senior Lecturer in Film Studies and Visual Culture at the University's of Brighton, Sussex and London. He has served on juries at several film festivals including Haifa, Venice, Bratislava, Karlovy Vary, Reykjavik, Seville, Cluj and Berlin.



Bruno Kragić

Bruno Kragić (Split, 1973) diplomirao je komparativnu književnost i romanistiku na Filozofskom fakultetu u Zagrebu, a magistrirao je i doktorirao filmološkim temama. Ravnatelj je Leksikografskog zavoda Miroslav Krleža, predaje povijest i estetiku filma na zagrebačkoj Akademiji dramske umjetnosti, piše osvrte, eseje i studije o filmu, povremeno i o književnosti. Bio je glavni urednik časopisa *Hrvatski filmski ljetopis* i predsjednik Hrvatskoga društva filmskih kritičara, obavljao ili obavlja više upravnih dužnosti u javnim ustanovama. Objavio je knjigu *Neke tendencije klasičnoga filma: tri eseja* (2017).

Bruno Kragić (Split, 1973) graduated in comparative literature and Romance languages and literature from the Faculty of Humanities and Social Sciences in Zagreb, and has earned his MA and PhD degrees in film studies. He is the director of Miroslav Krleža Institute of Lexicography, he teaches film history and aesthetics at the Academy of Dramatic Art in Zagreb, he writes reviews, essays and studies about film, and sometimes about literature as well. He was editor-in-chief of *Croatian Cinema Chronicle* and president of the Croatian Society of Film Critics, and has been or is working in administrative positions in public institutions. He published the book *Neke tendencije klasičnog filma: tri eseja* (2017).



Sergey Lavrentiev

Sergey Lavrentiev (Orel, 1954) diplomirao je na prestižnom institutu VGIK u Moskvi. Tijekom perestrojke bio je jedan od pokretača novog vala u sovjetskoj filmskoj kritici. Nakon objave njegova članka „Nezavršena priča“ u travnju 1987. sovjetska je vlast prestala cenzurirati strane filmove u nacionalnoj distribuciji. Izdao je knjigu *O Schmidtu: Iz Rusije s ljubavlju* (2012, hr. izdanje 2016), u kojoj se bavio opusom Branka Schmidta. Pisao je o kinematografijama Srednje i Istočne Europe za brojne publikacije, a također je i programski direktor nekoliko filmskih festivala (Soči, Zerkalo, Orenburg).

Sergey Lavrentiev (Orel, 1954) graduated from the prestigious VGIK in Moscow, Russia. During perestroika, he was one of the founders of the 'new wave' of Soviet film criticism. After his article "Never Ending Story" (April 1987), Soviet censorship of foreign films in national distribution stopped. In 2012, he finished the book *About Schmidt: From Russia with Love* about the Croatian director Branko Schmidt. He has written about Central and Eastern European cinema for numerous publications, and is also a program director of several film festivals (Sochi, Zerkalo, Orenburg).



Dževdet Tuzlić

Dževdet Tuzlić (Kotor Varoš, 1955) profesionalnu karijeru ostvario je u tiskanim i elektroničkim medijima kao što su *Naši dani*, *Sarajevo 202*, Drugi program Radio Sarajeva, BBC WDR i Deutsche Welle Köln i Radio FERN. Od sredine 2007. godine do danas urednik je kulture na Prvom programu Radiotelevizije Bosne i Hercegovine i emisije *Dimenzija više*, u kojoj redovito plasira TV-zapise s filmskih festivala. S dokumentarnim i televizijskim emisijama sudjelovao je na međunarodnim televizijskim festivalima.

Dževdet Tuzlić (Kotor Varoš, 1955) has built his professional career in printed and electronic media such as *Naši dani*, *Sarajevo 202*, Radio Sarajevo 2, BBC WDR and Deutsche Welle Koeln and Radio FERN. From mid-2007, he has been the editor for culture at Bosnia and Herzegovina Radiotelevision and the show *Dimenzija više*, where he regularly presents accounts from film festivals. He has participated at international TV festivals with documentary and TV shows.

NAGRADA FABIJAN ŠOVAGOVIĆ

FABIJAN ŠOVAGOVIĆ AWARD

IGOR GALO



U filmu se odazivao na nadimke Mali, Mališa, Bambino... Bio je i protagonist i antagonist, i „crveni“ i „crni“... Ipak, od svih filmskih imena i naslova u kojima je igrao u mladim danima, Igoru Galu možda najbolje pristaje onaj *Divlji anđeli*, što ga je za njegovu otpadničku generaciju smislio Fadil Hadžić u krimiću iz 1969. Taj oksimoronski potencijal mladoga glumca prvi je naslutio jedan od najvećih, Krešo Golik, kada je bruceša iz Pule i bivšeg kazališnog amatera odvratio od studija šumarstva i dao mu 1968. prvu filmsku ulogu u legendarnoj obiteljskoj komediji *Imam dvije mame i dva tate*. Između dva malograđanska bračna para potrošenih strasti i dvoje-troje djetinjaste (polu)braće i sestara, fakin Zoran razgovarao je ponajviše sa svojim neobuzdanim tinejdžerskim libidom, dok je njegov potpuno opušteni interpret superiorno osvajao set okružen već etabliranim glumačkim zvijezdama i muškim uzorima: Reljom Bašićem i Fabijanom Šovagovićem. Ostao je na njemu cijelih pola stoljeća, odigravši više desetaka filmskih rola.

Već u sljedećem filmu mladoga je glumca ljepuška lica i urbana lika prigrlio drugi znameniti glumački par, Boris Dvornik i Bata Živojinović, u minerskom pohodu na *Most Hajrudina Krvavca* (1969). Od tih su se godina – osobito nakon izvanrednog inozemnog uspjeha *Mosta* (i vršnjakinje *Bitke na Neretvi*) – dosta snimali ratni ili partizanski filmovi, pa je prepoznati avanturist, nerijetko s idealima, ali katkada i bez njih, do kraja 1970-ih skakao iz akcije u akciju diljem nekadašnje federacije. Niz se nastavlja *Baladom o svirepom* R. L. Đukića (1971), sveltremenim Krvavčevim hitom *Valter brani Sarajevo* (1972) te ratnim dramama – *Doktor Mladen* (M. Mutapdžić, 1975), *Akcija stadion* (D. Vukotić, 1977), *Pakleni otok* (V. Tadej, 1979)... Ponašajući se prirodno, govoreći opušteno, ulažući mladenački šarm i dosta fizičke energije u svaku ulogu, Galo je dospio i u atraktivne međunarodne produkcije, pa je tako, među ostalim rolama u stranim filmovima, koji se protežu do novog milenija, dobio priliku živahno i bez akcenta dijaloški parirati Jamesu Coburnu u *Željeznom križu* (*Cross of Iron*, 1977) glasovitog Sama Peckinpaha.

Igoru Galu, koji je imao prilike igrati u filmovima hrvatskih redateljskih klasika – od Golika i Vukotića do Mimice i Papića, a odlično zaigrati i u nekim rubnijim filmovima (pr. uloga talijanaša u Mikuljanovoj drami *Crveni i crni* iz 1985), pripada i jedan drugi, na ideologiju i normu otporan kutak jugoslavenske filmske povijesti. U tom kutku kasnih 1960-ih i ranih 70-ih otkrivale su se konvencije nekih drugih, neproskribiranih žanrova, rušili ideološki i moralni tabui, iskušavala seksualna i svaka druga sloboda. Ono što se u Hadžićevim *Divljim anđelima* i Arhanićevom *Poslijepodnevu jednog fazana* (1972) čini tek mladenačkim hirom, eskaliralo je u svim pravcima u *Maškaradi* Boštjana Hladnika (1971), jednom od najkontroverznijih jugoslavenskih filmova iz razdoblja crnoga vala. Igor Galo pamti se kao glavni akter i te razuzdane provokacije, a to je već dobar – ne i jedini – razlog da ne treba žaliti što je prije pola stoljeća, kako sam kaže, „krenuo (glumačkim) drumom, a ne šumom“.

Diana Nenadić

In films, he responded to nicknames Mali, Mališa, Bambino and others. He was both the protagonist and the antagonist, the 'red' and the 'black'. Still, of all film names and films he starred in during his early days, Igor Galo possibly best suits the one in *Wild Angels*, conceived for his generation of outcasts by Fadil Hadžić in his crime film from 1969. The oxymoron potential of the young actor was first noticed by one of the greatest, Krešo Golik, when he persuaded the young freshman from Pula and former theatre enthusiast to leave his studies at the Faculty of Forestry and gave him his first role in 1968, in the legendary comedy *I Have Two Mothers and Two Fathers*. Other than with two petty bourgeoisie couples whose passion has worn out and two to three childish (half) brothers and sisters, the mischievous Zoran has mostly talked to his unrestrained teenage libido, while his entirely relaxed interpreter took the stage, surrounded by established film stars and male role models: Relja Bašić and Fabijan Šovagović. He stayed on that stage for an entire half of a century, playing several dozen roles on film.

It was already in his next film that the young actor with a pretty face and an urban look was taken in by another renowned acting pair: Boris Dvornik and Bata Živojinović, in the foray into *The Bridge* by Hajrudin Krvavac (1969). From that time, especially following the extraordinary foreign success of *The Bridge* (and *Battle of Neretva*, 1969), there were a lot of Partisan or war films, and the recognised adventurer, often with ideals, but sometimes without them, jumped from one action film to another, across the former federation, until the end of 1970. His run continues with *Balada o svirepom* by R. L. Đukić (1971), the timeless hit by Krvavac, *Walter Defends Sarajevo* (1972), war dramas *Dr. Mladen* (M. Mutapdžić, 1975), *Operation Stadium* (D. Vukotić, 1977), *Devil's Island* (V. Tadej, 1979), and others. Acting naturally, speaking in a relaxed way, investing his youthful charm and a great deal of physical energy into each role, Galo managed to get into attractive international productions; among other roles in foreign films, which extend to the new millennium, he also had the opportunity, with vibrancy and without an accent, to match James Colburn in dialogue in the film *Cross of Iron* (1977) by the renowned Sam Peckinpah.

Igor Galo has had the opportunity to act in films by Croatian directorial classics – from Golik and Vukotić, to Mimica and Papić, but also to give excellent performances in some more marginal films, for example, in his role of Italian supporter in Mikuljan's *Red and Black* from 1985. But Igor Galo has earned himself another part of Yugoslavian film history, one immune to ideology and norm, in which, in the late 1960 and early 1970s, the conventions of some other, non-proscribed genres were being discovered, where ideological and moral taboos were being overturned, when sexual and every other type of freedom was being enjoyed. What seems to be mere youthful folly in Hadžić's *Wild Angels* and Arhanić's *Afternoon of a Pheasant* (1972), escalated in all directions in Boštjan Hladni's *Masquerade* (1971), one of the most controversial Yugoslavian films of the Black Wave. Igor Galo is remembered as the main actor of that rowdy provocation, and that in itself is already a good – but not the only – reason why he shouldn't be sorry that, half a century ago, in his own words, he "went down the acting path".

Diana Nenadić

NAGRADA MARIJAN ROTAR

MARIJAN ROTAR AWARD

ALFI KABILJO

Kao skladatelj koji se okušao na različitim područjima – šlagerima i šansonama, za koje je više puta nagrađivan, pisanju klasične glazbe, glazbe za djecu i o djeci, pa onda i pisanju filmske glazbe – Alfi Kabiljo vjerojatno je jedan od najprisutnijih glazbenih autora u hrvatskome/jugoslavenskome filmu, ali i u filmovima stranih produkcija. Njegov je filmski opus povelik. Od pedesetak glazbi za igrane, dokumentarne i namjenske filmove te stotinjak glazbi za televiziju, svi su naslovi reprezentativni i često nose kulturni status. Žanrovi su raznoliki – obuhvaćaju partizanske, društveno angažirane i dječje filmove, televizijske serije, povijesne filmove, filmove koji obnavljaju neke stare žanrove, trilere, drame itd.

Žanrovska raznolikost tražila je od Alfija Kabilja stilsku prilagodbu – i to ne samo filmskim žanrovima nego i općoj atmosferi, glumi, kostimografiji i scenografiji, mjestu snimanja, a naročito idejama redatelja i producenta. No kao pravi filmski kameleon bez problema je skladao „partizansku“ glazbu za *Pad Italije* (1981), „strašnu“ glazbu za *Seljačku bunu 1573* (1975), jazz za *Deps* (1974), western-glazbu za *Sky Bandits* (1986), pjesme svih mogućih stilova za filmove *Kužiš stari moj* (1973), *Deps*, *Ne daj se, Floki!* (1986), pa čak i *charlestone* i *foxtrote* po uzoru na plesnu glazbu tridesetih godina prošlog stoljeća u filmu *Lea i Darija* (2011).

Orkestralne su mu partiture „epske“ i raskošne, jer Kabiljo je velik ljubitelj orkestra. A uzor mu je Stravinski, pa barata orkestrom „izvrćući“ ga na sve moguće načine. Kabiljo se vješto služi svim skladateljskim tehnikama. Suprotstavljajući jasnom tonalitету atonalitet i *clustere*, ali pišući i teme (ponekad su to lajtmotivi) kojima ocrta filmske likove i filmske situacije, a ponekad koristeći se svojim najjačim „adutom“ – filmskim songom, smjerno odražava skladateljske trendove u kojima su filmovi nastali. A istodobno stvara funkcionalnu filmsku glazbu.

U sprezi sa slikom, partiture boje priču vlastitim jezikom, prenoseći posebnosti filmske naracije, donoseći specifičnosti razdoblja ili mjesta („zagrebački štih“ u *Kužiš stari moj* i u *Ne daj se, Floki!* ili „mediteranski štih“ u *Zadarskom mementu*, 1984) ili se jednostavno prepuštajući atmosferi i drami (*Deps*, *Gospođica*, 1980). Svaka filmska glazba potpisana Kabiljovim imenom pretvara film za koji je pisana u glazbeni film. Žanrovi i filmske priče o tome možda ne govore, ali prikladnost, inventivnost i promišljenost prizorne i neprizorne glazbe i te kako navode na osluškivanje. Filmovi za koje je skladao Alfi Kabiljo nisu samo filmovi koje se gleda, nego su filmovi koje se sluša. I to pozorno.

Irena Paulus



As a composer who has dipped into various areas – schlagers and chansons, which earned him several awards, composing classical music, music for children and about children, and then also composing for film – Alfi Kabiljo is probably one of the most prolific authors of music in Croatian/Yugoslavian film, as well as foreign productions. His work in film is rather comprehensive: from some fifty scores for feature, documentary and commercial films, to some hundred scores for television, all of the films are representative and often enjoy cult status. The genres are diverse, and include partisan films, socially engaged and children’s films, television series, historic films, films reviving old genres, thrillers, dramas, etc.

The genre diversity has required Alfi Kabiljo to stylistically adjust, not just to the film genres, but to the general atmosphere, acting, costume design and production design, location, and especially to the ideas from directors and producers. However, as a true film chameleon, he easily composed ‘partisan’ music for *Fall of Italy* (1981), ‘scary’ music for *Anno Domini 1573* (1975), jazz music for *Deps* (1974), western music for *Sky Bandits* (1986), songs of all possible lyrics for the films *You Get It, Man* (1973), *Deps*, *Ne daj se*, *Floki* (1986), even Charleston and foxtrot modelled on the 1930s dance music in the film *Lea and Darija* (2011).

His orchestral sheet music is ‘epic’ and opulent, as Kabiljo is a great lover of the orchestra; and with Stravinsky as his role model, he handles the orchestra by ‘twisting’ it in all possible ways. Kabiljo skilfully uses all composing techniques. Juxtaposing atonality and clusters to clear tonalities, but also composing themes (sometimes leitmotifs) to depict film characters and situations, and sometimes using his strongest weapon – the film song, to modestly reflect composing trends in which the films were created. At the same time, he also composes functional film music.

In conjunction with the image, the sheet music paints a picture with its own language, conveying the specificities of film narration, bringing forth the specificities of the period or place (the spirit of Zagreb in *You Get It, Man* and *Ne daj se Floki*, or the spirit of the Mediterranean in *Zadarski memento*, 1984), or simply indulging in the atmosphere and drama (*Deps*, *Gospođica*, 1980). All scores with Kabiljo’s name turn the film for which they were composed into musical films. The genres and film stories might not speak about it, but the suitability, inventiveness, and the deliberation of the source and background music incite careful listening. The films that Alfi Kabiljo composed for are not only films we watch, they are films we listen to. Attentively.

Irena Paulus

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HRVATSKI PROGRAM
CROATIAN PROGRAMME

ALEKSI



HR, RS • 2018 • 87'
drama, komedija • drama, comedy
debitantski film • feature debut

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR BARBARA VEKARIĆ

SCENARIJ • SCREENPLAY Barbara Vekarić
FOTOGRAFIJA • CINEMATOGRAPHY Filip Tot
MONTAŽA • EDITOR Dragan von Petrovic
SCENOGRAFIJA • PRODUCTION DESIGN Ines Atman
KOSTIMOGRAFIJA • COSTUME DESIGN Suzana Tkalčec
OBLIKOVANJE ZVUKA • SOUND Zoran Maksimović, Ognjen Popić
ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavle Miholjević
MASKA • MAKE UP Svetlana Gutić
VIZUALNI EFEKTI • VISUAL EFFECTS
Josip Klobučar, Sandrino Požezanac, Tom Vujnović

GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Tihana Lazović
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Goran Marković, Sebastian Cavazza, Jason Mann, Aljoša Vučković, Leon Lučev
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Nataša Janjić, Neda Arnerić

PRODUCENTICE • PRODUCERS
Darija Kulenović Gudan, Marina Andree Škop
PRODUKCIJSKA KUĆA • COMPANY Studio dim (HR)
KOPRODUCENTI • COPRODUCERS
Snežana Penev, Gordan Kičić, Kazimir Bačić, Barbara Vekarić
KOPRODUKCIJA • COPRODUCED BY
Filmkombajn (RS), Hrvatska radiotelevizija (HR), Motion (HR)
PRODAJNI ZASTUPNIK • WORLD SALES Film Republic



Aleksi je 28-godišnjakinja koja nakon završetka studija ne uspijeva pronaći posao, pa je prisiljena vratiti se pod roditeljski krov. U pokušaju da odagna dosadu, Aleksi bježi od odgovornosti i upušta se u avanture s nekoliko muškaraca: američkim fotografom Christianom, s kojim je vežu slični interesi, lokalnim glazbenikom Goranom, čije tradicionalne stavove ne podnosi, ali ih veže snažna kemija, i starijim, šarmantnim, bogatim slovenskim plejbojem Tonijem.

Aleksi is a 28-year-old who has failed to find a job after graduating from college and is returning home to live under her parents' roof. With few options to stave off her boredom, Aleksi ignores her pressing responsibilities by pursuing romantic adventures with various men: Christian, an American photographer who she bonds with due to their similar interests, Goran, a local musician who she can't stand because of his traditional values, but with whom she has intense physical chemistry, and Toni, an older, richer, charming Slovenian.



Barbara Vekarić (Dubrovnik, 1987) diplomirala je komparativnu književnost na Filozofskom fakultetu Sveučilišta u Zagrebu te filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Napisala je i režirala desetak kratkometražnih filmova, među kojima i *Prvu damu Dubrave* (2011), koja je bila prikazana na preko 50 međunarodnih filmskih festivala i nagrađena na njih sedam. Također je režirala reklame i glazbene spotove. *Aleksi* je njezin debitantski dugometražni igrani film.

Barbara Vekarić (Dubrovnik, 1987) graduated from the Faculty of Humanities and Social Sciences in Zagreb, majoring in comparative literature, and earned her BA and MA degree in film directing at the Academy of Dramatic Art in Zagreb, Croatia. She wrote and directed a dozen short films, including *First Lady of Dubrava* (2011), which was screened at more than 50 international film festivals and won 7 awards. She also directs commercials and music videos. *Aleksi* is her debut feature.

COMIC SANS



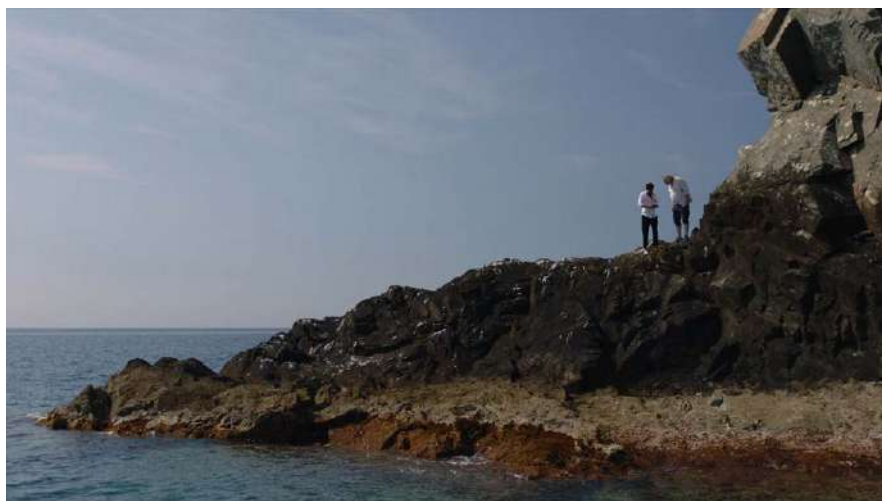
HR • 2018 • 103'
komedija, drama • comedy, drama

REŽIJA • DIRECTOR
NEVIO MARASOVIĆ

SCENARIJ • SCREENPLAY Nevio Marasović
FOTOGRAFIJA • CINEMATOGRAPHY Damir Kudin
MONTAŽA • EDITOR Tomislav Pavlic
SCENOGRAFIJA • PRODUCTION DESIGN Iva Rodić
KOSTIMOGRAFIJA • COSTUME DESIGN Katja Šunjić Kudin
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
MASKA • MAKE UP Sanja Hrستیć Kuterovac
VIZUALNI EFEKTI • VISUAL EFFECTS Vlado Dostan, Ivan Štefan
SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust

GLAVNA MUŠKA ULOGA • LEAD ACTOR Janko Popović Volarić
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nataša Janjić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Zlatko Burić, Miloš Timotijević, Miha Rodman, Damir Poljičak
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Alma Prica, Inti Šraj, Jette Ostan Vejrup, Sara Hjort Ditlevsen, Tanja Ribič

PRODUKCIJA • PRODUCERS
Ankica Jurić Tilić, Hroje Pervan, Ira Cecić
PRODUKCIJSKA KUĆA • COMPANY Kinorama
DISTRIBUCIJA • DISTRIBUTION 2i Film



FESTIVALI • FESTIVALS

- Belgrade International Film Festival – FEST 2018 (Najbolji regionalni film / Best Regional Film)
- LET'S CEE Film Festival 2018
- South East European Film Festival Los Angeles 2018

Nakon što njegov pokušaj pomirbe s bivšom djevojkom završi katastrofom, uspješan grafički dizajner Alan naći će se na putu za Vis, zajedno sa svojim ocem, slikarem i hedonistom Brunom. Slučajan susret s još jednom bivšom djevojkom i njezinim novim zaručnikom te Brunini opušteni stavovi prema životu potaknut će ga da u nizu što humornih što dramatičnih situacija preispita svoje prioritete i odnose, posebice onaj s ocem.

After trying in vain to patch up his relationship with his girlfriend, Alan Despot, a successful graphic designer, goes to the island of Vis and finds himself torn between his eccentric father, his ex-girlfriend and her new fiancé. In new situations and new circumstances, Alan will view his own life from a new perspective.



Nevio Marasović (Zagreb, 1983) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Njegov dugometražni prvijenac, *The Show Must Go On* (2010), na Filmskom festivalu u Puli donio mu je Zlatnu arenu za scenarij. Portal Cineuropa uvrstio je njegov sljedeći film, *Vis-À-Vis* (2013), u pet najboljih europskih naslova godine, a *Goran* (2016) je osvojio niz nagrada na međunarodnim festivalima, uključujući i dvije na prošlogodišnjoj Puli (scenografija, glazba). *Comic Sans* (2018) premijerno je prikazan na beogradskom FEST-u, gdje je osvojio Nagradu žirija filmskih kritičara Nebojša Đukelić.

Nevio Marasović (Zagreb, 1983) is a Croatian director and screenwriter. He graduated from the Academy of Dramatic Art in Zagreb with the feature *The Show Must Go On* (2009), which brought him the Golden Arena for best screenplay. His next film, *Vis-À-Vis* (2013), was named one of the best releases of 2013 by Cineuropa website, while *Goran* (2016) has received 7 awards so far, including the awards at Pula Film Festival (Golden Arenas for best score and production design). *Comic Sans*, his fourth feature film, premiered at FEST in Belgrade, winning the Critics' Prize Nebojša Đukelić.

DO KRAJA SMRTI

TILL THE END OF DEATH



HR • 2018 • 115'
ljubavni • romance

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR

JURKAS

SCENARIJ • SCREENPLAY Anđelo Jurkas
FOTOGRAFIJA • CINEMATOGRAPHY Danijel Kovačević
MONTAŽA • EDITOR Ivan Neff
SCENOGRAFIJA • PRODUCTION DESIGN Ines Zrnc Gregorina
KOSTIMOGRAFIJA • COSTUME DESIGN Ines Zrnc Gregorina
OBLIKOVANJE ZVUKA • SOUND Konrad Mulvaj
ORIGINALNA GLAZBA • SCORE Lunar
MASKA • MAKE UP Ines Zrnc Gregorina
VIZUALNI EFEKTI • VISUAL EFFECTS Ivan Neff
SPECIJALNI EFEKTI • SPECIAL EFFECTS Ivan Neff

GLAVNE MUŠKE ULOGE • LEAD ACTORS

Leon Lučev, Nikša Butijer, Luka Dragić, Borko Perić, Mislav Čavajda, Žarko Savić

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES

Judita Franković Brdar, Nera Stipičević, Lana Gojak, Tara Rosandić, Jelena Veljača, Bojana Gregorić Vejzović, Rada Mrkšić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

George Ginikachukwu Oporum, Lav, Dino More, Marinko Prga

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Ana Herceg, Lucija H. Kajić, Anamarija Percaić, Gordana Džepina, Klara Mucci, Kristina Jovanović, Eva Jurić

PRODUCENTI • PRODUCERS

Danijel Kovačević, Dino Senčar, Anđelo Jurkas

PRODUKCIJSKA KUĆA • COMPANY

DOP produkcija

KOPRODUCENTICA • COPRODUCER

Tena Razumović Žmara

KOPRODUKCIJA • COPRODUCED BY

Studio 25, Ratio Video Production, Media Park, Neon

DISTRIBUCIJA • DISTRIBUTION

Continental film



Jednog mirnog jesenjeg podneva dvoje klinaca nalazi se na mostiću kako bi si priznalo nešto jako važno. Istog dana pokreće se lavina nimalo slučajnih događaja koja će skupinu slučajnih ljudi usmjeriti jedne na druge. Ona će dovesti do zaustavljanja lifta, invalidskih kolica, vožnje noćnim tramvajem, prijatnje samoubojstvom čovjeka oboljelog od PTSP-a, razlike u godinama, duge šutnje i vožnje u nepoznato, stajanja na kiši, brutalnog priznanja, otkrića videosnimke iz prošlosti, prebijanja gluhoonijemog izbjeglice, tragova Drugog svjetskog rata i jednog nježnog poljupca.

On a fall day in Croatia, two school kids meet on a bridge. They are about to admit something very important to each other. On the same day, an avalanche of events unfolds among people who are by no means randomly directed to each other. It will lead to a stopping of an elevator, a wheelchair, a night tram, a suicide threat, wild sex, an age difference, a long silence, driving into the unknown, standing in the rain, a brutal confession, a video from the past, beating up a deaf refugee, traces of the Second World War, and a gentle kiss.



Andelo Jurkas hrvatski je redatelj, pisac, glazbenik i autor prve debitantske trilogije u povijesti dugometražnog igranog filma u Hrvatskoj i regiji, koju čine filmovi *Zbog tebe* (2016), *Fuck Off I Love You* (2017) i *Happy End* (2018). Režira igrane, dokumentarne i namjenske filmove, reklame, glazbene te eksperimentalne videoformate. Autor je projekta uvođenja predmeta pop-kulture u nacionalni kurikulum osnovnih i srednjih škola. Autor je deset samostalnih književnih naslova, nekoliko TV-emisija, četiri solo glazbena albuma te brojnih videospotova.

Andelo Jurkas is a Croatian director, writer, law graduate, musician, music and film critic. He is the first author in the region to debut with a feature film trilogy, which includes *Because of You* (2016), *Fuck Off I Love You* (2017) and *Happy End* (2018). He directs live-action films, documentaries and commercials, music videos and experimental video formats. He is also the author of dozen books, TV shows, and solo albums, and is running an initiative to include pop-culture education in elementary and high-school curriculum.

DOM HOME



HR, UK • 2018 • 71'
drama

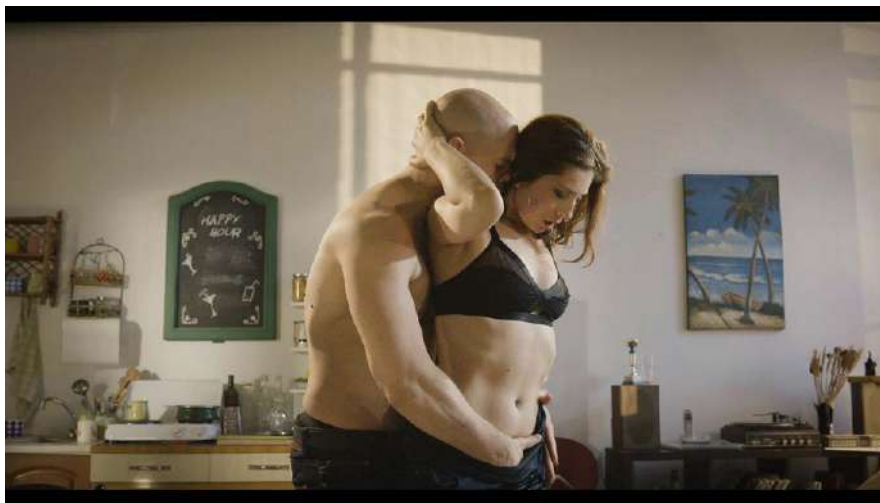
SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
DARIO PLEIĆ

SCENARIJ • SCREENPLAY Dario Pleić
FOTOGRAFIJA • CINEMATOGRAPHY Igor Zelić
MONTAŽA • EDITORS Danijel Pejić, Maida Srabović
SCENOGRAFIJA • PRODUCTION DESIGN Dubravko Đuran
KOSTIMOGRAFIJA • COSTUME DESIGN Lea Krpan, Katarina Zaninović
OBLIKOVANJE ZVUKA • SOUND
Dario Domitrović, Dušan Maksimovski, Dominik Krnjak
ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz
MASKA • MAKE UP Iva Gašparac, Maja Pleić
VIZUALNI EFEKTI • VISUAL EFFECTS Vedran Štefan

GLAVNA MUŠKA ULOGA • LEAD ACTOR Mislav Čavajda
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Judita Franković
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Filip Vidović, Nikša Butijer, Alen Liverić, Danijel Radečić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Katarina Baban, Sara Moser

PRODUCENTI • PRODUCERS Dario Pleić, Jure Pavlović
PRODUKCIJSKA KUĆA • COMPANY Filmski kolektiv, Sekvenca
KOPRODUCENTI • COPRODUCERS
Dario Domitrović, Mike Downey, Sam Taylor
KOPRODUKCIJA • COPRODUCED BY Embrio Production (HR), F&ME (UK)



Njihova sedmomjesečna beba mirno spava u kolijevci, ne znajući za nevolju koja im se sprema. On ukrcava zadnje komade namještaja u kamion. Ona ga gleda s prozora, svjesna da broje zadnje dane u svome domu. Zbog beskrupuloznih građevinskih poduzetnika, pohlepnih bankara i korumpiranog sudstva taj dom postao je njihova noćna mora, iz koje će se ili dobrovoljno iseliti, ili biti nasilno deložirani. Dok sat otkucava, oni na svaki način pokušavaju spasiti ne samo svoj dom nego i svoj odnos, jer sve je, uključujući i njihovu ljubav, postalo upitno. Ujutro, kad policija pokuca na vrata, moraju odlučiti hoće li prihvatiti nepravdu ili joj se oduprijeti.

She watches him through the window as he loads the final pieces of furniture into the truck. They are counting down the last hours in their home. Their seven-month-old baby is asleep, unaware of the trouble brewing. They will either vacate the apartment peacefully, or they will be forcefully evicted. Their home, her father's legacy, used to be their safe haven, their family nest. Now, corrupt courts, greedy bankers, and unscrupulous real estate investors have turned it into a site of their worst nightmares. As tension rises, they struggle to preserve their relationship. In the morning, as police knocks on their door, their future seems uncertain, but their options are very clear: either accept injustice or show resistance.



Dario Pleić (Split, 1967) filmski je i televizijski redatelj. Za međunarodno tržište snimio je dokumentarnu seriju *Povijest nogometa* (2002), a režirao je i drugu sezonu kriminalističke serije *Mamutica* (2010) te seriju *Loza* (2011). Autor je segmenta *Game Over* iz omnibusa *Zagrebačke priče* (2009), a u dugometražnom filmu debitirao je filmom *Nije sve u lovi* (2013). *Dom* je njegov drugi dugometražni igrani film.

Dario Pleić (Split, 1967) has produced and directed documentaries with worldwide distribution such as *The History of Football – The Beautiful Game* (2002) and *Football Rivalries* (2010). In 2009 he directed *Game Over*, a segment of the omnibus film *Zagreb Stories*. In 2010 he directed 10 episodes of the crime series *Mamutica*, followed by the drama series *Loza* in 2011. He directed his debut feature *Not All About the Money* in 2013. *Home* (2018) is his second feature film.

DUBOKI REZOVİ

DEEP CUTS



HR • 2018 • 80'
drama, omnibus

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTORS

**DUBRAVKA TURIĆ (1), FILIP MOJZEŠ (2),
FILIP PERUZOVIĆ (3)**

SCENARIJ • SCREENPLAY

Jelena Paljan (1); Ksenija Kušec (2); Ivan Turković Krnjak (3)

FOTOGRAFIJA • CINEMATOGRAPHY

Radislav Jovanov Gonzo (1), Luka Matić (2), Dubravka Kurobasa (3)

MONTAŽA • EDITORS Dubravka Turić (1), Andrija Gvozdić Michl (2), Iva Ivan (3)

SCENOGRAFIJA • PRODUCTION DESIGN Petra Poslek (1, 2), Jana Piacun (3)

KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević (1, 2), Katarina Pilić (3)

OBLIKOVANJE ZVUKA • SOUND

Dubravka Premar (1), Višeslav Laboš (2), Borna Buljević (3)

ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavle Miholjević (1)

MASKA • MAKE UP Snježana Gorup (1), Marija Bingula (2), Asja Novaković (3)

VIZUALNI EFEKTI • VISUAL EFFECTS Vedran Štefan

GLAVNE MUŠKE ULOGE • LEAD ACTORS Roko Glavina (1), Vinko Kraljević (3)

GLAVNE ŽENSKÉ ULOGE • LEAD ACTRESSES

Lana Barić (1); Glorija Pinturić, Lily Antić (2); , Marina Redžepović (3)

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Milivoj Beader, Nikša Butijer, Franko Jakovčević (1); Borna Fadljević, Živko Anočić (2); Bernard Perić (3)

SPOREDNE ŽENSKÉ ULOGE • SUPPORTING ACTRESSES

Areta Čurković (1), Jadranka Đokić (2), Mirela Brekalo (3)

PRODUCENTICA • PRODUCER Dijana Mladenović

PRODUKCIJSKA KUĆA • COMPANY Kinematograf



Tri priče o nasilju kao destrukciji intime, obitelji, integriteta, povjerenja.

TREŠNJE: Bezbrizno ljeto dječaka Jakova postupno narušavaju napeti obiteljski odnosi. Slijed događaja koji završavaju tragično izazvat će u njemu emotivnu pobunu protiv odraslih, ali i osjećaj vlastite krivnje.

SMRT BIJELA KOST: Dječja igra „smrt bijela kost“, koju igraju sestre Marija i Lucija i njihov susjed Marko, prerasta u puno ozbiljniji i dramatičniji događaj, kako za djecu tako i za odrasle.

PREDMETI KOJI TONU: Obiteljsko okupljanje krenut će u začudnom smjeru kada se Renata pred ocem pojavi s masnicom na licu i neuvjerljivim, klišeiziranim opravdanjem.

Three stories about violence as destruction of intimacy, about family, integrity and trust.

CHERRIES: Family tensions are slowly eroding what should have been a carefree summer for ten year old Jakov. A series of events ending in tragedy will spark his emotional revolt, but also his feelings of guilt.

WHITE BONE DEATH: Maria and Lucia, two young sisters, and their neighbour Marko, are playing “the white bone of death”. The children’s game gets out of hand and grows into a more serious and dramatic event for both the children and the adults.

SINKING OBJECTS: A family gathering takes a strange turn when the daughter appears in front of her parents with a bruise on her eye and an unconvincing, clichéd excuse.



Dubravka Turić (Zagreb, 1973) montirala je preko 20 igranih, eksperimentalnih i animiranih filmova, a radila je i kao scenaristica na dokumentarnim i putopisnim TV-serijalima *Svlačionica*, *Mjenjačnica*, *Koledžicom po svijetu* i dr. Njezin režijski prvijenac, *Belladonna* (2015), na Međunarodnom filmskom festivalu u Veneciji proglašen je najboljim kratkometražnim filmom, a *Trešnje* (2017) su uvrštene u sekciju „15 dana autora“ Filmskog festivala u Cannesu.

Dubravka Turić (Zagreb, 1973) edited more than 20 feature, experimental and animated films, and worked as a screenwriter for documentary and travel TV series. Her directing debut *Belladonna* (2015) was named best short film at Venice International Film Festival, and *Cherries* (2017) was selected for the Directors’ Fortnight at Cannes Film Festival.



Filip Mojzeš (Zagreb, 1989) završio je preddiplomski studij filmske i TV režije Akademiji dramske umjetnosti u Zagrebu te diplomski studij na Filmskoj akademiji u Sarajevu. Autor je nekoliko kratkometražnih filmova, a njegov *Šetač* (2014) proglašen je najboljim kratkometražnim filmom na Beogradskom festivalu dokumentarnog i kratkometražnog filma.

Filip Mojzeš (Zagreb, 1989) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb and the Sarajevo Film Academy. He is the author of several short films, and his first professional short film, *The Walker* (2014), was named best short film at Belgrade Documentary and Short Film Festival.



Filip Peruzović (Zagreb, 1986) diplomirao je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je nekoliko zapaženih kratkometražnih filmova (*Tetrapak*, 2010, *Kava sa džemom*, 2013), kao i dugometražnog TV-filma *Trebalo bi prošetati psa* (2014), koji je osvojio Nagradu hrvatskog glumišta za najbolju dramu. Trenutačno priprema svoj sljedeći dugometražni igrani film, *Drugdje*.

Filip Peruzović (Zagreb, 1986) graduated in film and TV directing from the Academy of Dramatic Art in Zagreb. He is the author of several noted short films (*Tetrapak*, 2010, *Coffee with Jam*, 2013), as well as a feature TV film *Walk the Dog* (2014), which won the Croatian Actors’ Guild Award for best drama. He is currently preparing his next feature film *Elsewhere*.

EGZORCIZAM

EXORCISM



HR • 2017 • 81'
film **strave** • horror film

REŽIJA • DIRECTOR
DALIBOR MATANIĆ

SCENARIJ • SCREENPLAY Dalibor Matanić
FOTOGRAFIJA • CINEMATOGRAPHY David Oguić, Danko Vučinić
MONTAŽA • EDITOR Tomislav Pavlic
KOSTIMOGRAFIJA • COSTUME DESIGN Desanka Janković
OBLIKOVANJE ZVUKA • SOUND Franjo Homen
ORIGINALNA GLAZBA • SCORE Alen Siknauz, Nenad Sinkauz
MASKA • MAKE UP Sanja Rivić

GLAVNA MUŠKA ULOGA • LEAD ACTOR Janko Popović Volarić
GLAVNA ŽENSKA ULOGA • LEAD ACTRESS Nika Ivančić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS Marko Braić
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Helena Minić Matanić, Senka Bulić, Lana Gojak

PRODUCENT • PRODUCER Dalibor Matanić
PRODUKCIJSKA KUĆA • COMPANY Kinogerila
KOPRODUKCIJA • COPRODUCER INK Pula
DISTRIBUCIJA • DISTRIBUTION 2i Film



Vera Artuković, ogrezla u religijski fanatizam, sumnja da bi njezina mlađa sestra Maša mogla biti opsjednuta Sotonom. U pomoć poziva svećenika Viktora Supila, ne znajući da ga muči kriza vjere. Na Viktorov prvi egzorcizam nepozvani dolaze Lidija, novinarka konzervativne obiteljske televizije, njezin snimatelj Boris, koji poznaje Mašu iz djetinjstva, te psihijatrica Sofija, poznata po netrpeljivosti prema religiji. Vodnjanski podrum sestara Artuković postaje zona međusobnih obračuna svih okupljenih likova, no morat će se udružiti ako se namjeravaju obračunati sa Sotonom.

Vera Artuković, a religious fanatic, suspects her younger sister Maša might be possessed by Satan. She asks the local priest, Viktor Supilo, for help, not knowing he is going through a crisis of faith. On the evening of his first exorcism, several uninvited characters appear. One of them is Lidija, a journalist at a conservative family TV channel, who comes with her cameraman Boris, who knows Maša from childhood. The last one is Sofia, a psychiatrist with a profound intolerance of religion. The cellar of the Artuković sisters becomes a zone of conflict between different characters, with dark secrets and past actions coming to the surface.



Dalibor Matanić (Zagreb, 1975) autor je deset dugometražnih igranih i nekoliko kratkometražnih filmova. Dobitnik je Nagrade žirija u službenom programu Filmskog festivala u Cannesu za film *Zvzdán* (2015), prikazan u programu *Un certain regard*. Redatelj je *Novina* (2016–2018), prve TV-serije na nekom slavenskom jeziku koju je Netflix otkupio za globalnu distribuciju. Dobitnik je triju Zlatnih arena za režiju na Pulskom filmskom festivalu (*Zvzdán*, 2015, *Ćaća*, 2011, *Fine mrtve djevojke*, 2002), šest nagrada Oktavijan koje dodjeljuje Hrvatsko društvo filmskih kritičara te dvostruki dobitnik nagrade Grada Zagreba za kulturu.

Dalibor Matanić (Zagreb, 1975) is the author of ten feature films and several short films. He won the Jury Prize in the official selection of Cannes Film Festival for his film *The High Sun* (2015), screened in the *Un Certain Regard* section. He is the director of *The Paper* (2016-2018), the first TV series in a Slavic language sold to Netflix for global distribution. He has won three Golden Arenas for best director at Pula Film Festival (*The High Sun*, 2015, *Daddy*, 2011, *Fine Dead Girls*, 2002), as well as six Oktavijan awards of the Croatian Society of Film Critics, and has twice received the award for culture from the City of Zagreb.

LADA KAMENSKI



HR • 2018 • 71'
drama
debitantski film • feature debut

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTORS

SARA HRIBAR, MARKO ŠANTIĆ

SCENARIJ • SCREENPLAY Sara Hribar

FOTOGRAFIJA • CINEMATOGRAPHY Vjekoslav Skledar

MONTAŽA • EDITOR Tomislav Pavlic

SCENOGRAFIJA • PRODUCTION DESIGN Dubravko Đuran, Ružica Dobranić

KOSTIMOGRAFIJA • COSTUME DESIGN Lidija Sertić

OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec, Luka Grubišić-Čabo

ORIGINALNA GLAZBA • SCORE Vid Adam Hribar

MASKA • MAKE UP Asja Novaković

GLAVNA MUŠKA ULOGA • LEAD ACTOR Frano Mašković

GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES

Nataša Dorčić, Ksenija Marinković, Doris Šarić-Kukuljica

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

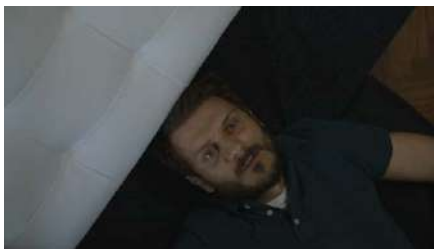
Dijana Vidušin, Ana Maras Harmander

PRODUCENT • PRODUCERS Jure Pavlović, Bojan Kanjera

PRODUKCIJSKA KUĆA • COMPANY Sekvenca

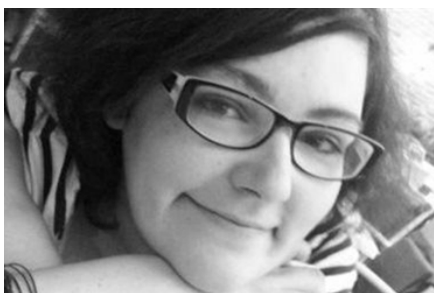
KOPRODUCENT • COPRODUCER Danijel Pek

KOPRODUKCIJA • COPRODUCED BY Peglanje snova, Antitalent, CineCro



Frano je filmski redatelj koji priprema svoj dugometražni prvijenac. Tema kojom se bavi jest propast krojačkih poduzeća u regiji, a inspirirana je iskustvom vlastite tete, bivše radnice u tvornici Kamensko, s kojom je bio blizak. Kako bi odabrao tko će tumačiti glavni lik, Frano poziva tri renomirane domaće glumice na neformalnu čitaću probu u svoj stan. Međutim, kada shvate da se natječu jedna protiv druge, stvari krenu u krivom smjeru.

Frano, a film director, is preparing his debut feature, which will focus on women affected by the collapse of the textile industry in the region. The topic, as well as the main character, is inspired by his aunt who used to work in the industry. In order to find the star of the film, he invites three esteemed actresses to his apartment for an informal reading rehearsal. However, as soon as they realise they are competing against each other for the lead role, things take an unexpected turn.



Sara Hribar (Zagreb, 1986) studirala je filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autorica je niza zapaženih kratkometražnih filmova (*Pusti me da spavam*, 2007, *Libertango*, 2009, *Ta tvoja ruka mala*, 2010), kao i segmenata dugometražnih omnibusa *Zagrebačke priče vol. 2* (2012) i *Transmania* (2016). Od 2005. napisala je i režirala niz dječjih emisija i dramskih serija. *Lada Kamenski* njezin je dugometražni prvijenac.

Sara Hribar (Zagreb, 1986) studied film and TV directing at the Academy of Dramatic Art in Zagreb. She wrote and directed several praised short films (*Let Me Sleep*, 2007; *Libertango*, 2009; *That Little Hand of Yours*, 2010), and contributed to feature anthology films *Zagreb Stories Vol. 2* (2012) and *Transmania* (2016). Since 2005, she has written and directed several children shows and drama series. *Lada Kamenski* is her feature debut.



Marko Šantić (Split, 1983) diplomirao je filmsku i televizijsku režiju na Akademiji za kazalište, radio, film i televiziju u Ljubljani. Autor je niza zapaženih kratkometražnih filmova (*Sretan put*, *Nedime*, 2006, *Ništa osobno*, 2010), a njegov dugometražni prvijenac, *Zavedi me* (2013), nagrađen je Posebnim priznanjem na Međunarodnom filmskom festivalu u Varšavi.

Marko Šantić (Split, 1983) graduated in film and TV directing from the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. After directing several prize-winning short films (*Good Luck*, *Nedim*, 2006; *Nothing Personal*, 2010), his feature debut, *Seduce Me* (2013), was awarded Special Mention at Warsaw International Film Festival.

MALI



HR • 2018 • 90'
kriminalistička drama • crime film, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
ANTONIO NUIĆ

SCENARIJ • SCREENPLAY Antonio Nuić
FOTOGRAFIJA • CINEMATOGRAPHY Radislav Jovanov Gonzo
MONTAŽA • EDITOR Marin Juranić
SCENOGRAFIJA • PRODUCTION DESIGN Nedjeljko Mikac
KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević
OBLIKOVANJE ZVUKA • SOUND Hrvoje Štefotić
ORIGINALNA GLAZBA • SCORE Hrvoje Štefotić
MASKA • MAKE UP Mirna Čurak
VIZUALNI EFEKTI • VISUAL EFFECTS Saša Budimir
SPECIJALNI EFEKTI • SPECIAL EFFECTS Saša Budimir

GLAVNE MUŠKE ULOGE • LEAD ACTORS Franjo Dijak, Vito Dijak
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Rakan Rushaidat, Hrvoje Kečkeš, Bojan Navojec, Robert Ugrina, Živko Anočić,
Paško Vukasović
SPOREDNE ŽENSKÉ ULOGE • SUPPORTING ACTRESSES
Iva Babić, Ksenija Marinković

PRODUCENTI • PRODUCERS Boris T. Matić, Lana Matić
PRODUKCIJSKA KUĆA • COMPANY Propeler film
KOPRODUCENT • COPRODUCER Jozo Patljak
KOPRODUKCIJA • COPRODUCED BY Alka film



Četiri godine zatvora nisu promijenile Franju. On je diler. Supruga mu umire, a njezini roditelji žele ga prikazati kao nesposobnog roditelja i uzeti mu skrbništvo nad sinom, Malim. Mali voli oca, voli njegove nekonvencionalne odgojne metode i želi živjeti s njim. Franjo nema namjeru nikome opravdavati način na koji odgaja sina, kao što nema namjeru pustiti da ga itko od njega razdvoji. Za četrdeseti rođendan Franjo dobiva dva poklona koji su rješenje svih njegovih problema.

After spending four years in prison, Franjo hasn't changed. He was, and still is, a drug dealer. His wife is dying, and her parents want to make him look as an incompetent parent in order to take away the custody over his son, Mali. However, Mali loves his father, and wants to live with him. Franjo's parenting methods are unconventional, but he has no intention of explaining them to anybody. He also won't let anybody take his son away from him. For his 40th birthday, Franjo will receive a gift that will solve all his problems.



Antonio Nuić (Sarajevo, 1977) magistrirao je režiju na Akademiji dramske umjetnosti u Zagrebu, gdje u posljednjih pet godina radi kao predavač. Debitirao je pričom unutar dugometražnog omnibusa *Sex, piće i krvoproliće* (2004), a kasnije je snimio *Sve džaba* (2006, Zlatne arene za film, režiju, scenarij i sporednu glumicu), *Kenjca* (2009, Zlatne arene za scenarij, kameru i glazbu) te *Život je truba* (2015). Umjetnički je savjetnik Zagreb Film Festivala i član Nadzornog odbora Društva hrvatskih filmskih redatelja.

Antonio Nuić (Sarajevo, 1977) is a writer and director. He graduated in film and TV directing from the Academy of Dramatic Art in Zagreb, Croatia, where he has been working as a professor since 2013. He directed one of the stories in a feature-length anthology film *Sex, Booze and Short Fuse* (2004), after which he went on to write and direct *All for Free* (2006, Golden Arenas for best film, director screenplay and supporting actress), *Donkey* (2009, Golden Arenas for best screenplay, cinematography and score) and *Life Is a Trumpet* (2015). He is an artistic advisor at Zagreb Film Festival, as well as a member of the Croatian Film Directors' Guild Supervisory Board.

OSMI POVJERENIK

THE EIGHTH COMMISSIONER



HR, BA • 2018 • 139'
komedija • comedy
debitantski film • feature debut

REŽIJA • DIRECTOR
IVAN SALAJ

SCENARIJ • SCREENPLAY

Ivan Salaj (prema romanu Renata Baretića • based on the novel by Renato Baretić)
FOTOGRAFIJA • CINEMATOGRAPHY Slobodan Trninić

MONTAŽA • EDITOR Marin Juranić

SCENOGRAFIJA • PRODUCTION DESIGN Ivana Škrabalo

KOSTIMOGRAFIJA • COSTUME DESIGN Morana Starčević

OBLIKOVANJE ZVUKA • SOUND Dario Domitrović

ORIGINALNA GLAZBA • SCORE Alen Sinkauz, Nenad Sinkauz

MASKA • MAKE UP Snježana Gorup

VIZUALNI EFEKTI • VISUAL EFFECTS

Tomislav Vujnović, Antonio Patljak, Siniša Mataić, Sandrino Požežanac

SPECIJALNI EFEKTI • SPECIAL EFFECTS Dragutin Poldrugac

GLAVNE MUŠKE ULOGE • LEAD ACTORS Frano Mašković, Borko Perić

SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS

Goran Navojec, Špiro Guberina, Ivo Gregurević, Filip Šovagović, Mate Gulin

SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES

Nadia Cvitanović, Iva Mihalić

PRODUCENT • PRODUCER Jozo Patljak

PRODUKCIJSKA KUĆA • COMPANY Alka film

KOPRODUCENTI • COPRODUCERS

Dario Domitrović, Marijo Vukadin, Damir Terešak, Tomislav Bubalo, Kazimir Bačić

KOPRODUKCIJA • COPRODUCED BY

Embrio Production (HR), Hrvatska radiotelevizija (HR), Kadar film (BA), Olimp produkcija (HR)

DISTRIBUCIJA • DISTRIBUTION 2i film



Arogantni, ambiciozni političar Siniša Mesjak pred izbore se nađe u središtu namještenog skandala. Vlada ga želi skloniti od očiju javnosti, radi čega ga šalje na Trečić, najudaljeniji naseljeni hrvatski otok, kako bi organizirao lokalne izbore – što je zadatak koji prethodnih sedam povjerenika nije uspjelo izvršiti. Stanovnici Trečića zašli su u treću životnu dob, pričaju nerazumljivim dijalektom i komunikacijski su odsječeni od ostatka države, a jedina osoba koja mu pomaže jest Tonino, infantilni mladić koji boluje od čudne padavice. Dok pokušava izvršiti zadatak, povjerenik otkriva nestvarni svijet Trečića, ali i samoga sebe.

Siniša Mesjak, an arrogant, ambitious politician, finds himself framed for a scandal. To get him out of the public eye, the government sends him to the farthest inhabited island in Croatia as its commissioner, to organise local elections. Seven previous commissioners failed at the task. At the island, full of elderly people who speak in an unintelligible dialect, and cut off from all communications, his only help comes from the infantile youth Tonino, an epileptic. As he seeks a way to fulfil his mission, the Commissioner finds many things he could not have imagined, including himself.



Ivan Salaj (Zagreb, 1969) hrvatski je scenarist i redatelj. Autor je zapaženog srednjometražnog filma *Vidimo se* (1995), koji je nagrađen na Filmskom festivalu u Cottbusu, dokumentarnih filmova *Drugi kat, podrum* (1991) i *Hotel Sunja* (1992) te segmenta *Dan otpora* u dugometražnom omnibusu *Zagrebačke priče vol. 3* (2015). Za HRT i RTL radio je kao redatelj, scenarist i *script-doctor*, a režirao je i 60-ak reklama. *Osmi povjerenik* njegov je debitantski dugometražni igrani film.

Ivan Salaj (Zagreb, 1969) is a Croatian director and writer. He directed *See You* (1995), a mid-length film, awarded at the Filmfest Cottbus, documentary films *Second Floor, Basement* (1991) and *Hotel Sunja* (1992), as well as *Resistance Day*, which was a part of a feature anthology *Zagreb Stories Vol. 3* (2015). He worked as a screenwriter and director on Croatian Radiotelevision and RTL, and has directed around 60 commercials. *The Eighth Commissioner* is his debut feature.

ZA ONA DOBRA STARA VREMENA FOR GOOD OLD TIMES



HR • 2018 • 105'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

REŽIJA • DIRECTOR
EDUARD GALIĆ

SCENARIJ • SCREENPLAY Dominik Galić
FOTOGRAFIJA • CINEMATOGRAPHY Dario Hacek
MONTAŽA • EDITOR Stjepan Lučić
SCENOGRAFIJA • PRODUCTION DESIGN Marta Crnobrnja
KOSTIMOGRAFIJA • COSTUME DESIGN Lidija Sertić
OBLIKOVANJE ZVUKA • SOUND Ivan Zelić
ORIGINALNA GLAZBA • SCORE Tomislav Babić
MASKA • MAKE UP Asja Novaković
VIZUALNI EFEKTI • VISUAL EFFECTS Poster
SPECIJALNI EFEKTI • SPECIAL EFFECTS Petar Novaković

GLAVNE MUŠKE ULOGE • LEAD ACTORS Karlo Mrkša, Marko Petrić
GLAVNE ŽENSKE ULOGE • LEAD ACTRESSES Vini Jurčić, Elizabeta Brodić
SPOREDNE MUŠKE ULOGE • SUPPORTING ACTORS
Mustafa Nadarević, Miljenko Brlečić, Andrej Dojkić, Dragan Despot, Ivo Gregurević,
Voranc Boh, Žarko Potočnjak, Zijad Gračić, Alan Katić, Filip Sertić, Denis Bosak
SPOREDNE ŽENSKE ULOGE • SUPPORTING ACTRESSES
Andreja Barešić, Matija Prskalo, Ankica Dobrić, Emilia Habulin, Milana Milojević,
Mia Anočić Valentić, Lucija Kajić, Ljiljana Bogojević

PRODUCENT • PRODUCER Dominik Galić
PRODUKCIJSKA KUĆA • COMPANY Umjetnička organizacija MissArt



Hrvoje i Borna prijatelji su od djetinjstva. Život je za njih još uvijek igra: cure, utakmice, tulum. No dolazi vrijeme sazrijevanja, a svaki od njih nalazi vlastiti način na koji se nosi sa životnim nedaćama u društvu u kojem nema ni jasnih pravila ni mjesta za nevinost i naivnost. Iznenadne odluke koje će morati donijeti odredit će njihove životne putove, a njihovo prijateljstvo doći će na ispit zrelosti. Na Balkanu svaka generacija ima svoje razloge za odlazak. Ovo je priča o generaciji koja živi prijelaz iz socijalizma u kapitalizam. Tko je bolje odabrao?

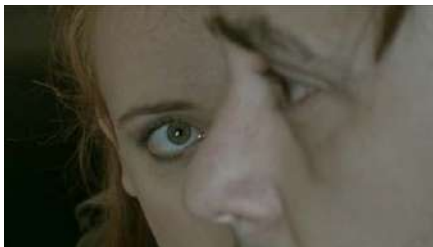
Hrvoje and Borna are childhood friends who face adulthood in different ways. Life is still a game for them – girls, football, parties. But the choices they make will determine their life paths and put their friendship to the test. In the Balkans, each generation has its own reasons for leaving. This is a story about a generation in the transition of socialism into capitalism. Who has made the better choice?



Eduard Galić (Trogir, 1936) hrvatski je filmski i televizijski redatelj. Na televiziji debitira dramom *Propali dvori* (RTV Zagreb, 1963), nakon čega se istaknuo adaptacijama niza klasika hrvatske književnosti. Autor je antologijskih TV-serija *Putovanje u Vučjak* (1984-85), *Dnevnik Očenašeka* (1968) i *Nikola Tesla* (1976) te TV-drama *Posljednji Stipančići* (1967) i *Tomo Bakran* (1978). Za Televiziju Beograd snima miniseriju *Izdanci iz opaljenog grma* (1970). Na filmu debitira *Crnim pticama* (1967), a u filmskome radu ističu se i *Horvatom izbor* (1985) te kratkometražni dokumentarni filmovi *Sunt lacrimae rerum* (1965) i *Predvečerje* (1966). *Naše vatrene godine* (2004), dokumentarni film o hrvatskoj nogometnoj reprezentaciji, na DVD-u je prodan u 40.000 primjeraka. Njegovo televizijsko stvaralaštvo od 1990-ih naovamo najvećim je dijelom vezano uz stradanje Vukovara (*Heroji Vukovara*, 2008, 2011, 2016), a trenutno priprema svoj sljedeći dugometražni igrani film, *Šesti autobus*. Dobitnik je Nagrade „Vladimir Nazor“ za životno djelo.

Eduard Galić (Trogir, 1936) is a prolific Croatian film and TV director. The drama *Propali dvori* (RTV Zagreb, 1963) was his TV debut, followed by notable adaptations of a range of Croatian literature classics. He is the author of the anthology-worthy TV series *Journey to Vučjak* (1984-5), *Dnevnik Očenašeka* (1986) and *Nikola Tesla* (1976), as well as TV dramas *The Last of the Stipančićs* (1967) and *Tomo Bakran* (1978). He made the mini-series *Izdanci iz opaljenog grma* (1970) for Belgrade Television. His film debut was in 1967. Other acclaimed films include *Horvat's Choice* (1985) and the short documentary films *Sunt lacrimae rerum* (1965) and *Evening* (1966). The film *Naše vatrene godine* (2004), a documentary about the Croatian national football team, sold more than 40,000 DVDs. His work on television after 1990 mostly focuses on the plight of Vukovar (*The Heroes of Vukovar*, 2008, 2011, 2016). He is currently preparing his next feature film *The Sixth Bus*. He has won the Vladimir Nazor Lifetime Achievement Award.

KAMELEON CHAMELEON



HR • 2017 • 80'
drama
debitantski film • feature debut

REŽIJA • DIRECTOR

DINO KOS, FRANO BARUNČIĆ

SCENARIJ • SCREENPLAY Dino Kos, Frano Barunčić
FOTOGRAFIJA • CINEMATOGRAPHY Luka Radiković
MONTAŽA • EDITORS Luka Radiković, Dino Kos
SCENOGRAFIJA • PRODUCTION DESIGN Ivana Butković
KOSTIMOGRAFIJA • COSTUME DESIGN Ivana Butković, Lucija Polonijo
OBLIKOVANJE ZVUKA • SOUND Tihomir Vrbanec, Marko Klajić
ORIGINALNA GLAZBA • SCORE Sandi Bratonja
MASKA • MAKE UP Zara Hrvatin

ULOGE • ACTORS Frano Barunčić, Tena-Antonija Torjanac, Lovro Ivanković, Nikola Nedić, Tomislav Vičević, Emir Mulalić, Katia Kuharić, Jasna Jeličić, Anja Sabol

PRODUCENTI • PRODUCERS Frano Barunčić, Dino Kos, Andrea Šikljan, Hela Žuljević
PRODUKCIJSKA KUĆA • COMPANY Aion produkcija
KOPRODUKCIJA • COPRODUCED BY Studentski kulturni centar Rijeka

Grupa ljudi različitih dobi i životnih interesa. Likovi žive u malom gradu i povezani su na brojne načine. To je mjesto u kojem svatko zna sve o svakome – tko kako živi, kakav posao ima, koji auto vozi, ima li dovoljno novca za skijanje i ljetovanje. No kada druga osoba treba pomoć, glave se okreću u drugome smjeru. Fokus priče je na osobi koja na pomalo neobičan način pokušava učiniti svijet nešto ljepšim mjestom za život.

A group of people of different ages and various interests. They all live in a small city and are connected in multiple ways. This is one of those cities where everybody knows everything about everyone – their lifestyle, their values, type of the car they own or where they spend their holidays. On the other hand, when some of those people need help, their neighbours tend to look the other way. The story follows a man who is trying to make this world a better place – in his own, slightly bizarre way.

Dino Kos (1992) bavi se filmskom i videoprodukcijom. Do sada je režirao četiri kratkometražna igrana filma (*Govornica*, 2017; *Alijenacija*, 2016; *Mm*, 2015; *Mopus, deni*, 2015) i tri glazbena spota. *Kameleon* je njegov debitantski dugometražni igrani film.

Dino Kos (1992) works in film and video production. He has directed four short fiction films (*Timeless Conversation*; 2017; *Alienation*, 2016; *Mm*, 2015; *Mopus, Deni*, 2015) and three music videos. *Chameleon* is his debut feature.

Frano Barunčić (1990) redovni je student diplomskog studija glume na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. Predsjednik je Aion produkcije, u sklopu čijih aktivnosti se bavi produkcijom, režijom i glumom.

Frano Barunčić (1990) is a full-time student of acting at the Academy of Applied Arts of the University of Rijeka. He is the president of Aion produkcija, where he works in production, directing and acting.

SRETAN KRAJ HAPPY END



REŽIJA • DIRECTOR

JURKAS

SCENARIJ • SCREENPLAY Anđelo Jurkas

FOTOGRAFIJA • CINEMATOGRAPHY Danijel Kovačević

MONTAŽA • EDITOR Robert Ferenc

ORIGINALNA GLAZBA • SCORE

Dalibor Grubačević, Vladimir Tomić, Hrvoje Marjanović

ULOGE • CAST Jelena Perčin, Dino Škare, Iskra Jirsak, Kristina Krepela, Barbara

Nola, Iva Štrlijić, Dora Lipovčan, Petra Težak, Giuseppe Panico, George

Ginikachukwu Oporum, Nenad Stipanić, Massimo Savić, Edo Maajka

PRODUCENTI • PRODUCERS

Danijel Kovačević, Dino Senčar, Anđelo Jurkas, Petra Filding

PRODUKCIJSKA KUĆA • COMPANY DOP Produkcija

DISTRIBUCIJA • DISTRIBUTION Continental Film

HR • 2018 • 115'

crna komedija • black comedy

Tijekom festivala u programu **Filmovi u nastanku** prikazuju se inserti iz filmova koji još nisu završeni, i to uz najave autora ili producenata, a gledatelje očekuje i radna verzija ove crne komedije Anđela Jurkasa.

During the Festival, in the special programme **Work in Progress** clips from films which are not yet finished will be screened, with introductions from the authors or producers. One of the films that will be presented as a part of the programme is this black comedy by Anđelo Jurkas.

Ženski film iz muške perspektive o dva luzera koji izmisle učinkovitu *self-help* metodu pod geslom „Ljubavlju do neba, je*anjem do zvijezda“ te se nađu u vrtlogu seksa, politike, religije, medija, razorne moći pameti *celebrity*-kulture, stripovskih karaktera i sudskog skandala.

A female story told from a male perspective, a story about two losers who, after having invented an effective self-help method under the slogan “Love to the Sky, F*ck to the Stars”, find themselves in a whirlwind of sex, politics, religion, media, devastating power of celebrity culture wisdom, cartoon characters and court scandal.

Anđelo Jurkas hrvatski je redatelj, pisac, glazbenik i kritičar. U Hrvatskom programu ovogodišnjeg Puskog filmskog festivala prikazuje se i njegov novi film, *Do kraja smrti* (str. 34).

Anđelo Jurkas Anđelo Jurkas is a Croatian director, writer, musician, music and film critic. His latest film, *Till the End of Death*, will be screened in the Croatian Programme of this year's Pula Film Festival (pg. 34).

CATALINA



PL, BA, HR • 2017 • 99'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Warsaw Film Festival 2017
- Gdynia Film Festival 2017
- Sofia International Film Festival 2018

REŽIJA • DIRECTOR

DENIJAL HASANOVIĆ

SCENARIJ • SCREENPLAY Denijal Hasanović

FOTOGRAFIJA • CINEMATOGRAPHY Bogumił Godfrejów

MONTAŽA • EDITOR Stefan Stabenow

SCENOGRAFIJA • PRODUCTION DESIGN Sanda Popovac

KOSTIMOGRAFIJA • COSTUME DESIGN Sanja Džeba

OBLIKOVANJE ZVUKA • SOUND Joanna Napieralska

ORIGINALNA GLAZBA • SCORE Darko Marković

MASKA • MAKE UP Snježana Gorup

ULOGE • ACTORS

Andrzej Chyra, Andrea Otalvaro, Lana Barić, Christoph Schlemmer, Ivo Gregurević, Mirjana Karanović

PRODUCENT • PRODUCER Krzysztof Grędziński

PRODUKCIJSKA KUĆA • COMPANY Skorpion Arte (PL)

KOPRODUCENTICE • COPRODUCERS Amra Bakšić Čamo, Irena Marković

KOPRODUKCIJA • COPRODUCED BY

pro.ba (BA), Focus Media (HR), Studio Postprodukcijne (PL), Sound Domain (PL)

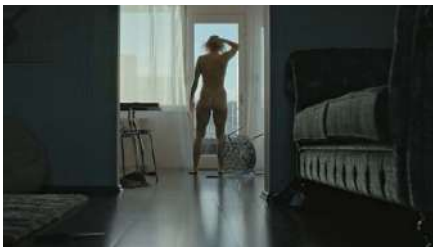
Catalina, mlada žena iz Kolumbije, upravo je završila studij prava u Parizu i više ne može produžiti svoju boravišnu vizu u Francuskoj. Prema savjetu jednog profesora, Catalina dolazi u Sarajevo s namjerom da napiše studiju o radu lokalnog ureda Međunarodnog suda za ratne zločine. Catalina vjeruje da će joj taj istraživački rad pomoći da dobije posao na svom sveučilištu u Parizu i da će tako riješiti problem s boravišnom vizom. U Sarajevu Catalina se nađe u središtu intimne tragedije svoje nove prijateljice Nade, koja u tom uredu radi kao prevoditeljica.

Catalina, a student from Columbia, has just finished her law studies in Paris, but she has been denied an extension on her residence permit in France. Following the advice of one of her professors, Catalina arrives in Sarajevo to carry out a research study on the local International War Crimes Tribunal Office. She believes this study will help her get a job at her University in Paris and thus solve her visa problems. While in Sarajevo, Catalina finds herself in the centre of the intimate tragedy of her new friend, a young woman Nada, who works as an interpreter for the Tribunal.

Denijal Hasanović (Tuzla, 1969) završio je studij filmske režije na Nacionalnoj filmskoj školi u Łódźu (Poljska). Njegov diplomski film, *List* (2001), dobio je nagradu Civis Europe za najbolji europski TV-film. Autor je scenarija za dugometražni igrani film *Z odzysku* (2006; posebno priznanje Ekumenskog žirija na Filmskom festivalu u Cannesu), za koji je nagrađen na Međunarodnom filmskom festivalu u Varšavi. *Catalina* (2017), njegov prvi dugometražni igrani film, prikazana je u natjecateljskim programima festivala u Varšavi i Sofiji, a na festivalu EUROCINE u Kolumbiji osvojila je nagradu za najbolji film.

Denijal Hasanović (Tuzla, 1969) graduated in film directing from the Łódź Film School (Poland). His graduation film *The Letter* (2001) won the European CIVIS Media Prize for best European TV film. He is the author of the screenplay for the feature film *Z odzysku* (2006, special mention of the Ecumenical Jury at Cannes Film Festival), for which he was awarded at the Warsaw International Film Festival. *Catalina* (2018), his first feature film, was selected for competition at film festivals in Warsaw and Sofia, and was awarded Best Film Prize at EUROCINE in Colombia.

IVAN



REŽIJA • DIRECTOR

JANEZ BURGER

SI, HR • 2017 • 95'
drama

FESTIVALI • FESTIVALS

- Slovenian Film Festival Portorož 2017 (Najbolji film, scenarij, glavna glumica – Maruša Majer, glazba, kamera, maska, Nagrada slovenskih filmskih kritičara, Nagrada Art kino mreže Slovenije / Best Feature Film, Best Screenplay, Best Actress in Leading Role (Maruša Majer), Best Original Music, Best Cinematography, Best Make-up, Slovenian Film Critics' Jury Award, Slovene Art Cinema Association Award)
- Zagreb Film Festival 2017
- Tallinn Black Nights Film Festival 2017
- Auteur Film Festival 2017
- Sofia International Film Festival 2018
- LET'S CEE Film Festival 2018 (Najbolji film / Best Feature Film)

SCENARIJ • SCREENPLAY Janez Burger, Srdjan Koljević, Melina Pota Koljević, Aleš Čar
FOTOGRAFIJA • CINEMATOGRAPHY Marko Brdar
MONTAŽA • EDITOR Miloš Kalusek
SCENOGRAFIJA • PRODUCTION DESIGN Vasja Kokelj
KOSTIMOGRAFIJA • COSTUME DESIGN Ana Savić Gecan
OBLIKOVANJE ZVUKA • SOUND Julij Zornik
ORIGINALNA GLAZBA • SCORE Damir Avdić
MASKA • MAKE UP Alenka Nahtigal
ULOGE • ACTORS

Matjaž Tribušon, Maruša Majer, Branko Šturbej, Leon Lučev, Vlado Vlaškalič, Nataša Barbara Gračner, Polona Juh, Mojca Funkl, Mateja Pucko

PRODUCENT • PRODUCER Miha Černec
PRODUKCIJSKA KUĆA • COMPANY Staragara (SI)
KOPRODUCENT • COPRODUCER Boris T. Matić
KOPRODUKCIJA • COPRODUCED BY
Propeler Film (HR), RTV Slovenia (SI), Tramal Films (SI)
PRODAJNI ZASTUPNIK • SALES AGENT Slingshot Films
DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

Mara je beznadno zaljubljena u Roka, beskrupuloznog biznismena s kojim ima izvanbračno dijete. Kada se nađe pod optužbama za poslovni kriminal, Roka napuste svi prijatelji te on nagovara Maru da zajedno pobjegnu, prisilivši je da bira između njega i djeteta.

Mara is hopelessly in love with Rok, an unscrupulous businessman and father of her illegitimate child. When he is charged with corporate crime, Rok is abandoned by all his friends. He urges Mara to abscond with him and leave the child behind.

Janez Burger (Kranj, 1965) slovenski je filmski redatelj, scenarist i producent. Studirao je na Akademiji glazbenih i dramskih umjetnosti u Pragu (FAMU). Njegov dugometražni prvijenac, *U Jeru* (1999), premijerno je prikazan na Međunarodnom filmskom festivalu u Karlovim Varima. Njegovi sljedeći filmovi, *Ruševine* (2002) i *Circus Fantasticus* (2011), prikazani su na Međunarodnom filmskom festivalu u Rotterdamu. S Janom Cvitkovičem osnovao je produkcijsku kuću Staragara.

Janez Burger (Kranj, 1965) is a Slovene film director, screenwriter and producer. In 1996 he graduated at Film and TV School of the Academy of Performing Arts in Prague (FAMU). His feature debut, *Idle Running* (1999), premiered at Karlovy Vary International Film Festival. *Ruins* (2002) and *Silent Sonata* (2011), his following films, were screened at Rotterdam International Film Festival. Together with Jan Cvitkovič he established the production company Staragara.

JIMMIE



REŽIJA • DIRECTOR

JESPER GANSLANDT

SE, HR • 2018 • 89'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- International Film Festival Rotterdam 2018
- Göteborg Film Festival 2018

SCENARIJ • SCREENPLAY Jesper Ganslandt

FOTOGRAFIJA • CINEMATOGRAPHY Måns Månsson

MONTAŽA • EDITOR Magnus Svensson

SCENOGRAFIJA • PRODUCTION DESIGN Johan Broomé, Dubravko Đuran

KOSTIMOGRAFIJA • COSTUME DESIGN Denise Östholm

OBLIKOVANJE ZVUKA • SOUND Andreas Franck, Jonas Jansson

ORIGINALNA GLAZBA • SCORE Jon Ekstrand

MASKA • MAKE UP Jasna Rossini

VIZUALNI EFEKTI • VISUAL EFFECTS Jon Wesström, Kristian Zdunek

ULOGE • ACTORS

Hunter Louis Ganslandt, Jesper Ganslandt, Anna Littorin

PRODUCENTI • PRODUCERS Jesper Ganslandt, Juan Pablo Libossart, Hedvig Lundgren

PRODUKCIJSKA KUĆA • COMPANY Fasad (SE)

KOPRODUCENTI • COPRODUCERS Jure Pavlović, Bojan Kanjera

KOPRODUKCIJA • COPRODUCED BY Sekvenca (HR)

Četverogodišnji Jimmie i njegov otac prisiljeni su napustiti svoj dom u Švedskoj. Predstavljena iz perspektive djeteta, priča se sastoji od fragmenata obiteljskog izbjegličkog iskustva. Jimmie i njegov otac putuju mračnim vodama, lutaju željezničkim tračnicama i oslanjaju se na pomoć stranaca kako bi dosegli cilj – mjesto gdje će se osjećati sigurnima. Njihov put vodi ih kroz nekoliko neimenovanih zemalja, a završava na Mediteranu.

Four-year-old Jimmie and his father are forced to leave their home in Sweden. Told from a child's perspective, the story shows fragments of the refugee family trip. Jimmie and his dad travel on black waters, wander along railway tracks, and rely on the kindness of strangers to reach their goal – a place where they could feel safe. Taking place in several unnamed countries, their journey begins in the north of Europe, and ends at the Mediterranean.

Jesper Ganslandt (Falkenberg, 1978) samouki je švedski scenarist i redatelj s uspješnom međunarodnom karijerom. *Majmun* (2009) je prikazan na Međunarodnom filmskom festivalu u Torontu, a *Blondie* (2012) u programu Venice Days u sklopu Mostre. *Jimmie* (2018), u kojem glavnu ulogu igra njegov sin Hunter, otvorio je ovogodišnji Međunarodni filmski festival u Rotterdamu, dok je u njegovu američkom debiju, *Beast of Burden* (2018), glavnu ulogu odigrao Daniel Radcliffe.

Jesper Ganslandt (Falkenberg, 1978) is a self-taught Swedish director and writer with a successful international career. His second film *The Ape* (2009) was selected for Toronto International Film Festival, and his next film *Blondie* (2012) was screened at Venice Days. His fifth feature, *Jimmie* (2018), starring his son Hunter, opened this year's Rotterdam International Film Festival. His latest film is *Beast of Burden* (2018), a thriller starring Daniel Radcliffe.

MUŠKARCI NE PLAČU

MEN DON'T CRY



REŽIJA • DIRECTOR

ALEN DRLJEVIĆ

BA, HR, SI, DE • 2018 • 99'
drama
debitantski film • feature debut

IZVAN KONKURENCIJE
OUT OF COMPETITION

FESTIVALI • FESTIVALS

- Karlovy Vary International Film Festival 2017 (Posebno priznanje žirija, Nagrada Europa Cinemas Label / Special Jury Mention, Europa Cinemas Label Award)
- Sarajevo Film Festival 2017
- Montenegro Film Festival 2017 (Zlatna mimosa za najbolje glavne glumce / Golden Mimosa for Best Actors in a Leading Role – Boris Isaković, Leon Lučev, Emir Hadžihafizbegović, Ermin Bravo, Boris Ler)
- Sarajevo Film Festival 2017 (Nagrada mlade publike / Young Audience Award)
- Slovenian Film Festival 2017 (Najbolja manjinska koprodukcija / Best Minority Co-production)
- Chicago International Film Festival 2017
- Filmfest Hamburg 2017
- Busan International Film Festival 2017
- Zagreb Film Festival 2017 (Zlatna kolica za najbolji dugometražni film / Golden Pram for Best Feature Film)
- Bratislava International Film Festival 2017 (Najbolji igrani film / Best Fiction Film)
- Tallinn Black Nights Film Festival 2017
- Palm Springs International Film Festival 2018

SCENARIJ • SCREENPLAY Alen Drljević, Zoran Solomun
FOTOGRAFIJA • CINEMATOGRAPHY Erol Zubčević
MONTAŽA • EDITOR Vladimir Gojun
SCENOGRAFIJA • PRODUCTION DESIGN Mirna Ler
KOSTIMOGRAFIJA • COSTUME DESIGN Sanja Džeba
OBLIKOVANJE ZVUKA • SOUND Igor Čamo
MASKA • MAKE UP Lamija Homarac
SPECIJALNI EFEKTI • SPECIAL EFFECTS Branko Repalust
ULOGE • ACTORS

Boris Isaković, Leon Lučev, Emir Hadžihafizbegović, Ermin Bravo, Boris Ler, Ivo Gregurević, Sebastian Cavazza, Primož Petkovšek, Izudin Bajrović, Nermin Karačić, Mirko Zečević Tadić, Miralem Zupčević, Jasna Đuričić, Nina Đogo
PRODUKCENTI • PRODUCERS Damir Ibrahimović, Jasmila Žbanić
PRODUKCIJSKA KUĆA • COMPANY Deblokada
KOPRODUKCENTI • COPRODUCERS
Bojan Mastilović, Smiljan Tolj, Rebekka Garrido, Snežana Penev, Igor Vranjković
KOPRODUKCIJA • COPRODUCED BY
Produkcija živa (HR), Iridium Film (SI), Menderley Film (DE), This and That (RS), Cineplanet (RS)
PRODAJNI ZASTUPNIK • SALES AGENT Picture Tree International
DISTRIBUCIJA • DISTRIBUTION 2i Film

Grupa veterana iz zemalja bivše Jugoslavije polaznici su radionice čiji je cilj suočavanje s prošlošću. Svatko od njih iz rata nosi traumu, s kojom se pokušavaju suočiti nizom intenzivnih grupnih terapija na kojima govore o vlastitim ratnim iskustvima. Radionica otvara stare rane pa nekadašnji antagonizmi ponovno izlaze na površinu. No polaznici s vremenom shvaćaju da je među njima mnogo više sličnosti nego razlika koje ih razdvajaju.

A group of war-scarred veterans from different sides in the Yugoslav conflict are participating in a workshop aiming to help with confronting the past. Every participant carries their own trauma that they try to resolve through intensive group therapy where they share their wartime experiences. As wounds are re-opened, old hostilities emerge, but the participants gradually learn to overcome their divisions and achieve a kind of understanding and respect for each other, despite all the bloodshed in the past.

Alen Drljević rođen je 1968. u Sarajevu. Diplomski film *Prva plaća* (2006) donio mu je nominaciju za Europsku filmsku nagradu u kategoriji najboljeg europskog kratkometražnog filma. Kao asistent redatelja radio je na uspješnicama kao što su *Grbavica* (2006), *Na putu* (2010) i *Za one koji ne mogu govoriti* (2013) Jasmile Žbanić. *Muškarci ne plaču* (2017), njegov dugometražni prvijenac, osvojio je Posebnu nagradu žirija na Međunarodnom filmskom festivalu u Karlovim Varima.

Alen Drljević (Sarajevo, 1968) was nominated for a European Film Award for Best Short film for his graduation film *Paycheck* (2006). As assistant director, he worked on several notable films by Jasmila Žbanić (*Esmā's Secret – Grbavica*, 2006, *On the Road*, 2010, *For Those Who Can Tell No Tales*, 2013). *Men Don't Cry* (2017), his feature debut, was awarded the Special Jury Prize at Karlovy Vary International Film Festival.

NEMOGUĆE MALEN PREDMET

AN IMPOSSIBLY SMALL OBJECT



REŽIJA • DIRECTOR

DAVID VERBEEK

TW, HR, NL • 2018 • 100'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

• International Film Festival Rotterdam 2018

SCENARIJ • SCREENPLAY David Verbeek

FOTOGRAFIJA • CINEMATOGRAPHY Morgan Knibbe

MONTAŽA • EDITOR Luna Lee

SCENOGRAFIJA • PRODUCTION DESIGN Klara Mucci

KOSTIMOGRAFIJA • COSTUME DESIGN Zorana Meić

OBLIKOVANJE ZVUKA • SOUND Taco Drijfhout

ORIGINALNA GLAZBA • SCORE Taco Drijfhout

MASKA • MAKE UP Silvija Bradica

VIZUALNI EFEKTI • VISUAL EFFECTS Ryan Lin

ULOGE • ACTORS Chung Chen-Hung, David Verbeek, Lucia, Klara Mucci, Lisa Lu

PRODUCENT • PRODUCER Patrick Mao Huang

PRODUKCIJSKA KUĆA • COMPANY Flash & Forward Entertainment

KOPRODUCENTI • COPRODUCERS Siniša Juričić, Leontine Petit, June Wen

KOPRODUKCIJA • COPRODUCED BY

Jaako dobra produkcija u suradnji s Nukleus filmom (HR)

PRODAJNI ZASTUPNIK • SALES AGENT

Flash & Forward Entertainment (TW), Lemming Film (NL)

DISTRIBUCIJA • DISTRIBUTION Flash & Forward Entertainment

U sjeni većeg trgovačkog centra u taipejskom metropolisu, osmogodišnja djevojčica igra se zmajem. Unatoč kaotičnom, čak i pomalo neugodnom krajoliku, u brujanju okoline ona gradi svoje igralište. Slučajni prolaznik i promatrač, nizozemski fotograf, svojom kamerom bilježi trenutak njezine igre. Ova fotografija u njemu postupno budi sjećanja na vlastito djetinjstvo.

Behind an immense shopping mall in the metropolis of Taipei, an eight-year-old girl plays with her kite at a nightly parking lot. Submerged in an impressive, chaotic, and even somewhat unpleasant environment, the girl uses her buzzing surroundings as a playground. An observant bystander, a Dutch photographer, is able to capture this moment with his camera. Her photo evokes memories of his own childhood.

David Verbeek (Amsterdam, 1980) nizozemski je redatelj koji živi i radi u Shanghaiju (Kina). Autor je sedam dugometražnih filmova, od kojih su mnogi imali uspješan festivalski život. Njegov *R U There* (2009) premijerno je prikazan u sekciji Un certain regard Filmskog festivala u Cannesu, a pretposljednji film, *Puni udar* (2015), inače snimljen u hrvatskoj koprodukciji, prikazan je na Međunarodnom filmskom festivalu u Torontu. *Nemoguće malen predmet* (2018) njegova je druga koprodukcija s Hrvatskom.

David Verbeek (Amsterdam, 1980) is a Dutch director who lives and works in Shanghai, China. He directed seven feature films, many of which have had successful festival runs. His third feature, *R U There* (2009), was screened at Un Certain Regard section of Cannes Film Festival, while *Full Contact* (2015), co-produced in Croatia, was selected for the Platform competition at Toronto International Film Festival. *An Impossibly Small Object* (2018) is his second co-production with Croatia.

POSLJEDNJA BARIJERA

THE FINAL BARRIER • DIE LETZTE BARRIERE



REŽIJA • DIRECTOR

JASMIN DURAKOVIĆ

AT, BA, HR • 2017 • 84'
drama • drama

IZVAN KONKURENCIJE
OUT OF COMPETITION

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Sarajevo Film Festival 2017
- LET'S CEE Film Festival 2018

SCENARIJ • SCREENPLAY Robert Hofferer
SURADNICI NA SCENARIJU: Jasmin Duraković, Nataša Drakulić
FOTOGRAFIJA • CINEMATOGRAPHY Matthias Meissl
MONTAŽA • EDITOR Fadil Komarica
SCENOGRAFIJA • PRODUCTION DESIGN Haris Ejubovic
KOSTIMOGRAFIJA • COSTUME DESIGN Belma Žiško
OBLIKOVANJE ZVUKA • SOUND Samir Foco
ORIGINALNA GLAZBA • SCORE Darren J. Benjamin

MASKA • MAKE UP Zumra Softić
VIZUALNI EFEKTI • VISUAL EFFECTS Hannes Fretzer
ULOGE • ACTORS Micehal Kristof, Jelena Angelovski, Hannes Fretzer, Ivo Gregurević, Clemens Aap Lindenberg, Nedim Malkočević, Feda Zahirović, Essam Ferris, Serena Marija, Irina Marković, Aida Begović
PRODUCENT • PRODUCER Robert Hofferer
PRODUKCIJSKA KUĆA • COMPANY Artdeluxe Films (AT)
KOPRODUCENTI • COPRODUCERS
Georg Redlhammer, Adolf Rausch, Angelina Duraković, Andreja Sertić
KOPRODUKCIJA • COPRODUCED BY Depo Production (BA), Athor Privatstiftung (AT), Global Housing Solutions (AT), Dr. Adolf Rausch (AT), Esthetic Pure (AT), First League Communications (AT), Mediji – Akvizicija d.o.o. (HR)
PRODAJNI ZASTUPNIK • SALES AGENT Artdeluxe
DISTRIBUCIJA • DISTRIBUTION Mediji – Akvizicija

Michael, redatelj iz Austrije, sa snimateljem Leom stiže na srpsko-mađarsku granicu kako bi snimili dokumentarac o izbjeglicama s Bliskog istoka. U izbjegličkom kampu upoznaju mlade Sirijke Nur i Zhoru te njihova prijatelja Bassama. Cilj im je stići na Zapad. Nur je preuzela brigu o Zhori, koja je od stravičnih iskustava zanijemjela, dok Bassam krije mračnu tajnu.

Michael, a filmmaker from Austria, arrives with his cameraman Leo to the Serbian-Hungarian border in order to make a documentary about refugees from the Middle East. In a refugee camp, they meet two young Syrian women, Nur and Zhora, and their companion Bassam. The three of them want to make it to the West. Zhora has been rendered mute by trauma, and Nur has taken her in her care. At the same time, Bassam is hiding a dangerous secret.

Jasmin Duraković (Bugojno, 1966) filmski je redatelj, producent, scenarist i pisac. Režirao je više nagrađivanih dugometražnih igranih filmova: *Nafaka* (2006), *Sevdah za Karima* (2010), *Ja sam iz Krajine, zemlje kestena* (2013), *Balada o Pišonji i Žugi* (2018). Aktivno piše i režira i za kazalište, producent je mnogih filmskih i televizijskih projekata u Bosni i Hercegovini i ostatku regije, kao i u produkcijskoj kući Depo.

Jasmin Duraković (Bugojno, 1966) is a film director, screenwriter and writer. He directed several award-winning feature films: *Nafaka* (2006), *Sevdah for Karim* (2010), *I'm from Krajina, The Chestnut Land* (2013), *Balada o Pišonji i Žugi* (2018). He also writes and directs for theatre, and produces for television, as well as the Depo production company.

RUDAR

THE MINER



REŽIJA • DIRECTOR

HANNA ANTONINA WOJCIK SLAK

SI, HR, DE • 2017 • 89'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Warsaw Film Festival 2017 (Nagrada žirija / Jury Prize)
- Arras Film Festival 2017
- Trieste Film Festival 2018 (Nagrada žirija PAG / PAG Jury Award)
- Palm Springs Film Festival 2018
- goEast Film Festival 2018
- Wiesbaden 2018

SCENARIJ • SCREENPLAY Hanna Antonina Wojcik Slak

FOTOGRAFIJA • CINEMATOGRAPHY Matthias Pilz

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Marco Juratovec

KOSTIMOGRAFIJA • COSTUME DESIGN Tina Bonča

OBLIKOVANJE ZVUKA • SOUND Gábor Ripli

ORIGINALNA GLAZBA • SCORE Damir Imamović, Amélie Legrand

MASKA • MAKE UP Tina Lasić Andrejević

SPECIJALNI EFEKTI • SPECIAL EFFECTS Delo osvobaja

ULOGE • ACTORS Leon Lučev, Marina Redžepović, Boris Cavazza, Jure Henigman, Nikolaj Burger, Boris Petković, Zala Đurić Ribič

PRODUCENTI • PRODUCERS Siniša Juričić, Miha Knific

PRODUKCIJSKA KUĆA • COMPANY Nukleus Film Slovenia (SI)

KOPRODUCENT • COPRODUCER Michel Balagué

KOPRODUKCIJA • COPRODUCED BY Nukleus Film (HR), Volte (DE)

PRODAJNI ZASTUPNIK • SALES AGENT Nukleus film

DISTRIBUCIJA • DISTRIBUTION 2i Film

Godina je 2009. u Sloveniji. Vrijeme je ekonomske krize i mnogi gube poslove. Alija Bašić, imigrant bosansko-hercegovačkog podrijetla, radi za rudarsku tvrtku koja otpušta radnike i rasprodaje imovinu. U zadatak dobiva pregledati rudarsko okno zatvoreno od 1945. godine, kako bi u što kraćem roku mogao napisati izvještaj o stanju u kojem se nalazi. No nedugo po ulasku u okno Alija saznaje da rudnik skriva mračnu i opasnu tajnu.

Slovenia, 2009. The economic crisis has just started and many people have lost their jobs. Alija Bašić, one of many immigrant workers from Bosnia and Herzegovina, works for a mining company that is laying off its employees and selling off its assets. Alija is sent to check one of the mines closed down after World War II, and write a report on its state. But as he enters the shaft, Alija finds that the darkness of the mine hides a dangerous secret.

Hanna Antonina Wojcik Slak (Varšava, 1975) diplomirala je filmsku i televizijsku režiju na Akademiji za kazalište, radio, film i televiziju u Ljubljani. *Rudar* je njezin četvrti dugometražni igrani film.

Hanna Antonina Wojcik Slak (Warsaw, 1975) graduated in directing for film and TV from the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. *The Miner* is her fourth feature film.

USTRAJNOST

PERSEVERANCE • VZTRAJANJE



REŽIJA • DIRECTOR
MIHA KNIFIC

SI, HR, RS, IT • 2017 • 108'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Slovenian Film Festival Portorož 2017 (Najbolji eksperimentalni film, Najbolja sporedna glumica – Ivanka Mežan, Najbolji sporedni glumac – Brane Grubar / Best Original (Experimental AV) Work, Award for Best Actress in a Supporting Role – Ivanka Mežan, Award for Best Actor in a Supporting Role – Brane Grubar)
- CinEast Central and Eastern European Film Festival 2017
- LET'S CEE Film Festival 2018

SCENARIJ • SCREENPLAY Miha Knific
FOTOGRAFIJA • CINEMATOGRAPHY Aljoša Korenčan
MONTAŽA • EDITORS Sandra Mitić, Jan Klemsche, Miha Knific
SCENOGRAFIJA • PRODUCTION DESIGN Miha Knific
KOSTIMOGRAFIJA • COSTUME DESIGN Tina Bonča
OBLIKOVANJE ZVUKA • SOUND Borut Berden
ORIGINALNA GLAZBA • SCORE Luka Zima
MASKA • MAKE UP Mojca Gorogranc Petrushevska, Talija Ivančić
VIZUALNI EFEKTI • VISUAL EFFECTS Gašper Milkovič Bioslav, Marko Vivoda, Manuel Corletto
SPECIJALNI EFEKTI • SPECIAL EFFECTS Jože Zalar (Delo Oslobajaja)
ULOGE • ACTORS Aljaž Tepina, Katarina Čas, Matjaž Biber, Uroš Prepeluh, Dafne Millefoa, Daniela Zatlner, Nataša Ivauš Čuček
PRODUCENTI • PRODUCERS Siniša Juričić, Miha Knific
PRODUKCIJSKA KUĆA • COMPANY Nukleus Film Slovenia (SI)
KOPRODUCENTI • COPRODUCERS Snežana Penev, Uroš Lukovac, Patrick Kofler
KOPRODUKCIJA • COPRODUCED BY Nukleus Film (HR), This and That Productions (RS), Helios – Sustainable Film (IT)

Ustrajnost se sastoji od 15 priča nadahnutih istinitim događajima, čiji likovi dolaze sa svih strana svijeta. Događaji nisu formalno povezani, njihove su priče odvojene, ali zajedno tvore širu pripovijest. Zbivaju se u prošlosti i sadašnjosti širom svijeta. Riječ je o poetičnom putovanju kroz kolektivnu svijest ljudskog roda koje pokušava odgovoriti na pitanja tko smo, odakle dolazimo i kamo idemo.

Perseverance consists of 15 stories inspired by true events and characters from all over the world. The events are not formally connected, but together they form a larger narrative. The stories cover the period from the past to the present day and are located around the world. It is a poetic journey through the collective memory of mankind, and an attempt to answer the questions of who we are, where we come from and where we are going.

Miha Knific (Kranj, 1976) slovenski je filmski i likovni umjetnik. Diplomirao je kiparstvo na ljubljanskoj Akademiji likovnih umjetnosti, a postdiplomski studij filma završio je na Kraljevskom umjetničkom koledžu u Stockholmu (Švedska). U galerijama diljem Europe sudjelovao je u preko 20 skupnih te 12 samostalnih izložbi, a na filmu debitira 2006. godine filmom *Noć*. Snimio je nekoliko kratkometražnih filmova, reklama i glazbenih spotova, a *Ustrajnost* je njegov treći dugometražni film.

Miha Knific (Kranj, 1976) is a Slovene film director and conceptual artist. He graduated from the Academy of Fine Arts and Design in Ljubljana, and specialised in film and video at the Royal Institute of Art in Stockholm, Sweden. He participated in over 20 group and 12 solo exhibitions in galleries across Europe. *Let Me Sleep* (2006) is his feature film debut. Since then he has directed several short films, commercials and music videos. *Perseverance* is his third feature film.

ŽABA THE FROG



BA, MK, RS, HR, SI • 2017 • 78'
drama
debitantski film • feature debut

FESTIVALI • FESTIVALS

- Sarajevo Film Festival 2017 (Nagrada publike / Audience Award)
- Zagreb Film Festival 2017
- Manaki Brothers – International Cinematographers' Film Festival (Brončana kamera 300 / Bronze Camera 300 Award)
- Belgrade International Film Festival – FEST 2018

REŽIJA • DIRECTOR **ELMIR JUKIĆ**

SCENARIJ • SCREENPLAY

Elmir Jukić, Pjer Žalica (prema drami Dubravka Mihanovića • based on the play by Dubravko Mihanović)

FOTOGRAFIJA • CINEMATOGRAPHY Dejan Dimeski

MONTAŽA • EDITOR Vladimir Gojun

SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić

KOSTIMOGRAFIJA • COSTUME DESIGN Lejla Graho

OBLIKOVANJE ZVUKA • SOUND Srdjan Kurpjel

ORIGINALNA GLAZBA • SCORE Dino Šukalo

MASKA • MAKE UP Lamija Hadžihasanović Homarac

VIZUALNI EFEKTI • VISUAL EFFECTS Purple Key, Sarajevo

SPECIJALNI EFEKTI • SPECIAL EFFECTS Toske SFX, Beograd

ULOGE • ACTORS

Emir Hadžihafizbegović, Aleksandar Seksan, Mirsad Tuka, Moamer Kasumović, Alisa Čajić Drmač, Selma Alispahić, Sadžida Šetić

PRODUCENTI • PRODUCERS

Ademir Kenović, Tomi Salkovski, Dimče Stojanovski, Boris T. Matić, Bojan Mastilović

PRODUKCIJSKA KUĆA • COMPANY Refresh Production (BA)

KOPRODUKCIJA • COPRODUCED BY

Propeler Film (HR), Skopje Film Studio (MK), Living Pictures (RS), Iridium Film (SI)

PRODAJNI ZASTUPNIK • SALES AGENT Soul Food

DISTRIBUCIJA • DISTRIBUTION Zagreb Film Festival

Zeko je ratni veteran s PTSP-om koji dane provodi radeći u maloj brijačnici. Jednoga dana k sebi poziva brata Bracu i prijatelja Švabu. Bajram je naime pred vratima, pa Zeko želi iskoristiti blagdansko raspoloženje kako bi pokušao brata, kockara i alkoholičara, izvesti na pravi put. No Braco je tvrdoglav, pa Zekine dobre namjere dovode do dramatičnog sukoba. Stvari će promijeniti iznenadni dolazak Mukija, mladića koji od vrata do vrata prodaje knjige.

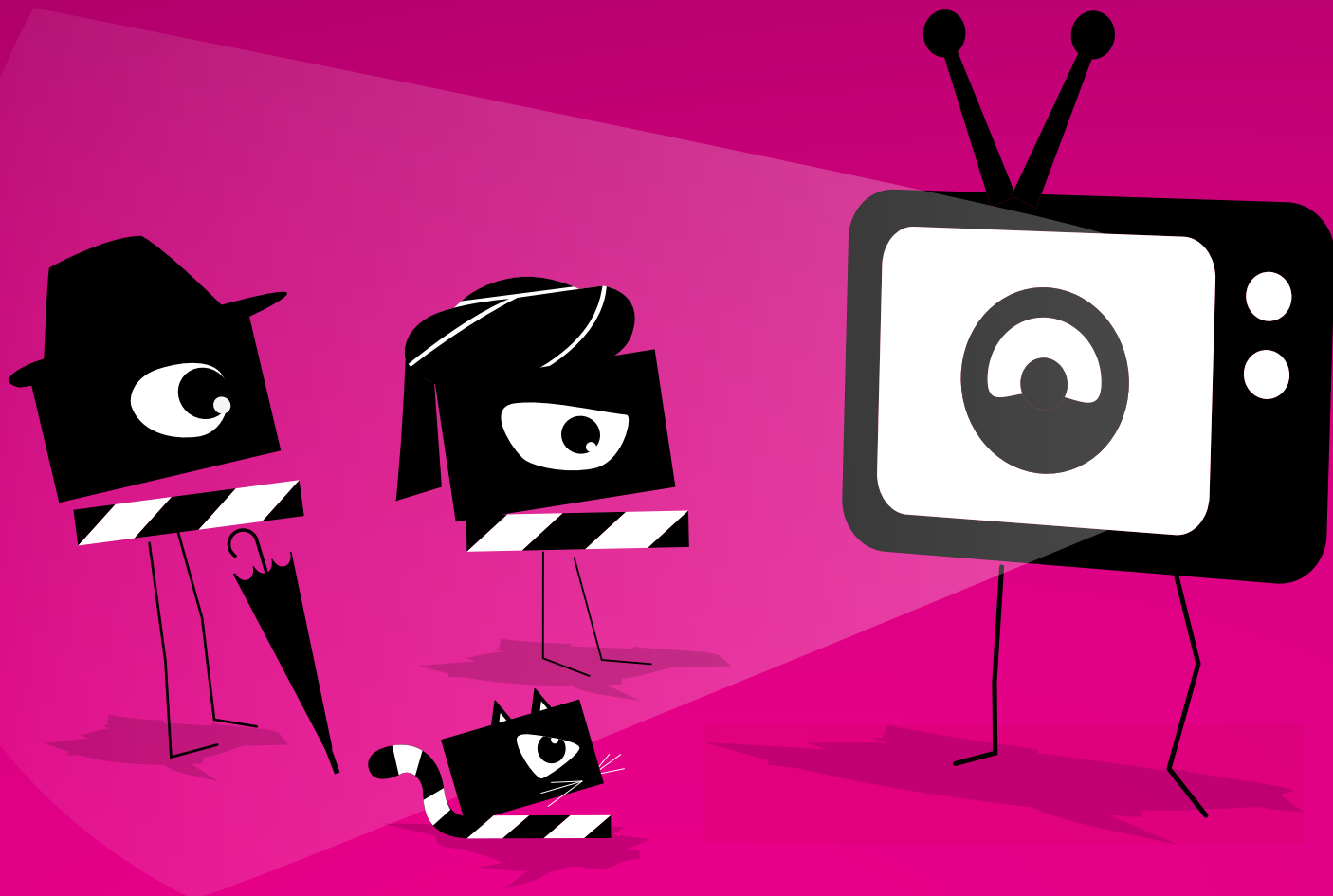
Zeko is a war veteran suffering from PTSD, who spends his days working in a small barber shop. One day he invites his brother Braco and friend Švabo to his place. With Eid approaching, he wants to use the holiday mood to try to set his brother, a gambler and alcoholic, back on the right path. However, Braco is defiant and a dramatic conflict breaks out between them, leaving Zeko on the brink of tragedy. However, things change after a sudden visit from Muki, a young book vendor.

Elmir Jukić (Sarajevo, 1971) diplomirao je na Akademiji scenskih umjetnosti u Sarajevu, gdje predaje režiju. Radi u kazalištu i na televiziji, gdje je najpoznatiji po režiji popularne TV-serije *Lud, zbunjen, normalan* (2007-2016). Bio je član redakcije časopisa *Sineast*, za koji je i pisao. Njegov kratkometražni film *Okvir za sliku moje domovine* (2005) nagrađen je na Međunarodnom filmskom festivalu u Locarnu. *Žaba* (2017) je njegov dugometražni prvijenac.

Elmir Jukić (Sarajevo, 1971) graduated from the Academy of Performing Arts in Sarajevo, Bosnia and Herzegovina, where he teaches directing. He works in theatre and television, where his most distinguished work is the sitcom *Crazy, Confused, Normal* (2007-2016). He was a member of the editorial board of the *Sineast* magazine, where he also published articles on film. His short film *Frame for the Picture of My Homeland* (2005) was awarded at Locarno International Film Festival. *The Frog* (2017) is his feature debut.

FILMOVEE FILMOVEE

NAJBOLJI
PRIJATELJ
FESTIVALA



FESTIVALSKI DOŽIVLJAJ U VAŠEM DOMU!

Ekskluzivno, u vaš dom stižu vrhunska filmska ostvarenja sa 65. Pulskog filmskog festivala. Uz Videoteku nove MAXtv televizije osjetite dio doživljaja u svojem domu.



ŽIVJETI ZAJEDNO

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KRATKA PULA
SHORT PULA



LJETO '17 SUMMER '17

REŽIJA • DIRECTOR
VENO MUŠINOVIĆ

SCENARIJ • SCREENPLAY Veno Mušinić
FOTOGRAFIJA • CINEMATOGRAPHY Luka Čizmak, Morana Belančić
MONTAŽA • EDITOR Veno Mušinić
OBlikOVANJE ZVUKA • SOUND Veno Mušinić
ULOGE • ACTORS Luka Žučko, Lara Janić, Gordana Sarajlić, Veno Mušinić
PRODUCENT • PRODUCER Igor Jelinović
PRODUKCIJSKA KUĆA • COMPANY Blank_filmski inkubator
KOPRODUKCIJA • COPRODUCED BY FVKK Zaprešić, Kinoklub Zagreb

Lara i Gordana, mladi zagrebački par, odlaze na ljetovanje. Dok on sprema stvari u auto, ona u stanu pakira posljednju torbu. Tada se na vratima stana pojavi Luka.

Lara and Gordana, a young couple from Zagreb, are ready to go on vacation. While he is placing their suitcases in the trunk of a car, she is packing her last bag. All of a sudden, Luka knocks on the door.



HR • 2018 • 10'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Veno Mušinić (Zagreb, 1988) glumac je i redatelj. Završio je studij režije na FAMU-u u Pragu, a svoje filmske početke ostvario je u FVKK-u Zaprešić, a kasnije se okušao i u Kinoklubu Zagreb te Blanku. Neki od njegovih filmova jesu *Roy* (2013), *Gosti* (2015), *Halter Šalter* (2016) i *Ljeto '17* (2018).

Veno Mušinić (Zagreb, 1988) is an actor and a director. He graduated in film directing from FAMU in Prague, Czech Republic. He directed his first films at the FVKK Zaprešić, and later worked with Kinoklub Zagreb and Blank. Some of his films are *Roy* (2013), *Guests* (2015), *Halter Šalter* (2016).



NA VODI ON THE WATER

REŽIJA • DIRECTOR
FILIP LOZIĆ

SCENARIJ • SCREENPLAY Filip Lozić (prema noveli Guya de Maupassanta)
FOTOGRAFIJA • CINEMATOGRAPHY Almmir Fakić
MONTAŽA • EDITOR Ivor Šonje
SCENOGRAFIJA • PRODUCTION DESIGN Dajana Jurman-Osip
KOSTIMOGRAFIJA • COSTUME DESIGN Ana Fucijaš
OBlikOVANJE ZVUKA • SOUND Ivan Mihoci, Viktor Grabar
MASKA • MAKE UP Sanja Hrštić Kuterovac
VIZUALNI EFEKTI • VISUAL EFFECTS Zdenko Bašić, Sandrino Požežanac
ULOGE • ACTORS Filip Lozić, Željko Vukmirica, Filip Detelić, Nataša Kopeč
PRODUCENTI • PRODUCERS Danijel Popović, Inga Lozić
PRODUKCIJSKA KUĆA • COMPANY Mohikanac

Petar je gradski mladić koji dolazi na selo posjetiti prijatelja Juru. Nakon druženja u krčmi, sjeda u čamac i zaplovi mirnom rijekom obasjanom mjesecinom. Atmosfera se naglo mijenja, nad rijeku se nadvija magla, a Petra obuzima mračna slutnja.

Petar is a young man from the city visiting his friend Jura in the countryside. After a few pints at the local inn, Petar sits in a boat and pushes off onto a calm, moonlit river. The atmosphere suddenly changes, a thick mist envelops the river, and a dark premonition comes over Petar.



HR • 2018 • 15'
fantastika • fantasy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Filip Lozić (Zagreb, 1989) hrvatski je glumac, redatelj i producent. Studirao je glumu na Akademiji dramske umjetnosti u Zagrebu te režiju na Filmskoj školi u Londonu. Jedan je od osnivača produkcijske kuće Mohikanac, a *Na vodi* (2018) mu je redateljski prvijenac.

Filip Lozić (Zagreb, 1989) is a Croatian actor, director and producer. He studied acting at the Academy of Dramatic art in Zagreb and filmmaking at the London Film School. He is one of the founders of production company Mohikanac. *On the Water* (2018) is his directing debut.



HR • 2017 • 25'
crna komedija • black comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Kolkata Shorts 2017 (najbolja glumica – Slavica Jukić / Best Actress – Slavica Jukić)

POHANCI DEEP FRIED

REŽIJA • DIRECTOR
IVAN MOKROVIĆ

SCENARIJ • SCREENPLAY Ivan Mokrović, Gordana Džepina
FOTOGRAFIJA • CINEMATOGRAPHY Dario Hacek
MONTAŽA • EDITOR Karlo Gorup
SCENOGRAFIJA • PRODUCTION DESIGN Ines Nezirović
KOSTIMOGRAFIJA • COSTUME DESIGN Dora Šintić
OBLIKOVANJE ZVUKA • SOUND Viktor Grabar
ULOGE • ACTORS Slavica Jukić, Gordana Džepina
PRODUCENT • PRODUCER Dominik Galić
PRODUKCIJSKA KUĆA • COMPANY MissArt

Nakon što joj jedina unuka otputuje ocu u SAD, baka Ljubica ostaje sama u stanu. Njezina samoća, paranoje i strahovi uskoro se materijaliziraju u obliku opake zmiје, koja izade iz WC-a.

After her granddaughter flies to her father in the States, Ljubica is left alone in the apartment. Her anxieties and fears take form of a vicious snake that comes out of the bathroom.

Ivan Mokrović (Zagreb, 1986) završio je studij filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu. Autor je nekoliko kratkometražnih igranih i dokumentarnih filmova.

Ivan Mokrović (Zagreb, 1986) graduated from the Academy of Dramatic Art in Zagreb. He directed several short and documentary films.



HR • 2018 • 25'
komedija, drama • comedy, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

SANDRA I MARINA SANDRA AND MARINA

REŽIJA • DIRECTOR
IGOR JELINOVIĆ

SCENARIJ • SCREENPLAY Josipa Bubica
FOTOGRAFIJA • CINEMATOGRAPHY Marko Jerbić
MONTAŽA • EDITOR Igor Jelinović
SCENOGRAFIJA • PRODUCTION DESIGN Helena Šepi
KOSTIMOGRAFIJA • COSTUME DESIGN Dominika Mandić
OBLIKOVANJE ZVUKA • SOUND Emma Teur
MASKA • MAKE UP Andrea Šundov
ULOGE • ACTORS Aneta Matulić, Ante Marin, Tomo Luetić, Josip Lukić, Lukrecija Tudor, Ana Uršula Najev
PRODUCENT • PRODUCER Igor Jelinović
PRODUKCIJSKA KUĆA • COMPANY Blank_filmski inkubator
KOPRODUKCIJA • COPRODUCED BY Kino klub Split

Sandra i Marina za vikend stižu iz Splita u Zagreb, gdje noće kod Sandrine sestre Bube. Od večernjeg izlaska u glavnome gradu imaju velika očekivanja.

While visiting Zagreb for the weekend, Sandra and Marina stay at Sandra's sister Buba. They plan to go out clubbing, having great expectations of the capital's nightlife.

Igor Jelinović (Split, 1984) diplomirao je komunikologiju na Sveučilištu u Milanu te filmsku i televizijsku režiju na Akademiji dramske umjetnosti u Zagrebu. Autor je nagrađivanih kratkih filmova *Snijeg u Splitu* (2013), *Medo mali* (2015), *Tajni život vila* (2016) i *Morska pjena* (2016). Djeluje u udruzi Blank iz Zagreba.

Igor Jelinović (Split, 1984) graduated in communication sciences from the University of Milan and film directing at the Academy of Dramatic Art in Zagreb. He directed several award-winning short films: *Snow in Split* (2013), *Little Bear* (2015), *Secret Life of Fairies* (2016) and *Sea Foam* (2016). He is active in Blank Zagreb Association.



TREĆA VRSTA THIRD KIND

REŽIJA • DIRECTOR
YORGOS ZOIS

SCENARIJ • SCREENPLAY Yorgos Zois, Konstantina Kotzamani
FOTOGRAFIJA • CINEMATOGRAPHY Yannis Kannakis
MONTAŽA • EDITOR Yannis Chalkiadakis
SCENOGRAFIJA • PRODUCTION DESIGN Dimitris Katsikis
KOSTIMOGRAFIJA • COSTUME DESIGN Christina Lardikou, Marli Aliferi
OBLIKOVANJE ZVUKA • SOUND Persefoni Miliou
ORIGINALNA GLAZBA • SCORE Felizol
MASKA • MAKE UP Sissi Petropoulou
VIZUALNI EFEKTI • VISUAL EFFECTS Leonidas Hombas
ULOGE • ACTORS
Alexandros Vardaxoglou, Nikos Hanakoulas, Miankhail Waris Awalgul, Effi Rabsilber
PRODUCENT • PRODUCER Antigoni Rota
PRODUKCIJSKA KUĆA • COMPANY Squared Square (GR)
KOPRODUCENTI • COPRODUCERS Stelios Cotionis, Siniša Juričić
KOPRODUKCIJA • COPRODUCED BY Foss Productions (GR), Nukleus Film (HR)
PRODAJNI ZASTUPNIK • SALES AGENT Salaud Morisset

GR, HR • 2018 • 32'
ZF, drama • science fiction, drama

Zemlja je već dugo napuštena i ljudska vrsta živi daleko u svemiru. Tri se arheologa vraćaju na Zemlju kako bi istražili neobičan signal.

Earth has been abandoned for a long time and humanity has found refuge in outer space. Three archaeologists return to Earth to investigate the origin of a mysterious five tone signal.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Critics' Week, Cannes 2018 (posebna projekcija / Special Screening)

Yorgos Zois (Atena, 1982) grčki je redatelj. Njegov debitantski kratkometražni film, *Casus Belli* (2010), imao je premijeru na Međunarodnom filmskom festivalu u Veneciji, kao i *Trema* (2015), dugometražni igrani film koji je nastao u koprodukciji s Hrvatskom.

Yorgos Zois (Athens, 1982) is a Greek director. His short film *Casus Belli* (2010) premiered at Venice International Film Festival. *Interruption* (2015), his feature debut, was made in Croatian co-production.



U IME JAGODE, ČOKOLADE I DUHA SVETOGA

REŽIJA • DIRECTOR
KARLA LULIĆ

IN THE NAME OF THE STRAWBERRY, THE CHOCOLATE AND THE HOLY SPIRIT

SCENARIJ • SCREENPLAY Karla Lulić
FOTOGRAFIJA • CINEMATOGRAPHY Zara Popovici
MONTAŽA • EDITOR Hrvošlava Brkušić
SCENOGRAFIJA • PRODUCTION DESIGN Veronika Radman, Romain Valenbois
KOSTIMOGRAFIJA • COSTUME DESIGN Tajči Čekada
OBLIKOVANJE ZVUKA • SOUND Salim Krim
ORIGINALNA GLAZBA • SCORE Hrvoje Nikšić
MASKA • MAKE UP Sanja Rivić
SPECIJALNI EFEKTI • SPECIAL EFFECTS Claude Autret
ULOGE • ACTORS

Goran Navojec, Helena Minić Matanić, Igor Galo, Vedran Živolić, Zoran Prodanović Prlja, Damir Martinović Mrle

PRODUCENT • PRODUCER Karla Lulić
PRODUKCIJSKA KUĆA • COMPANY Dobar Film (HR)
KOPRODUCENTI • COPRODUCERS Ivan Maloča, Gary Delépine, Boran Yavuzes
KOPRODUKCIJA • COPRODUCED BY Interfilm (HR), Whistle Productions (FR)

HR, FR • 2018 • 20'
komedija • comedy

Jedne nedjelje nakon mise, svećenik predan svome pozivu u selu kršćanskih fanatika poželi sladoled.

One Sunday after mass, a devoted priest in a village full of Christian zealots, feels a craving for some ice cream.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- SEEFest 2018

Karla Lulić (Koprivnica, 1980) je scenaristica, redateljica i producentica s magisterijem filmske i televizijske produkcije na pariškom Sveučilištu Sorbonne. *U ime Jagode, Čokolade i Duha Svetoga* njezin je redateljski prvijenac.

Karla Lulić (Koprivnica, 1980) is a screenwriter, director and producer. She graduated in film directing from the Paris-Sorbonne University, France. *In the Name of the Strawberry, the Chocolate and the Holy Spirit* is her short film debut.



CRNO-BIJELI SVIJET, 3. SEZONA BLACK & WHITE WORLD – SEASON 3

SCENARIJ • SCREENPLAY Goran Kulenović
FOTOGRAFIJA • CINEMATOGRAPHY Mario Sablić
MONTAŽA • EDITOR Goran Kulenović
SCENOGRAFIJA • PRODUCTION DESIGN Mario Ivezić
KOSTIMOGRAFIJA • COSTUME DESIGN Katarina Zaninović
ORIGINALNA GLAZBA • SCORE Dubravko Robić
MASKA • MAKE UP Slavica Šnur

REŽIJA • DIRECTOR

**GORAN
KULENOVIĆ**

ULOGE • ACTORS

Filip Riđički, Slavko Sobin, Karlo Maloča, Franjo Kuhar, Sreten Mokrović, Jelena Miholjević, Anica Dobra, Kaja Šišmanović, Stojan Matavulj, Martin Kuhar, Ivan Validžić, Elizabeta Kukić, Sara Stanić

PRODUCENTI • PRODUCERS Ivan Maloča, Mario Orešković

PRODUKCIJSKA KUĆA • COMPANY Interfilm, HRT



HR • 2018 • 12 x 50' • S03E01
komedija • comedy

Treća sezona serije koja kroz prizmu svakodnevnog života i popularne kulture prati postupni raspad socijalizma i tadašnje države smještena je u 1983. i 1984. godinu, usred privredne krize, ali i vrijeme Zimskih olimpijskih igara u Sarajevu, izbora za Miss Jugoslavije, satova aerobika i prvih računalnih tečajeva.

Everyday life and popular culture in socialist Yugoslavia in the early 1980s. The third season takes place in the midst of an economic crisis, and takes its characters to the Winter Olympic Games in Sarajevo, Yugoslavia's National Beauty Contest, aerobic classes and first computer courses.

Goran Kulenović (Zagreb, 1971) studirao je režiju na Akademiji dramske umjetnosti u Zagrebu. Filmovi i serije: *Bitange i princeze* (2005–2010), *Ravno do dna* (2002), *Trgovci srećom* (1999) i cjelovečernji *Pjevajte nešto ljubavno* (2007).

Goran Kulenović (Zagreb, 1971) studied directing at the Academy of Dramatic Art in Zagreb. Films and series: *Bums and Princesses* (2005–2010), *Straight to the Bottom* (2002) and the feature *Play Me a Love Song* (2007).



NOVINE 2 THE PAPER 2

REŽIJA • DIRECTOR
DALIBOR MATANIĆ

SCENARIJ • SCREENPLAY Ivica Đikić
FOTOGRAFIJA • CINEMATOGRAPHY Danko Vučinić
MONTAŽA • EDITOR Tomislav Pavlic
SCENOGRAFIJA • PRODUCTION DESIGN Veronika Radman
KOSTIMOGRAFIJA • COSTUME DESIGN Sanja Šeler
OBLIKOVANJE ZVUKA • SOUND Frano Homen
ORIGINALNA GLAZBA • SCORE Jura Ferina, Pavao Miholjević
MASKA • MAKE UP Tina Jesenković
VIZUALNI EFEKTI • VISUAL EFFECTS Zdenko Bašić, Sandrino Požežanac
ULOGE • ACTORS Dragan Despot, Branka Katić, Trpimir Jurkić, Zdenko Jelčić, Zijad Gračić, Livio Badurina, Nives Ivanković, Helena Minić Matanić, Tihana Lazović
PRODUCENTI • PRODUCERS Miodrag Sila, Nebojša Taraba
PRODUKCIJSKA KUĆA • COMPANY Drugi plan, HRT



HR • 2018 • 11 x 55' • S02E01
politička drama • political drama

Borba dvoje predsjedničkih kandidata za pobjedu na izborima razotkriva mračne političke zakulisne igre.

Fight for election victory between two presidential candidates reveals the dark backstage of politics.

Dalibor Matanić (Zagreb, 1975) autor je deset dugometražnih igranih i nekoliko kratkometražnih filmova. Njegove *Novine* (2016–2018) prva su TV-serija na nekom slavenskom jeziku koju je Netflix otkupio za globalnu distribuciju.

Dalibor Matanić (Zagreb, 1975) is the author of ten feature films and several short films. He is the director of *The Paper* (2016–2018), the first TV series in a Slavic language sold to Netflix for global distribution.



HR • 2018 • 4 x 52'

NAZIV EPIZODE • EPISODE NAME
Split – između plana i kaosa
Split - Between Plan and Chaos

BETONSKI SPAVAČI SLUMBERING CONCRETE

REŽIJA • DIRECTOR
SAŠA BAN

SCENARIJ • SCREENPLAY Saša Ban, Nevenka Sablić, Maroje Mrduljaš
FOTOGRAFIJA • CINEMATOGRAPHY Hrvoje Franjić
MONTAŽA • EDITOR Nina Velnić
OBLIKOVANJE ZVUKA • SOUND Martin Semenčić, Ivan Zelić
ORIGINALNA GLAZBA • SCORE Nenad Kovačić
PRODUCENTI • PRODUCERS Miljenka Čogelja, Dana Budisavljević
PRODUKCIJSKA KUĆA • COMPANY Hulahop, HRT

Druga sezona dokumentarne serije o modernoj arhitekturi u Hrvatskoj i regiji, području jedinstvenom po velikom broju napuštenih i ruševnih zgrada iznimne arhitektonske vrijednosti, njezinim utopijskim ambicijama i kontroverznim sudbinama. Arhitektura i urbanizam druge polovine dvadesetog stoljeća trebali su biti katalizator preobrazbe i modernizacije društva, no ona ostaje nedovršena. Možemo li ponovno naučiti kako iskoristiti potencijale arhitekture velikih ambicija?

The second season of the documentary series on modern architecture in Croatia and the region, an area unique for its large number of abandoned and dilapidated buildings of extraordinary architectural value, its utopian ambitions and controversial fate. Architecture and urbanism of the second part of the twentieth century should have been catalysts of transformation and modernisation of society; however, these processes remain unfinished. Can we relearn to use the potential of high-ambition architecture?

Saša Ban (Zagreb, 1978) završio je komparativnu književnost i filozofiju na Filozofskom fakultetu u Zagrebu te smjer režije na Akademiji dramske umjetnosti. Redatelj je dokumentarnih i kratkometražnih igranih filmova, među kojima se ističu *Zemlja znanja* (2011), *Ljepotan* (2013) i *Mliječni zub* (2016).

Saša Ban (Zagreb, 1978) graduated in comparative literature and philosophy from the Faculty of Humanities and Social Sciences in Zagreb and film directing from the Academy of Dramatic Art in Zagreb. He directed *Land of Knowledge* (2011), a feature documentary, and short films *Pretty Boy* (2013) and *Baby Tooth* (2016).



HR • 2018 • 4 x 52'

NAZIV EPIZODE • EPISODE NAME
Šibenik

VAROŠKI AMARCORD VAROS' AMARCORD

REŽIJA • DIRECTORS
IVAN ŽIVKOVIĆ ŽIKA
ZVONIMIR RUMBOLDT

SCENARIJ • SCREENPLAY Ivan Živković Žika
FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Krnić
MONTAŽA • EDITOR Marko Šuvak Martinović Bik
OBLIKOVANJE ZVUKA • SOUND Zoran Vinčić
PRODUCENTI • PRODUCERS Ivan Živković Žika
PRODUKCIJSKA KUĆA • COMPANY Behemoth, HRT

Priče iz četiriju dalmatinskih varoši (Šibenik, Split, Zadar, Sinj) predstavljene iz perspektive živopisnih lokalnih legendi, njihovih sjećanja na djetinjstvo i život u gradu u kojem su odrasli.

Stories from four Dalmatian cities (Šibenik, Split, Zadar, Sinj), told from the perspective of colourful local legends, their memories of childhood and life in the cities they grew up in.

Ivan Živković Žika (Šibenik, 1982) novinar je i redatelj. Dosad je snimio film *Ćiro* (2006), koji je prikazan na Federalnoj televiziji Bosne i Hercegovine.

Ivan Živković Žika (Šibenik, 1982) is a journalist and film director. His film *Ćiro* (2006) was broadcast at Bosnia and Herzegovina's Federal Television.

Zvonimir Rumboldt (Split, 1969), filmski, televizijski i kazališni redatelj i scenarist. Filmovi: dugometražni *Lavanderman – istina ili mit?* (2010), kratkometražni *Rom kom* (2011), dokumentarni *Pola stoljeća diska* (2015).

Zvonimir Rumboldt (Split, 1969) is a filmmaker and theatre director. His filmography includes *Lavanderman – Truth or Myth?* (2011, feature), *Rom Com* (2011, short) and *Half a Century of Disco* (2015, documentary).

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MEDUNARODNI PROGRAM
INTERNATIONAL PROGRAMME

AMOK

AMOK

DŽGAN



MK • 2016 • 102'
kriminalistička drama • crime, drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Chicago International Film Festival 2016
- Braunschweig International Film Festival 2016
- Eastern Neighbours Film Festival 2016
- Razor Reel 2016
- ExGround Film Festival 2016
- Heimspiel International Film Festival 2016

REŽIJA • DIRECTOR

VARDAN TOZIJA

SCENARIJ • SCREENPLAY Vardan Tozija

FOTOGRAFIJA • CINEMATOGRAPHY Vladimir Samoilovski

MONTAŽA • EDITOR Atanas Georgiev

ORIGINALNA GLAZBA • SCORE Aleksandar Pejovski

ULOGE • CAST Martin Gjorgoski, Deniz Abdula, Nikola Ristanovski, Sara Klimoska

PRODUCENT • PRODUCER Ognen Antov

PRODUKCIJSKA KUĆA • COMPANY Dream Factory Macedonia

PRODAJNI ZASTUPNIK • SALES AGENT Reel Suspects

Filip je jedan od napuštenih tinejdžera iz sirotišta u predgrađu Skoplja. Jednom prilikom korumpirani policajac prisiljava ga da sudjeluje u događaju koji će završiti kobnim posljedicama. U nemogućnosti da se izbori za pravdu, bijesan i razočaran Filip svoje će prijatelje povesti u osvetnički pohod protiv zlog i korumpiranog svijeta.

Phillip, one of the abandoned teenagers from a desolated suburban Juvenile Adoption Centre, is forced by a corrupt police inspector to participate in a terrifying encounter which leads to severe consequences. Unable to find justice, he becomes a ferocious leader of a group of ruthless youngsters, who decide to take revenge of the world that has done them nothing but harm.

Vardan Tozija (Skoplje, 1981) makedonski je redatelj i scenarist. Autor je više kratkometražnih filmova, a *Amok* je njegov dugometražni prvijenac.

Alen Drljević (Skoplje, 1981) is a Macedonian filmmaker and director of several short films. *Amok* is his feature debut.

C'EST LA VIE! C'EST LA VIE! LE SENS DE LA FÊTE



BE, CA, FR • 2017 • 117'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- César 2018 (10 nominacija, uključujući za najbolji film / 10 nominations, including Best Film)
- Goya 2018 (nominacija za najbolji europski film / nomination for Best European Film)

REŽIJA • DIRECTORS

OLIVIER NAKACHE, ÉRIC TOLEDANO

SCENARIJ • SCREENPLAY Olivier Nakache, Éric Toledano

FOTOGRAFIJA • CINEMATOGRAPHY David Chizallet

MONTAŽA • EDITOR Dorian Rigal-Ansous

ORIGINALNA GLAZBA • SCORE Avishai Cohen

ULOGE • CAST

Suzanne Clément, Gilles Lellouche, Jean-Paul Rouve, Jean-Pierre Bacri, Kevin Azaïs, Judith Chemla, Vincent Macaigne, Hélène Vincent, Jackee Toto, Benjamin Lavernhe, Alban Ivanov

PRODUCENTI • PRODUCERS Nicolas Duval Adassovsky, Laurent Zeitoun, Yann Zenou

PRODUKCIJSKA KUĆA • COMPANY Quad Films, Ten Films, Gaumont

PRODAJNI ZASTUPNIK • SALES AGENT Gaumont

Pierre želi da njegovo vjenčanje bude prvorazredan događaj, koji će se održati u raskošnom dvorcu iz 18. stoljeća. Kako bi sve išlo prema planu, Pierre angažira iskusnog ugostitelja Maxa Angélyja i njegov pouzdani tim. No iako mu tim trenutačno nije u besprijekornom stanju i sastavu, Max će dati sve od sebe da napravi zabavu za pamćenje.

Pierre is marrying Héléna and he wants his wedding party to be first rate. The reception is to take place in a sumptuous 18th century leisure castle and its beautiful park. He has also reserved the services of Max Angély, a seasoned caterer, and his team. The rich and arrogant bridegroom demands everything to be perfect – but will it be this time?

Olivier Nakache (Suresnes, 1973) i **Éric Toledano** (Pariz, 1971) francuski su redateljski i scenaristički duo najpoznatiji po hit-komedijama kao što su *Nedodirljivi* (2011) i *Samba* (2014).

Olivier Nakache (Suresnes, 1973) and **Éric Toledano** (Paris, 1971) are a film directing and writing duo, most famous for their smash comedies *The Intouchables* (2011) and *Samba* (2014).

CRNA PLIMA

BLACK TIDE

FLEUVE NOIR



FR, BE • 2018 • 113'
triler • thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTOR

ERICK ZONCKA

SCENARIJ • SCREENPLAY Erick Zoncka, Lou de Fanget Signolet
(prema romanu Drora Mishanija • based on the novel by Dror Mishani)

FOTOGRAFIJA • CINEMATOGRAPHY Paolo Carnera

MONTAŽA • EDITOR Philippe Kotlarski

ORIGINALNA GLAZBA • SCORE Rémi Boubal

ULOGE • CAST

Vincent Cassel, Romain Duris, Sandrine Kiberlain, Charles Berling, Elodie Bouchez, Christophe Tek, Sadek, Lauréna Thellier

PRODUCENT • PRODUCER Olivier Delbosc

PRODUKCIJSKA KUĆA • COMPANY Curiosa Films (FR), Versus Production (BE)

PRODAJNI ZASTUPNIK • SALES AGENT Playtime

François Visconti razočaran je policajac koji istražuje nestanak tinejdžera, a pritom ima problema s vlastitim sinom. Radeći na slučaju, sve više počinje sumnjati na dječakova učitelja, koji se neobično angažirano želi uključiti u istragu.

François Visconti, a disillusioned detective, investigates to solve a missing teenager case while he is reluctant to take care of his own son. He progressively suspects the teenager's tutor who develops an interest for the case.

Eric Zoncka (Orléans, 1956) francuski je redatelj i scenarist. Njegov debitantski dugometražni film, *Život iz anđeoskih snova* (1998), prikazan je u službenoj selekciji Festivala u Cannesu.

Eric Zoncka (Orléans, 1956) is a French film writer and director. His debut feature, *The Dreamlife of Angels* (1988) was selected for the Cannes Film Festival Official Competition.

DOBRO DOŠLI U NJEMAČKU

WELCOME TO GERMANY

WILLKOMMEN BEI DEN HARTMANNNS



DE • 2016 • 116'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Europske filmske nagrade 2017 / European Film Awards 2017 (nominacija za najbolju europsku komediju / nomination for Best European Comedy)

REŽIJA • DIRECTOR

SIMON VERHOEVEN

SCENARIJ • SCREENPLAY Simon Verhoeven

FOTOGRAFIJA • CINEMATOGRAPHY Jo Heim

MONTAŽA • EDITORS Denis Bachter, Stefan Essl, Tom Seil

ORIGINALNA GLAZBA • SCORE Gary Go

ULOGE • CAST

Senta Berger, Heiner Lauterbach, Palina Rojinski, Elyas M'Barek, Florian David Fitz, Eric Kabongo, Uwe Ochsenknecht

PRODUCENTI • PRODUCERS

Quirin Berg, Michael Verhoeven, Simon Verhoeven, Max Wiedemann

PRODUKCIJSKA KUĆA • COMPANY

Wiedemann & Berg Filmproduktion GmbH & Co. KG, Sentana Film, Seven Pictures Film

PRODAJNI ZASTUPNIK • SALES AGENT Picture Tree International

Angelika, nedavno umirovljena učiteljica, odlučuje pružiti dom izbjeglici, unatoč protivljenju svoga muža. Uskoro potom u obiteljski dom Hartmannovih useljava se Nigerijac Diallo, pokrećući pritom vrtlog nevolja. Unatoč početnom kaosu, prevladava nada da će obitelj, baš kao i ostatak Njemačke, uspjeti zadržati svoju stabilnost, povjerenje i mir.

The recently retired teacher Angelika decides, against her skeptical husband Richard's will, to take in a refugee. Soon afterward, the young Nigerian Diallo moves into the Hartmann home, and a whirlwind of complications ensue. Despite all the chaos, hope prevails that the family will recover its stability, confidence, and peace – like the rest of Germany.

Simon Verhoeven (München, 1972) njemački je glumac, pisac i redatelj. Autor je filmova *Muška srca 1 i 2* (2009, 2011) i *Friend Request* (2016).

Simon Verhoeven (München, 1972) is a German actor, screenwriter, and film director. His filmography as a director includes *Men in the City 1 and 2* (2009, 2011) and *Friend Request* (2016).



FR, BE • 2017 • 102'
psihološki triler • psycho thriller

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

FESTIVALI • FESTIVALS
 • Berlin International Film Festival 2018

REŽIJA • DIRECTOR
BENOÎT JACQUOT

SCENARIJ • SCREENPLAY Benoît Jacquot, Gilles Taurand (prema romanu Jamesa Hadleya Chasea // based on the novel by James Hadley Chase)

FOTOGRAFIJA • CINEMATOGRAPHY Julien Hirsch

MONTAŽA • EDITOR Julia Gregory

ORIGINALNA GLAZBA • SCORE Bruno Coulais

ULOGE • CAST Isabelle Huppert, Gaspard Ulliel, Julia Roy

PRODUCENTI • PRODUCERS Mélima Toscan du Plantier, Marie-Jeanne Pascal

PRODUKCIJSKA KUĆA • COMPANY

Macassar Productions, Arte France Cinéma, EuropaCorp, NJJ Entertainment, Scope Pictures

PRODAJNI ZASTUPNIK • SALES AGENT EuropaCorp

DISTRIBUCIJA • DISTRIBUTION Discovery film

Mladi žigolo Bertrand krade kazališni rukopis mušterije koju pronalazi na samrti. Godinu dana kasnije drama postaje kazališni hit, a od Bertranda se očekuje sljedeći tekst, koji s obzirom na nedostatak talenta ne može isporučiti. Sve će se promijeniti kada na turneji upozna Evu, tajanstvenu prostitutku u kojoj će potražiti inspiraciju za svoju sljedeću dramu.

Bertrand is a young gigolo who steals the manuscript of a dying client. After a year, he becomes a celebrated playwright, expected to write a follow-up of his successful play. While touring the French provinces, Bertrand will cross paths with a high-class call girl Eva who quickly becomes his obsession.

Benoît Jacquot (Pariz, 1947) francuski je filmski redatelj i autor 40-ak filmova za kino i televiziju. Iz bogate filmografije izdvajaju se *Sade* (2000), *Adolphe* (2002) i *Zbogom, kraljice* (2012).

Benoît Jacquot (Pariz, 1947) is a French film and TV author, who has directed more than 40 films for cinema and TV. Some of his works are: *Sade* (2000), *Adolphe* (2002) and *Farewell, My Queen* (2002).

KNJIŽARA THE BOOKSHOP



REŽIJA • DIRECTOR **ISABEL COIXET**

ES, UK, DE • 2017 • 113'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Goya 2018 (najbolji film, režija, adaptirani scenarij, još devet nominacija / Best Film, Best Director, Best Adapted Screenplay, 9 more nominations)

SCENARIJ • SCREENPLAY Isabel Coixet (prema romanu Penelope Fitzgerald // based on the novel by Penelope Fitzgerald)

FOTOGRAFIJA • CINEMATOGRAPHY Jean-Claude Larrieu

MONTAŽA • EDITOR Bernat Aragonés

ORIGINALNA GLAZBA • SCORE Alfonso de Vilallonga

ULOGE • CAST Emily Mortimer, Bill Nighy, Patricia Clarkson

PRODUCENTI • PRODUCERS

Jaume Banaclocha, Joan Bas, Adolfo Blanco, Chris Curling

PRODUKCIJSKA KUĆA • COMPANY

Diagonal Televisió (ES), A Contracorriente Films (ES), Zephyr Films (UK)

PRODAJNI ZASTUPNIK • SALES AGENT Celsius Entertainment

DISTRIBUCIJA • DISTRIBUTION 2i Film

Godine 1959. udovica Florence Green odlučuje otvoriti knjižaru, prvi takav dućan u Hardboroughu, primorskom mjestu na istoku Engleske. Predstavljajući svojim sugrađanima najbolje od suvremene literature, izazvat će malu kulturnu revoluciju, no time će si stvoriti i brojne neprijatelje.

In 1959, Florence Green, a free-spirited widow, decides to open up a bookshop – the first such shop in the sleepy seaside town of Hardborough, England. By exposing the narrow-minded local townsfolk to the best literature of the day, she causes a cultural awakening in a town which has not changed for centuries. But this mini social revolution soon brings her fierce enemies.

Isabel Coixet (Barcelona, 1969) španjolska je redateljica i autorica 12 dugometražnih filmova te brojnih dokumentaraca, kratkometražnih filmova i reklama: *Moj život bez mene* (2003), *Skriveni život riječi* (2005), *Nitko ne želi noć* (2015).

Isabel Coixet (Barcelona, 1969) is a Spanish film director. She directed 12 features, as well as several documentaries and short films: *My Life Without Me* (2003), *The Secret Life of Words* (2005), *Nobody Wants the Night* (2015).

KRALJEVSKA ZAMJENA

THE ROYAL EXCHANGE

L'ÉCHANGE DES PRINCESSES



REŽIJA • DIRECTOR
MARC DUGAIN

BE, FR • 2017 • 100'
povijesna drama • historical drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- César 2018 (nominacija za najbolji strani film / nomination for Best Foreign Film)

SCENARIJ • SCREENPLAY Marc Dugain, Chantal Thomas (prema romanu Chantal Thomas) • based on the novel by Chantal Thomas)

FOTOGRAFIJA • CINEMATOGRAPHY Gilles Porte

MONTAŽA • EDITOR Monica Coleman

ORIGINALNA GLAZBA • SCORE Marc Tomasi

ULOGE • CAST

Lambert Wilson, Kacey Mottet Klein, Andréa Ferréol, Olivier Gourmet, Maya Sansa

PRODUCENTI • PRODUCERS Patrick André, Genevieve Lemal

PRODUKCIJSKA KUĆA • COMPANY

High Sea Productions, Scope Pictures, France 3 Cinéma

PRODAJNI ZASTUPNIK • SALES AGENT Playtime

Godine 1721., u nastojanju da zapečati mir sa Španjolskom, francuski regent predlaže španjolskome kralju dogovoreni brak između njihovih nasljednika i nasljednica. Madrid entuzijastično dočekuje njegovu ponudu i žurno počne s organizacijom svečanosti. No, unatoč dobrim namjerama, ništa neće poći prema planu.

In 1721, the Regent of France, wanting to seal the peace with Spain, offers to the Spanish King a marriage between their respective heirs and heiresses. Madrid responds enthusiastically to both proposals, and the ceremonies are promptly organised. Everything has been done to expect the best of the children, but nothing will proceed as planned.

Marc Dugain (Senegal, 1957) francuski je filmski i televizijski redatelj. Prije *Kraljevske zamjene* za kino je režirao povijesnu dramu *Jedno obično pogubljenje* (2010).

Marc Dugain (Senegal, 1957) is a French film and TV director. Before *The Royal Exchange*, he made a historical drama *An Ordinary Execution* (2010).

MARVIN

REINVENTING MARVIN

MARVIN OU LA BELLE ÉDUCATION



FR • 2017 • 115'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Venice International Film Festival 2017 (Queer Lion)
- BFI London Film Festival 2017

REŽIJA • DIRECTOR

ANNE FONTAINE

SCENARIJ • SCREENPLAY Anne Fontaine, Pierre Trividic

FOTOGRAFIJA • CINEMATOGRAPHY Yves Angelo

MONTAŽA • EDITOR Brigitte Taillandier

ULOGE • CAST

Finnegan Oldfield, Isabelle Huppert, Vincent Macaigne, Grégory Gadebois, Catherine Salée

PRODUCENTI • PRODUCERS

Philippe Carcassonne, Pierre-Alexandre Schwab, Jean-Louis Livi

PRODUKCIJSKA KUĆA • COMPANY Ciné@, P.A.S. Productions, F Comme Film

PRODAJNI ZASTUPNIK • SALES AGENT TF1 Studio

Marvin Clement preselio se iz gradića u provinciji u Pariz kako bi pobjegao od nasilnog oca, rezignirane majke i vršnjaka koji su ga zlostavljali jer je bio drugačiji. Uz pomoć svoga mentora, Abela Pinto, i glumice Isabelle Huppert, Marvin će se suočiti s demonima svoga djetinjstva na kazališnoj sceni.

Marvin Clement has moved to Paris to escape his father's tyranny, his mother's resignation, as well as intolerance, rejection and the bullying he suffered from being singled out as different by his peers. With the help of his mentor and role model Abel Pinto and actress Isabelle Huppert, Marvin will lay bare the demons of his childhood on the theatre stage.

Anne Fontaine (Luksemburg, 1959) filmska je redateljica i scenaristica poznata po filmovima *Nathalie...* (2003), *Coco prije Chanel* (2009), *Savršene majke* (2014) i *Nevine* (2016).

Anne Fontaine (Luxembourg, 1959) is a film director and writer, notable for films *Nathalie...* (2003), *Coco avant Chanel* (2009), *Adore* (2014) and *The Innocents* (2016).

NA PLAŽI CHESIL ON CHESIL BEACH



REŽIJA • DIRECTOR
DOMINIC COOKE

SCENARIJ • SCREENPLAY Ian McEwan (prema vlastitom romanu // based on his own novel)

FOTOGRAFIJA • CINEMATOGRAPHY Sean Bobbitt

MONTAŽA • EDITOR Nick Fenton

ORIGINALNA GLAZBA • SCORE Dan Jones

ULOGE • CAST

Saoirse Ronan, Emily Watson, Anne-Marie Duff, Billy Howle, Samuel West, Adrian Scarborough, Bebe Cave, Jonjo O'Neill, Bernardo Santos, Christopher Bowen

PRODUCENTI • PRODUCERS Elizabeth Karlsen, Stephen Woolley

PRODUKCIJSKA KUĆA • COMPANY BBC Films, Number 9 Films

PRODAJNI ZASTUPNIK • SALES AGENT Rocket Science

DISTRIBUCIJA • DISTRIBUTION Discovery film

UK • 2018 • 110'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

• Toronto International Film Festival 2017

Florence i Edward, mladi par različita društvenog statusa, upoznaju se i zaljubljuju u Engleskoj 1962. godine. Prateći situacije kroz koje ovaj par prolazi tijekom udvaranja, film istražuje društveni pritisak koji prati fizičku intimnost, s kulminacijom u njihovoj bračnoj noći.

Florence and Edward are a young couple who fall in love in the summer of 1962. Following the pair through their idyllic courtship, the film explores sex and the societal pressure that can accompany physical intimacy, leading to an awkward and fateful wedding night.

Dominic Cooke (London, 1962) nagrađivani je britanski kazališni i televizijski redatelj. *Na plaži Chesil* njegov je redateljski debi.

Dominic Cooke (London, 1962) is an award-winning British theatre and TV director. *On Chesil Beach* is his feature debut.

POSLJEDNJI BEND U LIBANONU

THE LAST BAND IN LEBANON

HALAHAKA HAAHRONA BELEVANON



IL • 2016 • 99'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

REŽIJA • DIRECTORS

BEN BACHAR, ITZIK KRICHELI

SCENARIJ • SCREENPLAY Ori Halevy, Itzik Kricheli

FOTOGRAFIJA • CINEMATOGRAPHY Amit Yasur

MONTAŽA • EDITOR Shlomi Shalom

ULOGE • CAST Ofer Hayoun, Ori Laizerovich, Ofer Shechter

PRODUCENTI • PRODUCERS Leon Edri, Moshe Edri, Elad Gavish, Itzik Kricheli

PRODUKCIJSKA KUĆA • COMPANY United King Films, Marker Films

Svibanj 2000. godine. Izraelska vojska povlači se iz Libanona. Tri pričuvna vojnika, članovi vojnog rock-benda, ostaju sami na „ničijoj zemlji“ između Izraela i Libanona. Bez ikakvog vojnog iskustva i s gitarom kao jedinim oružjem, moraju pronaći način kako da se živi vrate u Izrael.

In May 2000, the Israeli army is withdrawing from Lebanon. Three reservists, members of the military rock band, are left alone in the “no man’s land” between Israel and Lebanon. With no military experience and with a guitar as their only weapon, the three men must find a way to return to Israel alive.

Ben Bachar izraelski je televizijski redatelj. *Posljednji bend u Libanonu* njegov je filmski debi.

Itzik Kricheli izraelski je televizijski glumac i scenarist. *Posljednji bend u Libanonu* njegov je filmski debi.

Ben Bachar is an Israeli TV director. *The Last Band in Lebanon* is his feature debut.

Itzik Kricheli is an Israeli TV actor and writer. *The Last Band in Lebanon* is his feature debut.

SRETNI LAZZARO

HAPPY AS LAZZARO

LAZZARO FELICE



IT, CH, FR, DE • 2018 • 130'
drama, komedija • drama, comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Cannes Film Festival 2018 (najbolji scenarij / Best Screenplay)

REŽIJA • DIRECTORS

ALICE ROHRWACHER

SCENARIJ • SCREENPLAY Alice Rohrwacher

FOTOGRAFIJA • CINEMATOGRAPHY Hélène Louvart

MONTAŽA • EDITOR Nelly Quettier

ULOGE • CAST

Adriano Tardioli, Agnese Graziani, Luca Chikovani, Alba Rohrwacher, Sergi López

PRODUCENT • PRODUCER Carlo Cresto-Dina

PRODUKCIJSKA KUĆA • COMPANY Tempesta Production

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory

DISTRIBUCIJA • DISTRIBUTION Discovery film

Lazzaro je mlad seljak, toliko dobar da se ponekad čini da je tupav. Tancredi je mlad plemić bujne mašte. Žive u Inviolati, pitoresknom selu kojim vlada Tancredijeva majka Alfonsina de Luna, proizvođačica cigareta. Kako bi se našalio na račun svoje omražene majke, Tancredi nagovori Lazzara da mu pomogne lažirati vlastitu otmicu.

Lazzaro is a young peasant, so good that he is often mistaken for simple-minded. Tancredi is a young nobleman cursed by his imagination. Life in their isolated pastoral village Inviolata is dominated by the terrible Marchesa Alfonsina de Luna, the queen of cigarettes. Tancredi recruits Lazzaro to spring a trick on his mother, whom he intensely dislikes, by faking his own kidnapping and asking for ransom.

Alice Rohrwacher (Fiesole, 1981) talijanska je redateljica i scenaristica poznata po filmovima *Corpo celeste* (2011) i *Cuda* (2014), za koji je osvojila Veliku nagradu žirija na Filmskom festivalu u Cannesu.

Alice Rohrwacher (Fiesole, 1981) is an Italian director and writer, known for *Corpo Celeste* (2011) and *The Wonders* (2014), which won the Grand Jury Prize at the Cannes Film Festival.

U RATU AT WAR EN GUERRE



REŽIJA • DIRECTORS **STÉPHANE BRIZÉ**

FR • 2018 • 113'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS
• Cannes Film Festival 2018

SCENARIJ • SCREENPLAY Stéphane Brizé, Olivier Gorce

FOTOGRAFIJA • CINEMATOGRAPHY Eric Dumont

MONTAŽA • EDITOR Anne Klotz

ORIGINALNA GLAZBA • SCORE Bertrand Blessing

ULOGE • CAST

Vincent Lindon, Mélanie Rover, Jacques Borderie, David Rey, Olivier Lemaire, Isabelle Rufin, Bruno Bourthol, Sébastien Vamelle, Jean-Noël Tronc, Valérie Lamond

PRODUCENTI • PRODUCERS Christophe Rossignon, Philip Boëffard

PRODUKCIJSKA KUĆA • COMPANY Nord-Ouest Films, France 3 Cinéma

PRODAJNI ZASTUPNIK • SALES AGENT MK2 Films

DISTRIBUCIJA • DISTRIBUTION Discovery film

Uprava tvrtke Perrin Industries odlučuje zatvoriti tvornicu, unatoč tome što su radnici pristali na odricanje od određenih povlastica, a u poslovanju su ostvarili rekordnu zaradu. Predvođeni sindikalnim vođom Laurentom Amédéom, 1100 zaposlenika odlučuje se suprotstaviti ovoj brutalnoj odluci kako bi sačuvali poslove.

Despite heavy financial sacrifices on the part of their employees and record profits that year, the management of Perrin Industries decides to shut down a factory. The 1100 employees, led by their spokesman Laurent Amédéo, decide to fight this brutal decision, ready to do everything to save their jobs.

Stéphane Brizé (Rennes, 1966) francuski je scenarist i redatelj poznat po filmovima *Un vie* (2016), *Pravi muškarac* (2015), *Gospođica Chambon* (2009) i *Je ne suis pas là pour être aimé* (2005).

Stéphane Brizé (Rennes, 1966) is a French writer and director, known for *A Woman's Life* (2016), *The Measure of a Man* (2015), *Mademoiselle Chambon* (2009) and *Not Here to Be Loved* (2005).

ZVIJER BEAST



UK • 2017 • 107'
triler • thriller

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Toronto International Film Festival 2017
- London Film Festival 2017

REŽIJA • DIRECTOR

MICHAEL PEARCE

SCENARIJ • SCREENPLAY Michael Pearce

FOTOGRAFIJA • CINEMATOGRAPHY Benjamin Kracun

MONTAŽA • EDITOR Maya Maffioli

ORIGINALNA GLAZBA • SCORE Jim Williams

ULOGE • CAST

Johnny Flynn, Geraldine James, Jessie Buckley, Charley Palmer Rothwell, Hattie Gotobed, Shannon Tarbet

PRODUCENTI • PRODUCERS Kristian Brodie, Lauren Dark, Ivana MacKinnon

PRODUKCIJSKA KUĆA • COMPANY Agile Films, Film4, Stray Bear Productions

PRODAJNI ZASTUPNIK • SALES AGENT Protagonist Pictures

DISTRIBUCIJA • DISTRIBUTION Discovery film

U maloj otočnoj zajednici mlada žena zaljubljuje se u tajanstvenog stranca, koji je potiče da se oslobodi od svoje represivne obitelji. Nakon što ga uhite pod sumnjom da je krivac za niz okrutnih ubojstava, ona ga pod svaku cijenu odluči braniti.

In a small island community, a troubled young woman falls for a mysterious outsider who empowers her to escape her oppressive family. When he comes under suspicion for a series of brutal murders, she defends him at all costs and learns what she is capable of.

Michael Pearce (Jersey, 1981) britanski je redatelj kratkometražnih filmova. *Zvijer* je njegov dugometražni prvijenac.

Michael Pearce (Jersey, 1981) is a British short film director. *Beast* is his feature debut.



BOTORIĆI THE BOTORIĆ FAMILY

REŽIJA • DIRECTOR
SRĐAN KNEŽEVIĆ

SCENARIJ • SCREENPLAY Srđan Knežević
FOTOGRAFIJA • CINEMATOGRAPHY Miodrag Milošević
MONTAŽA • EDITOR Srđan Knežević
PRODUKCENT • PRODUCER Srđan Knežević
PRODUKCIJSKA KUĆA • COMPANY SRK



Godine 1911. Svetozar Botorić postao je prvi filmski producent na Balkanu. Producirao je dvadesetak dokumentarnih i dva igrana filma, uključujući i povijesni esej o srpskom nacionalnom junaku Karađorđu. No tijekom socijalizma njegova je obitelj označena kao „buržujaska“ – Botorićima je oduzeta imovina i ukinuta dozvola za rad.

In 1911, Svetozar Botorić became the first film producer in the Balkans. He produced around 20 documentaries and 2 live-action films, including a historical essay on the Serbian national hero Karađorđe. However, during the socialist period, his family was declared as “bourgeois” – their property was seized and their permission to work abolished.

RS • 2018 • 67'

Srđan Knežević (Beograd, 1957) diplomirao je na Akademiji dramskih umjetnosti u Beogradu. Filmografija: *Most razumijevanja* (2006), *Centar za pranje filmova* (2010), *Avala film: kraj ili novi početak* (2011).

Srđan Knežević (Belgrade, 1957) graduated from the Academy of Dramatic Arts in Belgrade. Filmography: *Bridging Minds* (2006), *Washing Films* (2010), *Avala Film: Solution or Dissolution* (2011).

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Međunarodni filmski festival u Beogradu – FEST 2018



CODELLI

REŽIJA • DIRECTOR
MIHA ČELAR

SCENARIJ • SCREENPLAY Miha Čelar
FOTOGRAFIJA • CINEMATOGRAPHY Rožle Bregar
MONTAŽA • EDITORS Iztok H. Šuc, Aleksandar Stanojević
PRODUKCENT • PRODUCER Miha Čelar
PRODUKCIJSKA KUĆA • COMPANY Astral Film



Priča o malo poznatom projektu baruna Antona Codellija, cijenjenog slovenskog izumitelja koji je, postavljajući radijsku vezu između Berlina i njemačke kolonije Togo, postao producent prvog dugometražnog filma snimljenog u Africi. Vjeruje se da je *Bijela božica iz Wangore* inspirirala i E. R. Burroughsa da napiše *Tarzana* (1914).

A film about a little-known film project of Baron Anton Codelli, the renowned Slovenian inventor who became the producer of the first feature-length film ever shot on the African continent while building radio-transmitters that would establish a wireless connection between Berlin and Togo, a German colony in Africa. *The White Goddess of Wangora* most likely inspired E. R. Burroughs to write his famous novel *Tarzan of the Apes*, published in 1914.

SI • 2017 • 85'

Miha Čelar (Ljubljana, 1970) slovenski je redatelj i producent. Vodi malu dokumentarnu produkcijsku kuću Astral Film, a trenutačno razvija transmedijski projekt *iOtok*.

Miha Čelar (Ljubljana, 1970) is a Slovenian director and producer. He runs a small production company, Astral Film. At the moment he is developing *iSLAND*, his transmedia project.

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Slovenian Film Festival Portorož 2017



HITLEROV HOLLYWOOD

HITLER'S HOLLYWOOD

HITLERS HOLLYWOOD

REŽIJA • DIRECTOR
**RÜDIGER
SUCHSLAND**

SCENARIJ • SCREENPLAY Rüdiger Suchsland
FOTOGRAFIJA • CINEMATOGRAPHY Anne Bürger
MONTAŽA • EDITOR Ursula Pürner
ORIGINALNA GLAZBA • SCORE Lorenz Dangel, Michael Hartmann
GLASOVI • VOICES Rüdiger Suchsland, Hans-Henrik Wöhler, Rike Schmid
PRODUCENTI • PRODUCERS Martina Haubrich
PRODUKCIJSKA KUĆA • COMPANY Looks Filmproduktionen, ARTE/ZDF
PRODAJNI ZASTUPNIK • SALES AGENT WIDEHOUSE

Između 1933. i 1945. godine u Njemačkoj je snimljeno oko tisuću dugometražnih filmova. Među njima, tek bi ih se nekoliko moglo opisati kao nacistička propaganda, a još bi ih se manje moglo shvatiti kao bezazlenu zabavu. Ovaj film proučava navedene naslove, ljude koji su ih stvarali, kao i način na koji su se stereotipi „neprijatelja“ i vrijednosti ljubavi i mržnje kroz ekran usadili u umove gledatelja.

DE • 2017 • 105'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Film Fest Gent 2017
- FEST International Film Festival 2018 (Nagrada žirija u sekciji Frontières / Jury Prize – Frontiers Section)

About 1000 feature films were produced in Germany between 1933 and 1945. Only a few were openly Nazi propaganda films and even fewer could be considered harmless entertainment. We look at these films and the people behind them, how stereotypes of the “enemy” and values of love and hate managed to be planted into the viewers’ minds through the screens.

Rüdiger Suchsland (1968) njemački je novinar na području kulture, filmski kritičar i redatelj. Prije *Hitlerova Hollywooda* snimio je *From Caligari to Hitler* (2015), dokumentarni film o kinematografiji Weimarske Republike.

Rüdiger Suchsland (1968) is a German journalist, film critic and director. Before *Hitler's Hollywood*, he directed a documentary feature about the cinema of the Weimar Republic, *From Caligari to Hitler* (2015).



SE • 2015 • 114'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Cannes Film Festival 2015 (Cannes Classics – posebno priznanje Golden Eye / Golden Eye Special Mention)

NAGRADE • AWARDS

- Guldbagge 2016 (nominacija za najbolji dokumentarni film / nomination for Best Documentary)

INGRID BERGMAN: NJEZINIM RIJEČIMA

INGRID BERGMAN: IN HER OWN WORDS

JAG ÄR INGRID

REŽIJA • DIRECTOR
STIG BJÖRKMAN

SCENARIJ • SCREENPLAY Stig Björkman, Stina Gardell, Dominika Daubenbüchel
MONTAŽA • EDITORS Dominika Daubenbüchel
ORIGINALNA GLAZBA • SCORE Michael Nyman
GLAS • VOICE Alicia Vikander
PRODUCENT • PRODUCER Stina Gardell
PRODUKCIJSKA KUĆA • COMPANY Mantaray Film
PRODAJNI ZASTUPNIK • SALES AGENT TrustNordisk

Kroz nikad viđene privatne snimke, bilješke, pisma, dnevnike i intervju s njezinom djecom, ovaj dokumentarni film predstavlja osoban pogled iza kulisa fascinantnog života Ingrid Bergman, višestruke oskarovke i jedne od najvećih filmskih glumica svih vremena.

Through never-before-seen private footage, notes, letters, diaries and interviews with her children, this documentary presents a personal portrait and captivating look behind the scenes of the remarkable life of a young Ingrid Bergman, a Swedish girl who became one of the most celebrated actresses of world cinema.

Stig Björkman (Stockholm, 1938) švedski je pisac, redatelj i filmski kritičar. Snimio je nekoliko filmova o kinematografiji, uključujući ...*But Film Is My Mistress* (2010) i *Tranceformer – A Portrait Of Lars Von Trier* (1997).

Stig Björkman (Stockholm, 1938) is a Swedish writer, director and a film critic. He made several films about cinema including ...*But Film Is My Mistress* (2010) and *Tranceformer – A Portrait Of Lars Von Trier* (1997).



SAD • 2017 • 92'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Hot Docs Canadian International Documentary Film Festival 2017
- SXSW Festival 2017 (nagrada publike / Audience Award)

POSTATI BOND BECOMING BOND

REŽIJA • DIRECTOR

JOSH GREENBAUM

SCENARIJ • SCREENPLAY Josh Greenbaum
FOTOGRAFIJA • CINEMATOGRAPHY John W. Rutland
MONTAŽA • EDITOR Billy McMillin
ORIGINALNA GLAZBA • SCORE John Piscitello
ULOGE • CAST
 George Lazenby, Josh Lawson, Cassandra Clementi, Jane Seymour, Jeff Garlin, Dana Carvey, Jake Johnson
PRODUCENTI • PRODUCERS Josh Greenbaum, Chris Leggett, Rafael Marmor
PRODUKCIJSKA KUĆA • COMPANY Delirio Films
PRODAJNI ZASTUPNIK • SALES AGENT Hulu

Istinita priča o Georgeu Lazenbyju, siromašnom automehaničaru iz Australije kojega je nevjerojatan splet okolnosti doveo do uloge Jamesa Bonda u *U službi Njezina Veličanstva* (1969), unatoč tome što nije imao ni dana glumačkog iskustva. No nakon što su mu ponudili ugovor na sljedećih šest filmova i milijun dolara bonusa, sve je odbio.

A stranger-than-fiction true story of George Lazenby, a poor Australian car mechanic who, through an unbelievable set of circumstances, landed the role of James Bond in *On Her Majesty's Secret Service* (1969), despite having never acted a day in his life. Then after being offered the next six Bond films and a \$1 million signing bonus, he turned it all down.

Josh Greenbaum nagrađivani je američki televizijski i filmski redatelj, producent i scenarist poznat po filmovima *The Short Game* (2013) i *Too Funny to Fail: The Life & Death of The Dana Carvey Show* (2017).

Josh Greenbaum is an award-winning writer, producer and director, known for *The Short Game* (2013) and *Too Funny to Fail: The Life & Death of The Dana Carvey Show* (2017).



FR • 2017 • 85'

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Cannes Film Festival 2017 (Cannes Classics)
- Edinburgh International Film Festival 2017
- Il Cinema Ritrovato Festival in Bologna 2017

PRIČA O CARYJU GRANTU BECOMING CARY GRANT CARY GRANT, DE L'AUTRE CÔTÉ DU MIROIR

REŽIJA • DIRECTOR

MARK KIDEL

SCENARIJ • SCREENPLAY Mark Kidel, Nick Ware
FOTOGRAFIJA • CINEMATOGRAPHY Jean-Marie Delorme
MONTAŽA • EDITORS Cyril Leuthy
ORIGINALNA GLAZBA • SCORE Bob Locke, Tim Norfolk, Adrian Utley
GLAS • VOICE OVER Jonathan Price
PRODUCENTI • PRODUCERS Christian J. Popp, Nick Ware
PRODUKCIJSKA KUĆA • COMPANY Yuzu Productions
PRODAJNI ZASTUPNIK • SALES AGENT Arte France
DISTRIBUCIJA • DISTRIBUTION Discovery film

Cary Grant, jedna od najvećih holivudskih zvijezda, veći dio svoga života borio se s vlastitim nesigurnostima. Pedesetih godina krenuo je na terapiju LSD-om kako bi istjerao svoje demone. Koristeći se tekstovima iz njegove neobjavljene autobiografije i novootkrivenim snimkama koje je snimio sam Grant, film istražuje njegovo putovanje do globalne slave.

For most of his life, Cary Grant, one of Hollywood's greatest stars, was troubled with self-doubt and insecurity. In his fifties, he took a long course of LSD therapy, hoping to exorcise his demons. Using words from his unpublished autobiography and newly-discovered and evocative footage shot by Grant, the film explores the star's journey from childhood poverty to global fame.

Mark Kidel (London, 1947) filmski je redatelj i glazbeni kritičar poznat po nizu portreta glazbenika te filmskih i videoumjetnika. Snimio je filmske portrete Johna Adamsa, Elvisa Costella, Boya Georgea, Billa Viole, Dereka Jarmana, Balthusa i mnogih drugih.

Mark Kidel (London, 1947) is a film-maker, writer and critic specialising in the arts and music. His award-winning films include portraits of John Adams, Elvis Costello, Boy George, Bill Viola, Derek Jarman, Balthus and many more.



IL, BE, DE • 2013 • 99'
drama, triler • drama, thriller

FESTIVALI • FESTIVALS

- Venice Film Festival – Venice Days (nagrada FEDEORA / FEDEORA Award)

NAGRADE • AWARDS

- Izraelska filmska akademija / Israeli Film Academy (6 nagrada, uključujući najbolji film / 6 awards, including Best Film)

BETLEHEM BETHLEHEM BEIT-LEHEM

REŽIJA • DIRECTOR
YUVAL ADLER

SCENARIJ • SCREENPLAY Yuval Adler, Ali Wakad

FOTOGRAFIJA • CINEMATOGRAPHY Yaron Scharf

MONTAŽA • EDITOR Ron Omer

ORIGINALNA GLAZBA • SCORE Ishai Adar

ULOGE • CAST Tsahi Halevi, Shadi Mar'i, Hitham Omari

PRODUCENTI • PRODUCERS

Sébastien Delloye, Diana Elbaum, Sonja Ewers, Osnat Handelsman-Keren, Steve Hudson, Talia Kleinhendler

PRODUKCIJSKA KUĆA • COMPANY

Pie Films (IL) Entre Chien et Loup (BE), Gringo Films (DE)

PRODAJNI ZASTUPNIK • SALES AGENT WestEnd Films

Priča o složenom odnosu agenta izraelske tajne službe i njegova palestinskog doušnika, tinejdžera. Kombinirajući suprotstavljene perspektive, film istražuje likove koji su rastrgani nemogućim moralnim dilemama, čime omogućuje jedinstven pogled u mračan i fascinantan svijet jedne od najboljih tajnih službi današnjice.

The story of the complex relationship between an Israeli Secret Service officer and his teenage Palestinian informant. Shuttling back and forth between conflicting points of view, the film is a raw portrayal of characters torn apart by competing loyalties and impossible moral dilemmas, giving an unparalleled glimpse into the mechanics of one of the world's best secret services.

Yuval Adler izraelski je filmski i televizijski redatelj. *Betlehem* je njegov dugometražni prvijenac.

Yuval Adler is an Israeli film and TV director. *Bethlehem* is his feature debut.



IL • 2016 • 103'
romantična komedija • romance, comedy

DOBRI DEČKO IZ JERUZALEMA MR. PREDICTABLE YELED TOV YERUSHALYIM

REŽIJA • DIRECTOR
ROEE FLORENTIN

SCENARIJ • SCREENPLAY Ran Appelberg

FOTOGRAFIJA • CINEMATOGRAPHY Boaz Yehonatan Yaacov

MONTAŽA • EDITORS Nir Hahum

ORIGINALNA GLAZBA • SCORE Aviv Cohen

ULOGE • CAST Amos Tamam, Mital Gal - Suissa, Mali Levi Gershon

PRODUCENTI • PRODUCERS Leon Edery, Moshe Edery, Shai Ines, Dafna Perner

PRODUKCIJSKA KUĆA • COMPANY 10th channel, Artza Productions

PRODAJNI ZASTUPNIK • SALES AGENT United King Films

Kad je Adiju bilo pet godina, obećao je ocu da će pomagati majci i svima oko sebe. No tijekom godina postao je naivac kojeg svi iskorištavaju. Zbog greške u laboratoriju, Adi jednoga dana dobiva vijest da je u terminalnoj fazi karcinoma. Hoće li ga ova vijest potaknuti da okrene novu stranicu u svome životu?

At 5, Adi made a promise to his dad to always help his mother and those around him. Yet over the years, he's been more of an exploited sucker than a helper. One day, through a laboratory mix-up, Adi receives the news that he has terminal cancer. Will he continue on a new path or go back to his old life?

Roee Florentin (1975) izraelski je televizijski i filmski redatelj. Nakon *Dobrog dečka iz Jeruzalema* režirao je romantičnu komediju *And then She Arrived* (2016).

Roee Florentin (1975) is an Israeli film and TV director. After *Mr. Predictable* he directed a romantic comedy *And then She Arrived* (2016).





IL, FR, DE • 2014 • 116'
drama

FESTIVALI • FESTIVALS

- Cannes Film Festival – Directors' Fortnight 2015
- Toronto International Film Festival 2015

NAGRADE • AWARDS

- Zlatni globus 2015 / Golden Globes 2015 (nominacija za najbolji strani film / Best Foreign Language Film nominee)
- Izraelska filmska akademija / Israeli Film Academy (najbolji film, najbolji sporedni glumac – Sasson Gabai / Best Film, Best Supporting Actor – Sasson Gabai)



IL, SAD • 2013 • 107'
komedija • comedy

NAGRADE • AWARDS

- Izraelska filmska akademija 2013 / Israeli Film Academy 2013 (7 nominacija, uključujući za najbolji film / 7 nominations, including Best Film)

GETT: SLUČAJ VIVIANE AMSALEM

GETT: THE TRIAL OF VIVIANE AMSALEM

GETT

REŽIJA • DIRECTOR

RONIT ELKABETZ
SHLOMI ELKABETZ

SCENARIJ • SCREENPLAY

Ronit Elkabetz, Shlomi Elkabetz

FOTOGRAFIJA • CINEMATOGRAPHY Jeanne Lapoirie

MONTAŽA • EDITOR Joel Alexis

ORIGINALNA GLAZBA • SCORE Dikla, Shaul Beser

ULOGI • CAST Ronit Elkabetz, Simon Abkarian, Gabi Amrani, Sasson Gabai

PRODUCENTI • PRODUCERS

Marie Masmonteil, Denis Carot, Sandrine Brauer, Shlomi Elkabetz

PRODUKCIJSKA KUĆA • COMPANY

Elzévir & Cie (IL), Deux Beaux Garçons Films (2BG Films, FR), Riva Film (DE)

PRODAJNI ZASTUPNIK • SALES AGENT Playtime

Viviane Amsalem tri se godine pokušava razvesti od muža, no on joj odbija dati suglasnost. U Izraelu naime samo rabin može proglasiti razvod valjanim, i to samo ako se muž s time slaže. Vivianeina odluka da se zauzme za svoju slobodu pokrenut će suđenje u kojem se tragedija natječe s apsurdnom i u kojem se prosuđuje sve osim početnog zahtjeva.

For three years, Viviane Amsalem has been asking her husband for a divorce, but he refuses to grant it. In Israel, only rabbis can declare a marriage and grant a divorce, but a marriage can only be dissolved if the husband agrees. Viviane's determination to fight for her freedom marks a trial where tragedy vies with absurdity, where everything is judged, except the initial request.

Ronit Elkabetz (1964–2016) bila je izraelska glumica, redateljica i scenaristica. Uz *Gett*, sa svojim bratom Shlomiijem surežirala je filmove *Oženiti se* (2004) i *Sedam dana* (2008).

Ronit Elkabetz (1964 – 2016) was an Israeli actress, director and writer. Before *Gett*, with her brother Shlomi she co-directed *To Take a Wife* (2004) and *The Seven Days* (2008).

Shlomi Elkabetz (1972) izraelski je redatelj i producent. Uz *Gett*, sa svojom sestrom Ronit surežirao je filmove *Oženiti se* (2004) i *Sedam dana* (2008).

Shlomi Elkabetz (1972) is an Israeli director and producer. Before *Gett*, with his sister Ronit he co-directed *To Take a Wife* (2004) and *The Seven Days* (2008).

LOV NA SLONOVE

HUNTING ELEPHANTS

LATZOUZ PILIM

REŽIJA • DIRECTOR

RESHEF LEVI

SCENARIJ • SCREENPLAY Reshef Levi, Regev Levy

FOTOGRAFIJA • CINEMATOGRAPHY Yaron Scharf

MONTAŽA • EDITOR Isaac Sehayek

ORIGINALNA GLAZBA • SCORE Gilad Benamram

ULOGI • CAST Gil Blank, Sasson Gabai, Moni Moshonov, Patrick Stewart

PRODUCENTI • PRODUCERS Ehud Bleiberg, Leon Ederly, Moshe Ederly

PRODUKCIJSKA KUĆA • COMPANY Bleiberg Entertainment, United King Films

PRODAJNI ZASTUPNIK • SALES AGENT United King Films

Mladi Yonatan nagovori djeda Eliaha i njegova dva prijatelja da opljačkaju banku u kojoj je radio Yonatanov preminuli otac. Time se žele osvetiti za sitna slova u ugovoru za zapošljavanje, zbog kojih Yonatanovoj majci nije isplaćena financijska kompenzacija za suprugovu smrt.

Young Yonatan persuades his grandfather and his two friends to rob the bank that employed Yonatan's deceased father. Due to the small print in his employment contract, the bank didn't pay Yonatan's mother the compensation for her husband's death. The robbery will be their revenge.

Reshef Levi (1972) izraelski je scenarist, dramatičar, filmski redatelj i producent. Prije *Lova na slonove* režirao je *Izgubljene otoke* (2008).

Reshef Levi (1972) is an Israeli screenwriter, playwright, film director and producer. Before *Hunting Elephants*, he directed *Lost Islands* (2008).





OPROŠTAJNA ZABAVA

THE FAREWELL PARTY

MITA TOVA

REŽIJA • DIRECTOR
TAL GRANIT
SHARON MAYMON

SCENARIJ • SCREENPLAY Tal Granit, Sharon Maymon
FOTOGRAFIJA • CINEMATOGRAPHY Tobias Hochstein
MONTAŽA • EDITORS Einat Glaser-Zarhin
ORIGINALNA GLAZBA • SCORE Avi Belleli
ULOGE • CAST Ze'ev Revach, Levana Finkelstein, Ilan Dar, Aliza Rosen
PRODUCENTI • PRODUCERS Leon Edery, Moshe Edery, Osnat Handelsman-Keren, Thanassis Karathanos, Talia Kleinhendler, Haim Mecklberg, Estee Yacov-Mecklberg
PRODUKCIJSKA KUĆA • COMPANY United King Films (IL), Pie Films (IL), 2-Team Productions (IL), Twenty Twenty Vision Filmproduktion (DE)
PRODAJNI ZASTUPNIK • SALES AGENT Beta Cinema



IL, DE • 2014 • 95'
crna komedija, drama • black comedy, drama

FESTIVALI • FESTIVALS

- Venice Film Festival – Venice Days 2014 (BNL People's Choice Award, Brian Award)
- Toronto International Film Festival 2014

NAGRADE • AWARDS

- Izraelska filmska akademija / Israeli Film Academy (4 nagrade, uključujući za najboljeg glumca – Ze'ev Revach / 4 wins, including Best Actor – Ze'ev Revach)

Ezekiel i ostali stanari starijeg doma sastavljaju stroj za samoeutanaziju kako bi svome umirućem prijatelju omogućili dostojanstvenu smrt. Kada se glasine o stroju prošire, shvate da pred sobom imaju *start-up* projekt. No sve se mijenja kada Ezekielova supruga, Levana, koja boluje od Alzheimerove bolesti, i sama odluči iskoristiti stroj.

Ezekiel and his fellow pensioners decide to assist their dying friend end his life in dignity. They construct a self-euthanasia device and exercise it successfully. When word about the secret device leaks out, friends realise they have stumbled upon a start-up business – until the moment when Levana, Ezekiel's wife, who suffers from Alzheimer's disease, asks him to use the device for her own benefit.

Tal Granit (1969) izraelska je redateljica i scenaristica. *Oprošajna zabava* njezin je dugometražni prvijenac, a surežirala ga je sa svojim partnerom Sharonom Maymonom.

Tal Granit (1969) is an Israeli director and writer. *The Farewell Party*, co-directed with her partner Sharon Maymon, is her feature debut.

Sharon Maymon (1973) izraelski je redatelj i scenarist. Prije *Oprošajne zabave* s Erezom Tadmorom surežirao je komediju *Veličina je bitna/Pitanje mjere* (2009).

Sharon Maymon (1973) is an Israeli director and writer. Before *The Farewell party* he co-directed *A Matter of Size* (with Erez Tadmor, 2009).



SKRENI LIJEVO NA KRAJU SVIJETA

TURN LEFT AT THE END OF THE WORLD

SOF HA'OLAM SMOLA

REŽIJA • DIRECTOR
AVI NESHER

SCENARIJ • SCREENPLAY Avi Neshet, Sara Eden, Ruby Porat Shoval
FOTOGRAFIJA • CINEMATOGRAPHY David Gurfinkel
MONTAŽA • EDITOR Marie-Pierre Renaud, Isaac Sehayek
ORIGINALNA GLAZBA • SCORE Krishna Levy
ULOGE • CAST Neta Garty, Liraz Charhi, Aure Atika, Jean Benguigui, Parmeet Sethi, Kruttika Desai, Ruby Porat Shoval
PRODUCENTI • PRODUCERS Samuel Hadida, Avi Neshet
PRODUKCIJSKA KUĆA • COMPANY United King Films, Davis Films, Artomas Communications, Metro Communications



IL, FR • 2004 • 110'
romantična drama • drama, romance

NAGRADE • AWARDS

- Izraelska filmska akademija / Israeli Film Academy (najbolja scenografija, najbolja kostimografija / Best Art Direction, Best Costume Design)

Krajem 60-ih godina prošloga stoljeća, dvije obitelji bi postale susjede u jednom izraelskom selu. Jedna je obitelj iz Maroka, a druga iz Indije. Obje se tvrdoglavlo drže starih običaja i svoju kulturu nastoje nametnuti drugima. Unatoč sukobu među obiteljima, njihove kćeri Sara i Nicole postaju prijateljice, ali i nešto više.

At the end of the 60s, two immigrant families become unlikely neighbours in a tiny village in Israel. One family is from Morocco, the other from India. Both cling to their customs and try to impose their culture on the other. Only Sara and Nicole reach out to each other and become friends, despite the conflict between their respective families.

Avi Neshet (1953) nagrađivani je izraelski redatelj i scenarist poznat po filmovima *Tajne* (2007), *Ženidbeni posrednik* (2010) i *Prošli život* (2016).

Avi Neshet (1953) is an award-winning Israeli director and writer. He made *The Secrets* (2007), *The Matchmaker* (2010) and *Past Life* (2016).





ŽENSKA BOJNA

ZERO MOTIVATION

EFES BEYAHASEI ENOSH

REŽIJA • DIRECTOR
TALYA LAVIE

SCENARIJ • SCREENPLAY Talya Lavie
FOTOGRAFIJA • CINEMATOGRAPHY Yaron Scharf

MONTAŽA • EDITORS Arik Leibovitch

ORIGINALNA GLAZBA • SCORE Ran Bagno

ULOGE • CAST Dana Ivgy, Nelly Tagar, Shani Klein, Heli Twito, Meytal Gal Suisa

PRODUCENTI • PRODUCERS

Guy Jacoel, Yochanan Kreda, Eilon Ratzkovsky, Yossi Uzrad

PRODUKCIJSKA KUĆA • COMPANY July August Productions

PRODAJNI ZASTUPNIK • SALES AGENT The Match Factory

DISTRIBUCIJA • DISTRIBUTION Discovery Film

Portret svakodnevnog života mladih pripadnica izraelske vojske u udaljenoj pustinjskoj bazi. Vrijeme im prolazi u premetanju papira i natjecanjima u kompjutorskim igrama dok broje minute do povratka u civilni život. Usred dosade i povremenih sukoba, britkom se dovrtljivošću razmatra odanost prijateljstvu, ljubavi i domovini.

A portrait of everyday life for a unit of young, female Israeli soldiers at a remote desert base. They bide their time pushing paper and battling in computer games, counting down the minutes until they can return to civilian life. Amidst their boredom and clashing personalities, issues of commitment to friendship, love, and country are handled with humour and sharp-edged wit.

Talya Lavie (1978) izraelska je redateljica. Njezin dugometražni prvijenac, *Ženska bojna*, inspiriran vlastitim iskustvom služenja vojnog roka, nagrađen je na Filmskom festivalu Tribeca.

Talya Lavie (1978) is an Israeli film director. *Zero Motivation*, her feature debut, was based on her own experience serving in the Israel Defence Forces. It was awarded at Tribeca Film Festival.

IL • 2014 • 97'
komedija • comedy

FESTIVALI • FESTIVALS

- Tribeca Film Festival 2014 (Najbolji igrani film, Nagrada Nora Ephron / Best Narrative Feature, Nora Ephron Award)

NAGRADE • AWARDS

- Izraelska filmska akademija / Israeli Film Academy (6 nagrada, uključujući za režiju i scenarij / 6 awards, including Best Director and Best Screenplay)





SAD • 2018 • 116'
glazbena komedija • musical, comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

MAMMA MIA! 2 MAMMA MIA! HERE WE GO AGAIN

REŽIJA • DIRECTOR
OL PARKER

SCENARIJ • SCREENPLAY Ol Parker, Richard Curtis, Catherine Johnson
(prema mjuziklu Catherine Johnson • based on the musical by Catherine Johnson)
FOTOGRAFIJA • CINEMATOGRAPHY Robert D. Yeoman
MONTAŽA • EDITOR Peter Lambert
ORIGINALNA GLAZBA • SCORE Benny Andersson, Björn Ulvaeus, Anne Dudley
ULOGE • CAST
Amanda Seyfried, Dominic Cooper, Lily James, Andy Garcia, Meryl Streep, Christine Baranski, Stellan Skarsgård, Pierce Brosnan, Colin Firth, Julie Walters, Cher
PRODUCENTI • PRODUCERS Judy Craymer, Gary Goetzman
PRODUKCIJSKA KUĆA • COMPANY Legendary Entertainment, Universal
DISTRIBUCIJA • DISTRIBUTION Editus

Deset godina nakon događaja iz prvog nastavka, Sophie živi na grčkom otoku Kalokairiju, gdje održava vilu svoje majke. Trudna je i nije sigurna da će dijete moći podizati sama. S Tanyom i Rose kao svojim čuvaricama, Sophie će saznati detalje iz prošlosti svoje majke, a iznenadit će je neočekivan posjet bake Ruby Sheridan.

Ten years after the events in the first film, on the Greek island of Kalokairi, Sophie is pregnant with Sky's child while running her mother's villa. Self-conflicted because she can't do it by herself, but with Tanya and Rosie's guidance, Sophie will find out more of Donna's past, with an unexpected visit from someone she had not invited or expected to see: her grandmother, Ruby Sheridan.

Ol Parker (London, 1969) britanski je scenarist i redatelj poznat po filmovima *Zamisli nas zajedno* (2005), *Marigold Hotel* (2011) i *Marigold Hotel 2* (2015).

Ol Parker (London, 1969) is a British film director and writer, known for *Imagine Me & You* (2005), *The Best Exotic Marigold Hotel* (2011) and its sequel (2015).



SAD • 2018 • 97'
animirani, komedija • animation, comedy

HOTEL TRANSILVANIJA 3: PRAZNICI POČINJU! HOTEL TRANSYLVANIA 3: SUMMER VACATION

REŽIJA • DIRECTOR
**GENNDY
TARTAKOVSKY**

SCENARIJ • SCREENPLAY Michael McCullers, Genndy Tartakovsky
MONTAŽA • EDITORS Joyce Arrastia
ORIGINALNA GLAZBA • SCORE Mark Mothersbaugh
GLASOVI • VOICES
Dražen Čuček, Iva Šulentić, Jan Kerekeš, Jan Pentek, Pero Juričić, Goran Grgić, Mila Elegović, Nenad Cvetko, Marija Škaričić, Janko Rakoš, Robert Ugrina
PRODUCENTICA • PRODUCER Michelle Murdocca
PRODUKCIJSKA KUĆA • COMPANY Sony Pictures Animation
DISTRIBUCIJA • DISTRIBUTION Continental Film

Mavis odlučila iznenaditi svog oca Drakulu luksuznim krstarenjem. Ostatak njegove ekipe ne može odoljeti a da im se ne pridruži. No čim se otisnu od obale, Drakula upoznaje Ericku, tajanstvenu brodsku kapetanicu. Romantične iskre među njima odmah počnu frcati, no Drakula ne zna da je Ericka potomkinja Abrahama Van Helsinga te da skriva mračan plan.

Mavis surprises her father Dracula with a family voyage on a luxury Monster Cruise Ship so he can take a vacation. The rest of Drac's Pack cannot resist going along. But once they leave port, romance arises when Dracula meets the mysterious ship Captain, Ericka, a descendant of Abraham Van Helsing, who hides an insidious plan.

Genndy Tartakovsky (Moskva, 1970) rusko-američki je animator poznat kao autor animiranih serija *Dexterov laboratorij* (1996-1999) i *Samuraj Jack* (2001-2017) te redatelj filmova iz franšize *Hotel Transilvanija* (2012, 2015).

Genndy Tartakovsky (Moscow, 1970) is a Russian-American animation artist. He created the TV animated series *Dexter's Laboratory* (1996-1999) and *Samurai Jack* (2001-2017) and directed *Hotel Transylvania* films (2013, 2015).



ČISTOĆA CLEAN

REŽIJA • DIRECTOR
NEVEN SAMARDŽIĆ

SCENARIJ • SCREENPLAY Neven Samardžić
FOTOGRAFIJA • CINEMATOGRAPHY Amel Đikoli
MONTAŽA • EDITOR Saša Peševski
ULOGE • CAST

Nerman Mahmutović, Mirela Lambić, Aleksandar Seksan, Davor Golubović, Benjamin Bajramović, Sanin Milavić, Mirvad Kurić, Admir Šehović, Edin Avdagić Koja, Ivana Vojinović

PRODUCENTICA • PRODUCER Snežana Marić
PRODUKCIJSKA KUĆA • COMPANY Akademija scenskih umjetnosti Sarajevo (Academy of Performing Arts Sarajevo), Refresh Production



Nakon smrti najboljeg prijatelja, Fudo se odluči skinuti s heroina i pomiriti s majkom. No etiketa narkomana i dalje ga prati i nitko ne vjeruje da se zaista promijenio. Otuđen od okoline i moren osjećajem krivice, u opasnosti je da se vrati starom životu.

BH • 2017 • 38'
drama

After his best friend dies, Fudo decides to quit heroin and reconcile with his mother. However, people still perceive him as an addict and doubt he has changed. Estranged from society and tortured by feelings of guilt, he is at risk of returning to his old life.

FESTIVALI • FESTIVALS

- Sarajevo Film Festival 2017 (najbolji studentski film / Best Student Film)
- Zagreb Film Festival 2017
- Karlovy Vary Interational Film Festival 2018 (Future Frames)

Neven Samardžić (Sarajevo, 1986) završio je Akademiju scenskih umjetnosti u Sarajevu. Njegov diplomski film, *Čistoća*, nagrađen je Srcem Sarajeva za najbolji studentski film na prošlogodišnjem Sarajevo Film Festivalu.

Neven Samardžić (Sarajevo, 1986) graduated from the Academy of Performing Arts in Sarajevo. His graduation film *Clean* was awarded with the Heart of Sarajevo for Best Student Film at Sarajevo Film Festival 2017.



KAMEN U RUCI A HANDFUL OF STONE

REŽIJA • DIRECTOR
STEFAN IVANČIĆ

SCENARIJ • SCREENPLAY Stefan Đorđević, Andrijana Stojković
FOTOGRAFIJA • CINEMATOGRAPHY Stefan Đorđević
MONTAŽA • EDITORS Dragan von Petrovic, Milena Z. Petrović
ORIGINALNA GLAZBA • SCORE Nikola Jovanović, Boris Mladenović
ULOGE • CAST

Ognjen Zlatić, Dubravka Kovjanić, Igor Benčina, Nikola Stanulović, Mihajlo Petković, Lazar Dinić, Jovan Dinić

PRODUCENTICA • PRODUCER Mina Đukić
PRODUKCIJSKA KUĆA • COMPANY Film House Kiselo Dete



Ivica je jedanaestogodišnjak koji svoje dane provodi s prijateljima, lutajući neistraženim predjelima industrijskog grada u kojem živi. Ogorčen je i uznemiren, jer danas je saznao da mu se roditelji rastavljaju.

RS • 2017 • 14'
drama

Ivica is an 11-year-old who spends his days among friends, roaming around unexplored grounds of an industrial town. Bitter and disquieted, he's about to find out that today his parents are separating.

FESTIVALI • FESTIVALS

- Belgrade Documentary and Short Film Festival 2017
- ACID Cannes 2017
- Vukovar Film Festival 2017
- interfilm Berlin 2017
- Tampere Film Festival 2018

Stefan Ivančić (Beograd, 1985) studirao je na Fakultetu dramskih umetnosti u Beogradu. Njegov kratkometražni film *Ljeto bez mjeseca* (2014) premijerno je prikazan u sekciji Cinéfondation Filmskog festivala u Cannesu.

Stefan Ivančić (Belgrade, 1985) studied at the Faculty of Dramatic Arts in Belgrade. His short film *Moonless Summer* (2014) premiered at the Cinéfondation section of the Cannes Film Festival.



ME • 2017 • 22'
drama

FESTIVALI • FESTIVALS

- Sarajevo Film Festival 2017 (Posebno priznanje žirija / Special Jury Mention)
- Cottbus Film Festival 2017
- Zagreb Film Festival 2017

SOA

REŽIJA • DIRECTOR
DUŠAN KASALICA

SCENARIJ • SCREENPLAY Dušan Kasalica
 FOTOGRAFIJA • CINEMATOGRAPHY Igor Đorđević
 MONTAŽA • EDITOR Nataša Pantić
 ULOGE • CAST Boban Čvorović, Zorica Terzić
 PRODUCENT • PRODUCER Dušan Kasalica
 PRODUKCIJSKA KUĆA • COMPANY Meander Film

Na izoliranoj farmi u planinama Crne Gore, muškarac i žena vode monoton život. No u rutini svakodnevnih zadataka i lutanja planinskom divljinom sprema se strašan zločin.

On an isolated farm in the mountains of Montenegro, a man and a woman lead a monotonous life. However, in the routine of endless everyday tasks and wanderings through wild landscapes, a hideous crime is being prepared.

Dušan Kasalica (Nikšić, 1987) nagrađivan je crnogorski redatelj kratkometražnih filmova. Njegova *Biserna obala* (2015) osvojila je Srce Sarajeva za najbolji kratkometražni film.

Dušan Kasalica (Nikšić, 1987) is a Montenegrin award-winning short film director. His film *A Matter of Will* (2015) was awarded the Heart of Sarajevo for Best Short Film.



SI • 2017 • 15'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

TIHO QUIET

REŽIJA • DIRECTOR
BARBARA ZEMLJIČ

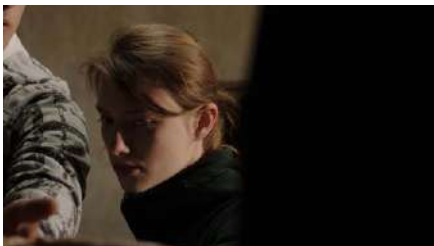
SCENARIJ • SCREENPLAY Milica Piletić, Barbara Zemljič, Miloš Petričić
 FOTOGRAFIJA • CINEMATOGRAPHY Marko Brdar
 MONTAŽA • EDITOR Ivana Fumić
 ULOGE • CAST Tisa Škabar, Silva Čušin, Dare Valič
 PRODUCENT • PRODUCER Zoran Dževerdanović
 PRODUKCIJSKA KUĆA • COMPANY Blade Production

Vida je iskusna psihologinja koja se brine za svog dementnog oca. Kada joj na terapiju dođe djevojčica Zara, Vida u njezinu ponašanju prepoznaje istu vrstu problema od kojeg je čitav život bježala. Je li moguće nadići traumu u kojoj su se našle ili je počinjena šteta trajna?

Vida is an experienced psychologist who cares for her ailing father. When young Zaria is sent to her office at school the next day, Vida immediately recognises in the young girl the same emotional trauma she has spent her lifetime running from. Is it too late now for either of them, or has the damage already been done?

Barbara Zemljič (Slovenj Gradec, 1978) slovenska je filmska i televizijska redateljica i scenaristica. Autorica je nekoliko kratkometražnih filmova, kao i dugometražne komedije *Panika* (2013).

Barbara Zemljič (Slovenj Gradec, 1978) is a Slovene film and TV director and writer. She has directed several short films, as well as a feature comedy *Panic* (2013).



VIDI TI NJU WOULD YOU LOOK AT HER? VIDI JA TI NEA

REŽIJA • DIRECTOR
GORAN STOLEVSKI



MK • 2017 • 18'30"
drama

FESTIVALI • FESTIVALS

- Sundance Film Festival 2018 (Short Filmmaking International Award)
- Belgrade Documentary and Short Film Festival 2018 (Grand Prix – International Programme)
- Let's CEE Film Festival Viena 2018 (Urania Award)
- Clermont-Ferrand International Short Film Festival 2018
- Vilnius International Film Festival 2018

SCENARIJ • SCREENPLAY Goran Stolevski

FOTOGRAFIJA • CINEMATOGRAPHY Naum Doksevski

MONTAŽA • EDITOR Goran Stolevski

ULOGE • CAST

Sara Klimoska, Igor Angelov, Pirunika Kiselicki, Antonija Belazelkoska, Milica Stojanova, Goran Ilik, Izabela Novotni, Zarko Jovanovik, Ivo Antov Larsson, Viktor Arsov, Simon Manaskovski

PRODUCENTI • PRODUCERS Kristijan Burovski, Dimitar Minov, Tomi Salkovski

PRODUKCIJSKA KUĆA • COMPANY Black Cat Production

Aneta, 18-godišnja djevojka koju zbog dječaćkog držanja vršnjaci nazivaju lezbijkom, odluči nagovoriti lokalnog svećenika da joj omogući sudjelovanje u stoljećima starom ritualu namijenjenom muškarcima. Ako u tome uspije, natjecat će se s nasilnicima iz škole.

Aneta is an 18-year-old girl teased by her peers at school because of her tomboy attitude. In order to solve her problems, she decides to convince the village priest to let her participate in a centuries-old all-male church ritual. If allowed to take part, she will have to compete with the savage high school bullies.

Goran Stolevski (Tetovo, 1985) diplomirao je na Victorian College of the Arts u Melbourneu. Snimio je dvadesetak kratkometražnih filmova, koji su prikazani na stotinjak međunarodnih festivala.

Goran Stolevski (Tetovo, 1985) has a Masters in Film and Television from the Victorian College of the Arts in Melbourne. He has directed more than 20 short films, which were screened at over 100 international film festivals.



VB • 2015 • 3 x 60' • S01E02
drama

KAPITAL CAPITAL

REŽIJA • DIRECTOR
EUROS LYN

SCENARIJ • SCREENPLAY Peter Bowker (prema romanu Johna Lanchestera • based on the novel by John Lanchester)

FOTOGRAFIJA • CINEMATOGRAPHY Zac Nicholson

MONTAŽA • EDITOR Philip Kloss

ORIGINALNA GLAZBA • SCORE Dru Masters

ULOGE • CAST

Toby Jones, Gemma Jones, Rachel Stirling, Lesley Sharp, Adeel Akhtar, Zrinka Cvitešić

PRODUCENT • PRODUCER Matt Strevens

PRODUKCIJSKA KUĆA • COMPANY Kudos Production za BBC

PRODAJNI ZASTUPNIK • SALES AGENT FremantleMedia

Pepys Road nekada je bila dom skromnim obiteljima iz niže srednje klase, no danas se njome nižu kućerine „teške“ nekoliko milijuna funti. Jednoga dana stanari dobivaju anonimne razglednice na kojima piše: „Želimo ono što vi imate“. Tko se skriva iza ove anonimne kampanje i što zapravo žele?

What was once the home of modest lower-middle class families, Pepys Road has been continuously gentrified into a street of multi-million pound houses. One day, the street's residents all receive an anonymous postcard through their front doors bearing a simple message: "We Want What You Have". Who is behind the anonymous hate campaign? And what do they want?

Euros Lyn (Wales, 1971) britanski je TV-redatelj i producent koji je radio na serijama *Happy Valley* (2014–2019), *Broadchurch* (2013–2017), *Black Mirror* (2011), *Doctor Who* (2005–) i *Sherlock* (2010–2017).

Euros Lyn (Wales, 1971) is a British TV director and producer who worked on the TV series such as *Happy Valley* (2014–2019), *Broadchurch* (2013–2017), *Black Mirror* (2011), *Doctor Who* (2005–) and *Sherlock* (2010–2017).



UK, USA • 2018 • 8 x 60' • S01E01
kriminalistička drama • crime, drama

MCMAFIA

AUTORI SERIJE • CREATORS
HOSSEIN AMINI
JAMES WATKINS

REŽIJA • DIRECTOR James Watkins

SCENARIJ • SCREENPLAY Misha Glenny, Laurence Coriat, David Farr, Peter Harness (prema knjizi Misha Glennyja • based on the book by Misha Glenny)

FOTOGRAFIJA • CINEMATOGRAPHY Mark Patten

MONTAŽA • EDITORS Stuart Gazzard, Jon Harris

ORIGINALNA GLAZBA • SCORE Tom Hodge, Franz Kirmann

ULOGE • CAST James Norton, Merab Ninidze, Kiril Pirogov, Igor Pokrajac, Juliet Rylance, Oshri Cohen, David Strathairn

PRODUCENTI • PRODUCERS Paul Ritchie, Igor A. Nola, Pravesh Sahni, Justin Kramer

PRODUKCIJSKA KUĆA • COMPANY BBC, Cuba Pictures, AMC, Twickenham Studios

Alex Godman, sin ruskih mafijaša u egzilu u Engleskoj, proveo je život u nastojanju da pobjegne od sjena prošlosti svoje obitelji, gradeći vlastiti poslovni i privatni život u skladu sa zakonom. Nakon što jedno ubojstvo povijest njegove obitelji ponovno prizove svjetlu dana, Alex će morati pregaziti vlastite principe kako bi zaštitio one koje voli.

Alex Godman, the English-raised son of Russian mafia exiles, has spent his life trying to escape the shadow of their past, building his own legitimate business and forging a life with his girlfriend, Rebecca. But when a murder unearths his family's history, Alex is drawn into the criminal underworld where he must confront his values to protect those he loves.

Hossein Amini (Teheran, 1966) britansko-iranski je scenarist i redatelj nominiran za nagradu Oscar za scenarij filma *Krila golubice* (1997). Kao redatelj debitirao je s *Dva lica siječnja* (2014).

Hossein Amini (Tehran, 1966) is a British-Iranian screenwriter and film director. The screenplay for *The Wings of the Dove* (1997) brought him an Academy Award nomination. *The Two Faces of January* (2014) was his directorial feature debut.

James Thomas Watkins (Nottingham, 1973) britanski je redatelj i scenarist poznat po filmovima *Rajsko jezero* (2008), *Žena u crnom* (2012) i *Crni dan u Parizu* (2016).

James Thomas Watkins (Nottingham, 1973) is an English film director and screenwriter, known for *Eden Lake* (2008), *The Woman in Black* (2012) and *Bastille Day/The Take* (2016).



RS • 2017 • 10 x 60' • S01E06, S01E07
povijesni, kriminalistički
 historical drama, mystery

SJENKE NAD BALKANOM

BLACK SUN

SENKE NAD BALKANOM

AUTOR SERIJE • CREATOR

**DRAGAN
 BJELOGRLIĆ**

REŽIJA • DIRECTOR Dragan Bjelogrić, Miroslav Lekić, Danilo Bečković, Kosta Đorđević, Igor Ivanov Izi, Srđan Spasić, Ivan Živković

SCENARIJ • SCREENPLAY Dragan Bjelogrić, Vladimir Kecmanović, Stevan Koprivica, Danica Pajović, Dejan Stojiljković

FOTOGRAFIJA • CINEMATOGRAPHY Ivan Kostić

MONTAŽA • EDITOR Lazar Predojević

ORIGINALNA GLAZBA • SCORE Magnifico

ULOGE • CAST Dragan Bjelogrić, Andrija Kuzmanović, Marija Bergam, Nenad Jezdić, Aleksandar Gligorić, Miloš Timotijević, Goran Bogdan, Bojan Navojec

PRODUCENTI • PRODUCERS Dragan Bjelogrić, Dragan Bujosević

PRODUKCIJSKA KUĆA • COMPANY Radio televizija Srbije (RTS), Cobra Film

Godine 1928. ukradeno je blago Romanovih koje je čuvano u Ruskoj pravoslavnoj crkvi u Beogradu. Svećenik koji je svjedočio provali je ubijen, a sveta relikvija je nestala. Iskusni detektiv Tanasijević i njegov novi kolega Pletikosić istražuju slučaj, a pritom nisu svjesni ni ukradenog blaga ni razmjera nepravilika u koje su se upustili.

In 1928, the treasure of the Romanovs, kept in the Russian Orthodox Church in Belgrade, was stolen. The priest who interrupted the burglary was killed, and the sacred relic was gone. The seasoned police inspector Tanasijević and his new young colleague Pletikosić investigate the murder of the priest, not being aware of the missing treasure, or the proportions of the trouble they got themselves into.

Dragan Bjelogrić (Opovo, 1963) srpski je glumac, producent i redatelj. Glumio je u filmovima *Spomenik Michaelu Jacksonu* (2014) i *Lepa sela lepo gore* (1996), a režirao je kinohit *Montevideo, Bog te video* (2010).

Dragan Bjelogrić (Opovo, 1963) is a Serbian actor, producer and director. He has acted in over 50 films and TV series, including *Monument to Michael Jackson* (2014) and *Pretty Village, Pretty Flame* (1996), and directed the box-office hit *Montevideo: Taste of a Dream* (2010).



SAD, CZ • 2017 • 10 x 45' • S01E01
povijesni • historical fiction

SUMRAK TEMPLARA

KNIGHTFALL

AUTORI SERIJE • CREATORS

**DON HANDFIELD
 RICHARD RAYNER**

REŽIJA • DIRECTOR Douglas Mackinnon

SCENARIJ • SCREENPLAY Don Handfield, Richard Rayner

FOTOGRAFIJA • CINEMATOGRAPHY Chris Manley

MONTAŽA • EDITORS Nathan Gunn

ORIGINALNA GLAZBA • SCORE Andrew Price

ULOGE • CAST

Tom Cullen, Jim Carter, Pádraic Delaney, Simon Merrels, Julian Ovenden, Olivia Ross

PRODUCENTI • PRODUCERS Michael Wray

PRODUKCIJSKA KUĆA • COMPANY History Channel

PRODAJNI ZASTUPNIK • SALES AGENT Lionsgate

Pariz, 14. stoljeće. Brat Landry, pripadnik viteškog reda templara, veteran je križarskih ratova koji se boji da je njegov red izgubio svoju svrhu. Međutim, ubojstvo meštra Godfreyja potaknut će Landryja i njegovu braću da se prihvate oružja i ponovno krenu u potragu za Svetim gralom.

Paris, 14th century. Templar knight Brother Landry is a battle-worn warrior of the Holy Wars, who fears that the Order has lost its purpose. However, when the blood of Master Godfrey is shed, it forces Landry and his brothers to take up arms again and try to get the Grail back.

Don Handfield (Herndon, Virginia, 1971) američki je filmski glumac, redatelj i producent.

Don Handfield Don Handfield (Herndon, Virginia, 1971) is an American film actor, director and producer.

Richard Rayner (Bradford, 1955) britanski je novinar i pisac.

Richard Rayner (Bradford, 1955) is a British journalist and author.



ZLOČINI NA JADRANU

CROATIAN CRIME STORY

DER KROATIEN KRIMI

REŽIJA • DIRECTOR
**MICHAEL
KREINDL**



SCENARIJ • SCREENPLAY Christoph Darnstädt
FOTOGRAFIJA • CINEMATOGRAPHY Stefan Spreer
MONTAŽA • EDITOR Achim Seidel
ORIGINALNA GLAZBA • SCORE Titus Vollmer
ULOGE • CAST Neda Rahmanian, Benjamin Sadler, Albert Kitzl, Goran Navojec,
Vilim Matula, Dominic Raacke, Lenn Kudrjawizki, Edita Malovčić
PRODUKCIJSKA KUĆA • COMPANY Constantin Television
PRODAJNI ZASTUPNIK • SALES AGENT Eurokim, Betafilm

DE • 2018 • 2 x 89'
kriminalistički • crime, mystery

Druga sezona kriminalističke serije *Zločini na Jadranu* dovest će detektivku Branku Marić pred nove izazove. U epizodi „Umorstvo na Visu“ istražuje svoj treći slučaj – seriju ubojstava koju je naizgled počinila skupina neofašista, dok se u epizodi „Nož pod grlom“ suprotstavlja političkom populistu koji šovinističkim porukama želi doći do pozicije gradonačelnika.

In its second season, *Croatian Crime Story* brings detective Branka Marić to new challenges. In “Murder on Vis” she investigates her third case – a series of murders seemingly committed by a group of neo-fascists, while in “Knife to the Throat” she will try to overthrow a dangerous populist who relies on chauvinist speeches to become the mayor of Split.

Michael Kreindl (Darmstadt, 1965) njemački je televizijski redatelj poznat po nizu kriminalističkih serija.

Michael Kreindl (Darmstadt, 1965) is a German TV director known for a range of detective and crime series.



303

REŽIJA • DIRECTOR

HANS WEINGARTNER

SCENARIJ • SCREENPLAY Hans Weingartner, Silke Eggert
FOTOGRAFIJA • CINEMATOGRAPHY Sebastian Lempe, Mario Krause
MONTAŽA • EDITORS Benjamin Kaubisch, Karen Kramatschek, Sebastian Lempe
ORIGINALNA GLAZBA • SCORE Michael Regner
ULOGE • CAST Mala Emde, Anton Spieker
PRODUCENT • PRODUCER Hans Weingartner
PRODUKCIJSKA KUĆA • COMPANY Kahuuna Films
PRODAJNI ZASTUPNIK • SALES AGENT Global Screen



Kada studentica biologije Jule sazna da je trudna, sjeda u svoj kamper 303 i kreće svome dečku Alexu u Portugal. Na benzinskoj postaji susreće Jana, autostopera koji putuje za Španjolsku kako bi pronašao svog biološkog oca. Putem se upuštaju u razgovore o apsolutno svemu, a pritom se trude da se ne zaljube jedno u drugo.

When biology student Jule finds out she's pregnant, she sets out for Portugal to find her boyfriend Alex. Travelling in a Mercedes 303 camping bus, she picks up a hitchhiker at a gas station outside Berlin: Jan, who's travelling to Spain to try and find his biological father. While having intense conversations about everything and the world, they try not to fall in love.

DE • 2018 • 145'
romansa, film ceste • romance, road film

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Berlin International Film Festival 2018 – Generation 14plus

Hans Weingartner (Feldkirch, 1977) austrijski je redatelj i scenarist s njemačkom adresom, poznat po filmovima *Nastavnici* (2004) i *Koliba u šumi* (2012).

Hans Weingartner (Feldkirch, 1977) is an Austrian director working in Germany, known for his films *The Educators* (2004) and *Hut in the Woods* (2012).



BISER BOJANE

DIAMOND OF BOYANA

REŽIJA • DIRECTOR

MILAN KARADŽIĆ

SCENARIJ • SCREENPLAY Bojana Babić, Vladimir Djurdjević, Milan Karadžić, Stevan Koprivica
FOTOGRAFIJA • CINEMATOGRAPHY Milan Tvrdišić
MONTAŽA • EDITOR Aref Zaabi
ORIGINALNA GLAZBA • SCORE Saša Milošević
ULOGE • CAST Slaven Došlo, Milutin Mima Karadžić, Vanja Nenadić, Andrija Milošević, Hristina Popović
PRODUCENTI • PRODUCERS Dragan Đurković, Milutin Mima Karadžić
PRODUKCIJSKA KUĆA • COMPANY Vision Team, MM Production
PRODAJNI ZASTUPNIK • SALES AGENT Global Screen



RS, ME • 2017 • 84'
kriminalistička komedija • crime film, comedy

HRVATSKA PREMIJERA
 CROATIAN PREMIERE

Mladi beogradski liječnik Đorđe odlazi na put na crnogorsku Adu Bojanu kako bi susreo oca, za kojeg je mislio da je mrtav. On je zapravo proveo nekoliko godina u talijanskom zatvoru i sada se vraća na Adu kako bi pronašao skrivene dijamante. Đorđe na putu susreće Lolu, mladu kiteboardericu i kćerku lokalnog inspektora Rajka, koji želi uhapsiti Đorđeva oca.

Đorđe is a young doctor from Belgrade who travels to Ada Bojana in Montenegro to meet his father. Đorđe thought his father was dead, although in fact he has spent years in an Italian prison, and is now returning back home, in search of hidden diamonds. On the way to Ada, Đorđe meets Lola, a young kiteboarder, the daughter of a local police inspector.

Milan Karadžić (Nikšić, 1956) je kazališni, filmski i televizijski redatelj poznat po komedijama *Promijeni me* (2007), *Gorčilo* (2015) i TV-seriji *Budva na pjenu od mora* (2012–2013).

Milan Karadžić (Nikšić, 1956) is a theatre, TV and film director, known for his comedies *Change Me* (2007) and *Gorčilo* (2015), as well as the TV series *Budva on the Foam of the Sea* (2012–2013).



CA • 2018 • 87'
romantična drama • drama, romance

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Festival du nouveau cinéma 2017 (najbolji kanadski film / Best Canadian Film)
- Toronto International Film Festival 2017
- Berlin International Film Festival 2018 – Generation 14plus
- Slamdance Film Festival 2018

LAŽNE TETOVAŽE FAKE TATTOOS LES FAUX TATOUAGES

REŽIJA • DIRECTOR
PASCAL PLANTE

SCENARIJ • SCREENPLAY Pascal Plante
 FOTOGRAFIJA • CINEMATOGRAPHY Vincent Allard
 MONTAŽA • EDITOR Pascal Plante
 ORIGINALNA GLAZBA • SCORE Dominique Plante
 ULOGE • CAST
 Anthony Therrien, Rose-Marie Perreault, Lysandre Nadeau, Brigitte Poupar
 PRODUCENTICA • PRODUCER Katerine Lefrançois
 PRODUKCIJSKA KUĆA • COMPANY Bal Masque Productions, Nemesis Films
 PRODAJNI ZASTUPNIK • SALES AGENT Seville Intl.
 DISTRIBUCIJA • DISTRIBUTION Radar

Svoj osamnaesti rođendan Theo provodi sam na punk-rock koncertu. Nakon koncerta upoznaje tinejdžerku Mag, koja ga poziva da noć provede kod nje. Između njih razvije se ljubav, međutim Theo se krajem ljeta seli u drugi grad, daleko od bolne prošlosti.

Theo spends his 18th birthday alone, getting drunk at a brutal punk rock show. There, he meets Mag, a marginal teenager who invites him to spend the night at her place. A love story unfolds between them, but at the end of the summer Theo has to move to a small town, far away from a painful past.

Pascal Plante kvebeški je redatelj i suosnivač produkcijske kuće Nemesis Films. *Lažne tetovaže* njegov su dugometražni prvijenac.

Pascal Plante is a Quebecois director and a co-funder of Nemesis Films production company. *Fake Tattoos* is his feature debut.



AU • 13' • 2016
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Američka filmska akademija 2018 / Academy Awards, USA 2018 (nominacija za najbolji kratkometražni igrani film / Best Live Action Short Film nominee)

FESTIVALI • FESTIVALS

- LA Shorts Fest 2016 (najbolja komedija / Best Comedy)
- Sydney Film Festival 2017

NARUČEN U 11:00 THE ELEVEN O'CLOCK

REŽIJA • DIRECTOR
DERIN SEALE

SCENARIJ • SCREENPLAY Josh Lawson
 FOTOGRAFIJA • CINEMATOGRAPHY Matt Toll
 MONTAŽA • EDITOR Drew Thompson
 ORIGINALNA GLAZBA • SCORE Adrian Sergovich
 ULOGE • CAST Josh Lawson, Damon Harriman
 PRODUCENTI • PRODUCERS Karen Bryson, Josh Lawson, Derin Seale
 PRODUKCIJSKA KUĆA • COMPANY The Finch Company

Psijijatar pokušava pomoći obmanutom pacijentu, a njegovo nastojanje otežava to što je pacijent umislio da je liječnik. Dok se međusobno pokušavaju „nadanalizirati“, sesija se izmiče kontroli.

A psychiatrist earnestly tries to help his delusional patient, but his efforts are complicated by the fact that the patient believes himself to be the doctor. With each trying to out-analyse the other, their session spirals out of control.

Derin Seale australski je redatelj kratkometražnih filmova koji je surađivao i na filmovima kao što su *Studengora* (2003) i *Engleski pacijent* (1996).

Derin Seale is an Australian director of short films. He also worked on *Cold Mountain* (2003) and *The English Patient* (1996).



NEGATIVNI PROSTOR NEGATIVE SPACE

REŽIJA • DIRECTOR
RU KUWAHATA
MAX PORTER

SCENARIJ • SCREENPLAY Ru Kuwahata, Max Porter (prema pjesmi Rona Koertgea // based on a poem by Ron Koertge)

FOTOGRAFIJA • CINEMATOGRAPHY Nadine Buss, Simon Gesrel, Max Porter

MONTAŽA • EDITOR Max Porter

ORIGINALNA GLAZBA • SCORE Bram Meindersma

GLAS • VOICE Albert Birney

PRODUCENTI • PRODUCERS Edwina Liard, Nidia Santiago

PRODUKCIJSKA KUĆA • COMPANY Ikki Films, Manuel Cam Studi

PRODAJNI ZASTUPNIK • SALES AGENT Sève Films



Samov otac često je na poslovnim putovanjima. No iako je odsutan, sa sinom se povezuje tako što ga uči umijeću pakiranja putnih kovčega.

Even though Sam's father is hardly ever home because he is often away on business trips, he is able to connect with his son by teaching him how to pack a suitcase.

FR • 2017 • 5'30"

animirani • animated film

NAGRADE • AWARDS

- Američka filmska akademija 2018 / Academy Awards, USA 2018 (nominacija za najbolji kratkometražni animirani film / Best Animated Short Film nominee)
- Annie 2018 (nominacija za najbolji kratkometražni animirani film / Best Animated Short Film nominee)

FESTIVALI • FESTIVALS

- Annecy International Animated Film Festival 2017 (nagrada FIPRESCI / FIPRESCI Prize)

Max Porter (SAD) i **Ru Kuwahata** (Japan) nagrađivani su redatelji animiranih filmova s adresom u Baltimoreu (SAD). Pod zajedničkim imenom Tiny Inventions proteklih su deset godina režirali niz reklama, glazbenih spotova i četiri kratkometražna animirana filma.

Max Porter (USA) and **Ru Kuwahata** (Japan) are a filmmaking duo based in Baltimore, USA. Collaborating for over a decade as Tiny Inventions, they have directed short films, TV commercials, music videos and comics.



NITKO NIJE SAVRŠEN MOUTH OF TRUTH

REŽIJA • DIRECTOR
BARBARA VEKARIĆ

SCENARIJ • SCREENPLAY Barbara Vekarić

FOTOGRAFIJA • CINEMATOGRAPHY Jason Mann

MONTAŽA • EDITOR Barbara Vekarić

ORIGINALNA GLAZBA • SCORE Daniele Cocomazzi

ULOGE • CAST Tena Pataky, Marin Stević, Ivan Jelić, Manuela Svorcan, Kristina Rak, Rafaela Tassoti, Lucija Batur, Sanja Drakulić, Antonio Agostini, Rino Jurić, Josip Kolić, Marijin Kuzmičić, Filip Lozić, Domagoj Nižić

PRODUCENTI • PRODUCERS Ana Vidović, Barbara Vekarić

PRODUKCIJSKA KUĆA • COMPANY Motion



Stefani se osjeća nesigurno jer ima asimetrične grudi, a tijekom školskog izleta sve teže to skriva. Dok se njezini vršnjaci kupaju, sjedi sa strane pod izgovorom da ima menstruaciju. No nakon što netko pronade njezin napunjen grudnjak, njezina tajna mogla bi biti razotkrivena.

Stefani has asymmetrical breasts, which becomes a difficult secret to conceal when her high school class goes on a trip. While her friends are having fun at the pool, Stefani sits on the side, using excuses for not getting into water. But when someone discovers her padded bra, her secret might be exposed.

HR • 2018 • 18'

film o odrastanju • coming of age

FESTIVALI • FESTIVALS

- Dani hrvatskog filma 2018 / Croatian Film Days 2018

Barbara Vekarić (Dubrovnik, 1987) režirala je i napisala desetak kratkometražnih filmova, a ove je godine završila *Aleksi*, svoj dugometražni prvijenac (vidi str. 30).

Barbara Vekarić (Dubrovnik, 1987) wrote and directed a dozen short films, as well as *Aleksi* (2018), her feature debut (pg. 30).



SAD • 2017 • 109'
drama

FESTIVALI • FESTIVALS

- Sundance Film Festival 2017
- Cannes Film Festival – Directors' Fortnight 2017
- SXSW Film Festival 2017
- New Directors New Films 2017

PATTI CAKE\$

REŽIJA • DIRECTOR
GEREMY JASPER

SCENARIJ • SCREENPLAY Geremy Jasper

FOTOGRAFIJA • CINEMATOGRAPHY Federico Cesca

MONTAŽA • EDITOR Brad Turner

ORIGINALNA GLAZBA • SCORE Jason Binnick, Geremy Jasper

ULOGE • CAST

Danielle Macdonald, Bridget Everett, Siddharth Dhananjay, Mamoudou Athie, Cathy Moriarty, McCaul Lombardi, Nick Sandow, Patrick Brana

PRODUCENTI • PRODUCERS

Chris Columbus, Michael Gottwald, Dan Janvey, Noah Stahl, Daniela Taplin Lundberg, Rodrigo Teixeira

PRODUKCIJSKA KUĆA • COMPANY

The Department of Motion Pictures, RT Features, Stay Gold Features

Patricia Dombrowski, poznata pod imenima Patti Cake\$ i Killa P, obožava *rap* glazbu. Ne može više podnijeti život u New Jerseyju i spremna je ostvariti glazbenu besmrtnost. Nakon što prilikom slučajne *freestyle* bitke na parkiralištu „pomete“ konkurenciju, Patti će napraviti što god je potrebno da ostvari svoj san.

Patricia Dombrowski, a.k.a. Patti Cake\$, a.k.a. Killa P, has had it with life in her rundown New Jersey hometown. At 23, she is ready to make a play for the musical immortality. When she gets caught up in a parking-lot freestyle battle and easily demolishes the competition, Patti will do whatever it takes to grab onto her dream.

Geremy Jasper (Hillsdale, New Jersey) redatelj je glazbenih spotova, reklama i kratkometražnih filmova. *Patti Cake\$* njegov je dugometražni prvijenac.

Geremy Jasper (Hillsdale, New Jersey) is a director of music videos, commercials and short films. *Patti Cake\$* is his feature debut.



FR • 2016 • 7'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Američka filmska akademija 2018 / Academy Awards, USA 2018 (nominacija za najbolji kratkometražni animirani film / Best Animated Short Film nominee)

FESTIVALI • FESTIVALS

- Annecy Int. Animated Film Festival 2017
- Clermont-Ferrand International Short Film Festival 2017

VRTNA ZABAVA GARDEN PARTY

REŽIJA • DIRECTOR
FLORIAN BABIKIAN,
VINCENT BAYOUX,
VICTOR CAIRE,
THÉOPHILE DUFRESNE,
GABRIEL GRAPPERON,
LUCAS NAVARRO

ORIGINALNA GLAZBA • SCORE Romain Montiel

PRODUKCIJSKA KUĆA • COMPANY École MoPA

PRODAJNI ZASTUPNIK • SALES AGENT MIYU Distribution

Graciozno plivajući u vodi, žaba hvata pozornost znatiželjna žapca. U bogataškoj vili u kojoj su ovi vodozemci napravili svoj privremeni dom vlada tišina. Žabe istražuju svoju okolinu i slijede svoje nagone. Vlasnici su, čini se, već dugo odsutni.

A female frog graciously swims in the water, catching the attention of a curious male toad. In the rich villa the amphibians took for residence, everything is very silent. Frogs explore their surroundings and follow their primal instincts. The owners seem to be gone for a very long time.

Florian Babikian (Martigues, 1990), **Vincent Bayoux** (1989, Grasse), **Victor Caire** (1993, Aix-en-Provence), **Théophile Dufresne** (Metz, 1992), **Gabriel Grapperon** (Pau, 1992) i **Lucas Navarro** (Paris, 1991) dio su redateljskog kolektiva ILLOGIC, specijaliziranog za režiju kratkometražnih filmova i reklama. *Vrtna zabava* njihov je diplomski projekt.

Florian Babikian (Martigues, 1990), **Vincent Bayoux** (1989, Grasse), **Victor Caire** (1993, Aix-en-Provence), **Théophile Dufresne** (Metz, 1992), **Gabriel Grapperon** (Pau, 1992) and **Lucas Navarro** (Paris, 1991) have founded a collective of directors known as ILLOGIC, directing short films and TV commercials for WIZZ design. *Garden Party* is their graduation project.

DIZALICA DIZALICA

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YOUTH AND CHILDREN PROGRAMME



ČOVJEK KOJI JE IZMISLIO BOŽIĆ

THE MAN WHO INVENTED CHRISTMAS

REŽIJA • DIRECTOR
BHARAT NALLURI

SCENARIJ • SCREENPLAY

Susan Coyne (prema knjizi Lesa Standiforda i romanu Charlesa Dickensa • based on the book by Les Standiford and the novel by Charles Dickens)

FOTOGRAFIJA • CINEMATOGRAPHY Ben Smithard

MONTAŽA • EDITOR Stephen O'Connell, Jamie Pearson

ORIGINALNA GLAZBA • SCORE Mychael Danna

ULOGE • CAST Dan Stevens, Christopher Plummer, Jonathan Pryce, Justin Edwards, Morfydd Clark, Donald Sumpter, Miles Jupp, Simon Callow, Miriam Margolyes, Ian McNeice, Bill Paterson, Anna Murphy

PRODUCENTI • PRODUCERS

Niv Fichman, Vadim Jean, Robert Mickelson, Susan Mullen, Ian Sharples

PRODUKCIJSKA KUĆA • COMPANY Parallel Films, Rhombus Media



IE, CA • 2017 • 104'
biografska drama • biopic

Godine 1843. Charles Dickens iza sebe ima tri književna neuspjeha. U namjeri da popravi lošu financijsku situaciju, odlučuje napisati božićnu priču i sam je objaviti u roku od dva mjeseca. No s dolaskom njegovih roditelja pojavljuje se i spisateljska blokada, iz koje Dickens nastoji izaći upuštajući se u razgovore sa svojim izmaštanim likovima.

In 1843, Charles Dickens is at a low point in his career with three flops behind him and his family expenses piling up at home. Determined to recover, he decides to write a Christmas story and self-publish it in less than two months. But when his parents come to bunk with him he develops a writer's block. With a looming deadline, Dickens must face his personal demons epitomised through his characters.

Bharat Nalluri (Guntur, 1965) indijsko-britanski je redatelj i scenarist poznat po filmu *Živjeti za jedan dan* (2008) i seriji *Spooks* (2002–2011).

Jeremy Jasper (Guntur, 1965) is a British Indian film and television director known for *Miss Pettigrew Lives for a Day* (2008) and TV series *Spooks* (2002–2011).



DRAGA KOŠARKO

DEAR BASKETBALL: THE LEGEND OF KOBE BRYANT

REŽIJA • DIRECTOR
GLEN KEANE

SCENARIJ • SCREENPLAY Kobe Bryant

ANIMACIJA • ANIMATION

Glen Keane, Bolhem Bouchiba, Minkyu Lee, Aidan Terry, Phillip Vigil

MONTAŽA • EDITOR Joseph Vele

ORIGINALNA GLAZBA • SCORE John Williams

GLAS • VOICE Kobe Bryant

PRODUCENTI • PRODUCERS Gennie Rim, Kobe Bryant, Molly Carter, William H. Masterson, Andrea Fairchild, Dan Goodman

PRODUKCIJSKA KUĆA • COMPANY

Believe Entertainment Group, Kobe Inc., Glen Keane Productions



US • 2017 • 6'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Američka filmska akademija 2018 / Academy Awards, USA 2018 (Oscar za najbolji kratkometražni animirani film / Oscar for Best Animated Short Film)

Netom prije nego je iz Nacionalne košarkaške udruge (NBA) otišao u mirovinu, Kobe Bryant opisuje svoju ljubav prema igri. Od dječaćkih snova o slavi preko dvadesetogodišnje karijere, Bryant opisuje svoju požrtvovnost i posvećenost umijeću igranja košarke dok je bio na vrhuncu svojih mogućnosti.

On the eve of his retirement from the National Basketball Association (NBA), Kobe Bryant describes his love for the game, which began when he was a young child. From his youthful dreams of glory to his 20-year career, Bryant describes how he and basketball have given each other all they had while he was in his prime.

Glen Keane (Philadelphia, 1954) nagrađivani je američki animator i ilustrator, poznat po animaciji karaktera na filmovima kao što su Disneyjevi *Mala sirena* (1989), *Ljepotica i zvijer* (1991), *Aladin* (1992) i *Pocahontas* (1995).

Glen Keane (Philadelphia, 1954) is an award-winning American animator and illustrator, known for character animation for Walt Disney Animation Studios' productions such as *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992) and *Pocahontas* (1995).



AU • 2017 • 101'
drama, triler • drama, mystery

JASPER JONES

REŽIJA • DIRECTOR
RACHEL PERKINS

SCENARIJ • SCREENPLAY

Shaun Grant, Craig Silvey (prema romanu Craiga Silveya • based on the novel by Craig Silvey)

FOTOGRAFIJA • CINEMATOGRAPHY Mark Wareham

MONTAŽA • EDITOR Verinika Jenet

ORIGINALNA GLAZBA • SCORE Antony Partos

ULOGE • CAST Levi Miller, Angourie Rice, Aaron McGrath, Kevin Long, Dan Wyllie, Matt Nable, Toni Collette, Hugo Weaving

PRODUCENTI • PRODUCERS Vincent Sheehan, David Jowsey

PRODUKCIJSKA KUĆA • COMPANY Bunya Productions, Porchlight Films

PRODAJNI ZASTUPNIK • SALES AGENT Mongrel International

U ljeto 1969. život četrnaestogodišnjeg Charlieja zauvijek će se promijeniti. Nakon što mu Jasper Jones, lokalni izopćenik miješane rase, pokaže tijelo ubijene djevojke, Charlie će se upustiti u potragu za ubojicom.

Set in the summer of 1969, the story follows Charlie, a young bookish boy living in a small town. On the night that Jasper Jones, the town's mixed race outcast shows him the dead body of young girl, Charlie's life is changed forever. Entrusted with this secret, Charlie embarks on a dangerous journey to find the true killer.

Rachel Perkins (Canberra, 1970) australska je filmska i televizijska redateljica, scenaristica i producentica poznata po filmovima *Radiance* (1998), *One Night the Moon* (2001) i *Bran Nue Dae* (2009).

Rachel Perkins (Canberra, 1970) is an Australian film and TV director, writer and producer, known for *Radiance* (1998), *One Night the Moon* (2001) and *Bran Nue Dae* (2009).



UK, DE, SAD • 2016 • 92'
glazbena drama • drama, music

LONDON TOWN

REŽIJA • DIRECTOR
DERRICK BORTE

SCENARIJ • SCREENPLAY Matthew Brown (prema scenariju Sonye Goldea i Kirsten Sheridan • based on the screenplay by Sonya Goldea and Kirsten Sheridan)

FOTOGRAFIJA • CINEMATOGRAPHY Hubert Taczanowski

MONTAŽA • EDITOR Brian Ufberg

ORIGINALNA GLAZBA • SCORE Bryan Senti

ULOGE • CAST Daniel Huttleston, Dougray Scott, Natascha McElhone, Tom Hughes, Jonathan Rhys Meyers

PRODUCENTI • PRODUCERS Sofia Sondervan, Christine Vachon, Tom Butterfield

PRODUKCIJSKA KUĆA • COMPANY

Dutch Tilt Film, Killer Films, Culmination Productions

Tijekom društvenih i političkih previranja u Londonu 1979. godine petnaestogodišnji dječak prvi put čuje glazbu *punk*-benda The Clash. To u njemu budi svijest o društvenim pitanjima, prkos protiv establišmenta i prvu ljubav.

London, 1979. Amid political and social upheaval a fifteen-year-old hears the music of The Clash for the first time, opening up a new world of social consciousness, anti-establishment defiance and first love.

Derrick Borte (Frankfurt, 1967) američki je redatelj i scenarist, autor filmova *Obitelj Jones* (2009), *Dark Around the Stars* (2014) i *H8RZ* (2015).

Derrick Borte (Frankfurt, 1967) is an American writer and director, known for *The Joneses* (2009), *Dark Around the Stars* (2014) and *H8RZ* (2015).



NO, SE • 2018 • 94'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Berlin International Film Festival 2018 – Generation

LOS BANDO

REŽIJA • DIRECTOR
CHRISTIAN LO

SCENARIJ • SCREENPLAY Arild Tryggestad
FOTOGRAFIJA • CINEMATOGRAPHY Bjørn Ståle Bratberg
MONTAŽA • EDITOR Arild Tryggestad
ORIGINALNA GLAZBA • SCORE Eirik Myhr
ULOGE • CAST

Tage Hogness, Jakob Dyrud, Tiril Marie Høistad Berger, Jonas Hoff Oftebro
PRODUCENTI • PRODUCERS Trine Aadalen Lo, Nicholas Sandø
PRODUKCIJSKA KUĆA • COMPANY Filmbin SA, Original Film, Snowcloud Films
PRODAJNI ZASTUPNIK • SALES AGENT Sola Media
DISTRIBUCIJA • DISTRIBUTION Radar

Grim i Axel najbolji su prijatelji koji nastupaju u bendu Los Bando Immortale i sanjaju o odlasku na Norveško prvenstvo u *rocku*. Problem je u tome što Axel užasno pjeva, a Grim mu to nema srca reći. Kada napokon dobiju pozivnicu za prvenstvo, Grim će morati pronaći rješenje, i to brzo, a zajedno s prijateljima upuštaju se u ludo putovanje Norveškom.

Grim and Axel have always dreamt of attending the Norwegian Championship of Rock. Together they have a band – Los Bando Immortale. Unfortunately, Axel's voice isn't very good – is terrible. When they get accepted to the Championship, Grim needs to find a solution – quickly. Together with friends they embark on a crazy journey across Norway.

Christian Lo (Lillehammer, 1977) norveški je redatelj i scenarist dječjih filmova, među kojima su *Bestevenner* (2009) i *De tøffeste gutta* (2013).

Christian Lo (Lillehammer, 1977) is a Norwegian director and writer of children and youth films, known for *Rafiki* (2009) and *The Tough Guys* (2013).



CLÉMENCEINO POSLIJEPodne CLÉMENCE'S AFTERNOON L'APRÈS-MIDI DE CLÉMENCE

REŽIJA • DIRECTOR
LÉNAÏG LE MOIGNE



SCENARIJ • SCREENPLAY Lénaïg Le Moigne
FOTOGRAFIJA • CINEMATOGRAPHY Lénaïg Le Moigne
MONTAŽA • EDITOR Lénaïg Le Moigne
ORIGINALNA GLAZBA • SCORE Antony Partos
GLASOVI • VOICES
Rémi Sulli, Frédéric Colas, Franck Beckmann, Manuel Morvant, Edwige Livet,
Martine Tornil-Ladoire, Aude Briand, Lilou Tondut, Jeanelle Lievequin, Livia Bouyer
PRODUCENTI • PRODUCERS Emmanuel-Alain Raynal, Pierre Baussaron
PRODUKCIJSKA KUĆA • COMPANY MIYU Productions

FR • 2017 • 10'
animirani • animated film

**HRVATSKA PREMIJERA
CROATIAN PREMIERE**

FESTIVALI • FESTIVALS

- Berlin International Film Festival 2018 – Generation Kplus

Clémence i njezini roditelji sudjeluju na velikom seoskom pikniku. Zakasnili su na početak, pa se Clémence nastoji pridružiti ostaloj djeci, koja se već igraju daleko od odraslih. No piknik neće biti onako zabavan kako je očekivala.

Clémence and her parents take part in a big country picnic. Arriving late, Clémence joins the other children who are already playing away from the adults, but it doesn't turn out to be as much fun as she expected.

Lénaïg Le Moigne (Saint-Sébastien-sur-Loire, 1991) diplomirala je na École des métiers du cinéma d'animation (EMCA). *Clémenceino poslijepodne* njezin je prvi profesionalni film.

Lénaïg Le Moigne (Saint-Sébastien-sur-Loire, 1991) graduated from Ecole des Métiers du Cinéma d'Animation (EMCA) in 2015. *Clémence's Afternoon* is her first professional film.



DVA PUŽA TWO SNAILS SET OFF DEUX ESCARGOTS S'EN VONT

REŽIJA • DIRECTOR
**EAN-PIERRE JEUNET
ROMAIN SEGAUD**



SCENARIJ • SCREENPLAY Jean-Pierre Jeunet
(prema pjesmi Jacquesa Préverta • based on the poem by Jacques Prévert)
FOTOGRAFIJA • CINEMATOGRAPHY Elske Koelstra
MONTAŽA • EDITOR Julien Lecat
ORIGINALNA GLAZBA • SCORE Raphaël Beau
GLASOVI • VOICES
Sarah Bauer, Marie-Julie Baup, Jean-Pierre Becker, Urbain Cancelier, Clovis Cornillac, Irène Jacob, Matthieu Kassovitz, Yolande Moreau, Audrey Tautou
PRODUCENTI • PRODUCERS Emmanuelle Sterpin, Marjorie Orth
PRODUKCIJSKA KUĆA • COMPANY Tapioca Films
PRODAJNI ZASTUPNIK • SALES AGENT L'Agence du court métrage

FR • 2016 • 3'
animirani • animated film

**HRVATSKA PREMIJERA
CROATIAN PREMIERE**

FESTIVALI • FESTIVALS

- Clermont-Ferrand International Short Film Festival 2017

Dva puža odlaze na sprovod mrtvog lista. Film inspiriran pjesmom Jacquesa Préverta.

Two snails set off for a dead leaf's funeral. Inspired by a poem by Jacques Prévert.

Jean-Pierre Jeunet (Le Coteau, 1963) francuski je redatelj i scenarist, autor filmova *Delikatese* (1991), *Amélie* (2001) i *Zaruke su dugo trajale* (2004).

Jean-Pierre Jeunet (Le Coteau, 1963) is a French director and writer, known for *Delicatessen* (1991), *Amélie* (2001) and *A Very Long Engagement* (2004).

Romain Segaud francuski je animator, autor kratkometražnih filmova *Tim Tom* (2002) i *Bip-bip* (2004).

Romain Segaud is a French animator, known for short films *Tim Tom* (2002) and *Bip-Bip* (2004).



LILINA KNJIGA

LILA'S BOOK

EL LIBRO DE LILA

REŽIJA • DIRECTOR
MARCELA RINCÓN GONZÁLEZ



SCENARIJ • SCREENPLAY Marcela Rincón González
MONTAŽA • EDITOR Mauricio Vergara Hurtado, Marcela Rincón González
ORIGINALNA GLAZBA • SCORE Alejandro Ramirez
GLASOVI • VOICES

María Sofía Montoya Solera, Antoine Philippart Marín, Estefanía Beatriz Duque Giraldo, Leonor González Mina, Jorge Enrique Herrera Perdomo

PRODUCENTICA • PRODUCER Maritza Rincón González
PRODUKCIJSKA KUĆA • COMPANY Fosfenos Media (CO), Palermo Studio (UY)

Lila je lik iz slikovnice koji iz svog papirnato svijeta iznenada ispada u svijet u koji ne pripada. Ubrzo saznaje da je jedina osoba koja je može spasiti Ramon, vlasnik slikovnice, koji je već godinama nije čitao. No to neće biti jednostavno, jer Ramon je u međuvremenu odrastao i prestao vjerovati u maštu.

Lila, a character in a children's story book, suddenly falls out of her paper world and ends up trapped in a world she doesn't belong to. Lila discovers that the only person who can save her is Ramon, the owner of the book who hasn't read it for many years. But it's not going to be easy, since Ramon is not the little boy he once was and he stopped believing in fantasy.

Marcela Rincón González (Popayán, 1978) kolumbijska je filmska i televizijska kreatorica, scenaristica i redateljica animiranih i krosmedijskih radova.

Marcela Rincón González (Popayán, 1978) is a Colombian film and TV creator, writer and director of animated and cross-media works.

CO, UY • 2017 • 76'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE



MALI SPIROU

LITTLE SPIROU

LE PETIT SPIROU

REŽIJA • DIRECTOR
NICOLAS BARY



SCENARIJ • SCREENPLAY Laurent Turner, Nicolas Bary, Laure Hennequart

FOTOGRAFIJA • CINEMATOGRAPHY Vincent Gallot

MONTAŽA • EDITOR Véronique Lange

ORIGINALNA GLAZBA • SCORE Rolfe Kent

ULOGE • CAST Sacha Pinault, Lila Poulet, Maché Laridan

PRODUCENTI • PRODUCERS

Nicolas Bary, Jean Cottin, Nathanaël La Combe, Léon Pérahia

PRODUKCIJSKA KUĆA • COMPANY Les Films du Cap, Les Partenaires

PRODAJNI ZASTUPNIK • SALES AGENT TF1 Studio

Kao i svaki junak, neustrašivi Spirou nekad je bio dijete. A kada si dijete, moraš slušati starije. Kada mu majka najavi da će uskoro krenuti u školu za profesionalne portire, Mali Spirou odluči zajedno s prijateljima organizirati nezaboravnu avanturu.

Like every hero, the intrepid Spirou was once a kid. And when you're a kid, you have to obey your elders. When his mom announces that he'll be starting bellhop academy next year, Little Spirou decides, with the help of his friends, to organise an extraordinary adventure that they will never forget.

Nicolas Bary (Pariz, 1980) francuski je filmski redatelj, producent i scenarist, poznat po *Raju za ljudoždere* (2013).

Nicolas Bary (Paris, 1980) is a French director, producer and writer known for *The Scapegoat* (2013).

FR, BE • 2017 • 86'
dječji, komedija • comedy, family film

HRVATSKA PREMIJERA
CROATIAN PREMIERE



MARY I VJEŠTIČJI CVIJET

MARY AND THE WITCH'S FLOWER

MEARI TO MAJO NO HANA

REŽIJA • DIRECTOR
HIROMASA YONEBAYASHI



SCENARIJ • SCREENPLAY Riko Sakaguchi, Hiromasa Yonebayashi (prema romanu Mary Stewart • based on the novel by Mary Stewart)
ADAPTACIJA NA ENGLESKI • ENGLISH ADAPTATION David Freedman, Lynda Freedman
FOTOGRAFIJA • CINEMATOGRAPHY Toru Fukushi
MONTAŽA • EDITOR Kojima Toshihiko
ORIGINALNA GLAZBA • SCORE Takatsugu Muramatsu
GLASOVI • VOICES Ruby Barnhill, Kate Winslet, Jim Broadbent, Ewen Bremner, Lynda Baron, Louis Ashbourne Serkis
PRODUCENTI • PRODUCERS Yoshiaki Nishimura, Geoffrey Wexler
PRODUKCIJSKA KUĆA • COMPANY Studio Ponoc

JP • 2017 • 103'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

NAGRADE • AWARDS

- Annie 2018 (nominacija za najbolji scenarij / Outstanding Achievement in Writing nominee)
- Japanska filmska akademija 2018 / Japanese Film Academy 2018 (nominacija za najbolji animirani film / Best Animation Film nominee)

Mary je obična djevojčica koja praznike provodi kod svoje pratete na selu, bez prijatelja i avantura na vidiku. Slijedeći tajanstvenu mačku u obližnju šumu, Mary otkriva staru metlu i neobičan cvijet, koji cvjeta jednom u sedam godina. Uz pomoć njih odletjet će u daleki koledž Endor, školu magije koju vode Madam Mumblechook i Doktor Dee.

Mary is an ordinary young girl stuck in the country with her great-aunt and seemingly no adventures or friends in sight. She follows a mysterious cat into a nearby forest, where she discovers an old broomstick and a rare plant that blossoms once every seven years. They will take her far away to Endor College – a school of magic run by headmistress Madam Mumblechook and the brilliant Doctor Dee.

Hiromasa Yonebayashi (Nonoichi, 1973) nagrađivani je japanski animator Studija Ghibli te autor filmova *Arrietty* (2010) i *Kad je Marnie bila ovdje* (2014), koji mu je donio nominaciju za nagradu Oscar.

Hiromasa Yonebayashi (Nonoichi, 1973) is an award-winning animator for Studio Ghibli, who has directed *Arrietty* (2010) and *When Marnie Was There* (2014).



MIRAI

MIRAI

MIRAI NO MIRAI

REŽIJA • DIRECTOR
MAMORU HOSODA



SCENARIJ • SCREENPLAY Mamoru Hosoda
FOTOGRAFIJA • CINEMATOGRAPHY Ryo Horibe
MONTAŽA • EDITOR Shigeru Nishiyama
ORIGINALNA GLAZBA • SCORE Masakatsu Takagi
GLASOVI • VOICES Moka Kamishiraishi, Haru Kuroki, Gen Hoshino, Kumiko Aso, Mitsuo Yoshihara, Yoshiko Miyazaki, Koji Yakusho
PRODUCENT • PRODUCER Yûichirô Saitô
PRODUKCIJSKA KUĆA • COMPANY Studio Chizu
PRODAJNI ZASTUPNIK • SALES AGENT Charades
DISTRIBUCIJA • DISTRIBUTION Radar

JP • 2018 • 98'
animirani • animated film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Cannes Film Festival 2018 – Directors' Fortnight
- Annecy International Animated Film Festival 2018

Nakon što njegova novorođena sестrica Mirai postane centar pozornosti njegovih roditelja, dječak Kun postaje ljubomoran i povlači se u sebe. Utočište pronalazi u stražnjem dvorištu, gdje raste čarobno obiteljsko stablo. Kun će se iznenada naći katapultiran u fantastičan svijet u kojem se prepleću prošlost i sadašnjost.

After the arrival of his baby sister Mirai, who becomes the centre of his parents' attention, little boy Kun becomes increasingly jealous. Little by little, he withdraws into himself. In the backyard where he likes to take refuge, grows a magical family tree. Kun finds himself suddenly catapulted into a fantastic world where the past and the present mingle.

Mamoru Hosoda (Toyama, 1967) japanski je animator poznat po serijalu *Digimon* i filmu *Djevojka koja je skakala kroz vrijeme* (2006). Suosnivač je animacijskog Studija Chizu, za koji je snimio *Djecu-vukove* (2012) i *Dječaka i zvijer* (2015).

Mamoru Hosoda (Toyama, 1967) is a Japanese animator, known for *Digimon* series, as well as *The Girl Who Leapt Through Time* (2006). He co-founded Chizu Studio, for which he made *Wolf Children* (2012) and *The Boy & The Beast* (2015).



MOJA ŽIRAFI

MY GIRAFFE

DIKKERTJE DAP

REŽIJA • DIRECTOR
BARBARA BREDERO



SCENARIJ • SCREENPLAY Mirjam Oomkes, Laura Weeda (prema stihovima Annie M. G. Schmidt • based on verse by Annie M. G. Schmidt)
FOTOGRAFIJA • CINEMATOGRAPHY Coen Stroeve
MONTAŽA • EDITORS David Verdurme, Michiel Reichwein
ORIGINALNA GLAZBA • SCORE Herman Witkam
ULOGE • CAST Liam de Vries, Egbert Jan Weeber, Medi Broekman, Martijn Fischer, Dolores Leeuwijn
GLAS • VOICE Yannick van de Velde
PRODUCENTI • PRODUCERS Erik Glijnis, Eva Eisenloeffel, Fleur Winters, Leontine Petit
PRODUKCIJSKA KUĆA • COMPANY Lemming Film
PRODAJNI ZASTUPNIK • SALES AGENT Attraction Distribution

NL, BE, DE • 2017 • 74'
dječji • family film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

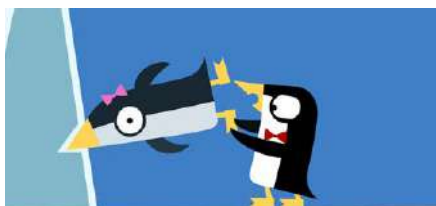
- Berlin International Film Festival 2017 – Generation Kplus

Patterson je rođen na isti dan kao i njegov najbolji prijatelj – žirafa Raf. Njegov je djed vlasnik zoološkog vrta, pa su Patterson i Raf nerazdvojni. Kada Patterson krene u školu, saznat će da žirafa ne može s njime, zbog čega će smisliti plan kako da ga povede sa sobom.

Patterson was born on the same day as his best friend Raf, a giraffe. Because his grandfather is a zookeeper Patterson gets to spend a lot of time with Raf. They're inseparable and share everything. That is, until Patterson goes to school for the first time and finds out that giraffes aren't allowed at school. Patterson devises a plan to bring the giraffe to school.

Barbara Bredero (Drunen, 1962) nizozemska je filmska i televizijska redateljica, čiji je serijal *Mister Twister* (2008, 2012, 2013) u kinima pogledalo 600.000 gledatelja.

Barbara Bredero (Drunen, 1962) is a Dutch film and TV director, known for *Mister Twister* trilogy (2008, 2012, 2013), which reached 600,000 admissions in local cinemas.



PINGVIN

PINGUIN

PENGUIN

REŽIJA • DIRECTOR
JULIA OCKER



SCENARIJ • SCREENPLAY Julia Ocker
ANIMACIJA • ANIMATION Urte Zintler, Ina Gabriel, Dirk Reddig
ORIGINALNA GLAZBA • SCORE Christian Heck
PRODUCENT • PRODUCER Thomas Meyer-Hermann
PRODUKCIJSKA KUĆA • COMPANY Studio Film Bilder

Plahi pingvin konobar u crvenoj leptir-mašni nastoji svoj posao raditi besprijekorno. No nakon što s vrha torte ispadne jedna trešnja, doći će do lančane reakcije katastrofalnih događaja. Prije nego se uspije snaći, užtogljeno društveno događanje prerast će u neobuzdanu zabavu.

A timid penguin waiter with a red bow tie goes out of his way to perform his job to perfection. But when a glacé cherry falls from the cake, it sets off a chain reaction of disastrous events. Before long, the frigid social gathering is transformed into a boisterous party.

Julia Ocker (Stuttgart, 1982) njemačka je redateljica, dizajnerica i spisateljica, autorica više kratkometražnih filmova. U 2016. i 2017. producirala je *Animanimals*, seriju filmova o životinjama.

Julia Ocker (Stuttgart, 1982) is a German director, designer and writer, who has made several short films. In 2016 and 2017 she produced a series of animal films called the *Animanimals*.

DE • 2018 • 4'
animirani • animated film

FESTIVALI • FESTIVALS

- Berlin International Film Festival 2018 – Generation Kplus

RADIONICE ZA DJECU I MLADE

WORKSHOPS FOR CHILDREN AND YOUTH

PUSTOLOVNI LABORATORIJ PROFESORA BALTAZARA PROFESSOR BALTHAZAR'S ADVENTURE LABORATORY

Pustolovni laboratorij profesora Baltazara je filmska radionica koja će ovoga ljeta 13. put otvoriti svoja vrata novoj generaciji mladih zaljubljenika u sedmu umjetnost odnosno animirane filmove. Radionica je namijenjena mališanima u dobi od 7 do 12 godina, a zamišljena je kao jednodnevni program u kojem se djeca upoznaju s tehnikama izrade i produkcije animiranog filma. Polaznici će naučiti kako uz pomoć računala i nekoliko programa mogu početi stvarati svoje animirane filmove. Voditeljica radionice je cijenjena animatorica Petra Zlonoga, a asistirat će joj Nina Šestanović. Premijera filma nastalog u sklopu radionice održat će se zadnjeg dana Puskog filmskog festivala.

Professor Balthazar's Adventure Laboratory is a film workshop, which, for the 13th time this summer, opens its doors to a new generation of young fans of the seventh art, specifically, animated film. The workshop is geared towards youngsters ages 7 to 12, and is structured as a weeklong programme introducing children to the techniques of making and producing animated film. Participants will learn how to start making their own animated films with a computer and several software programmes. The workshop will be lead by the esteemed animator Petra Zlonoga, with assistance from Nina Šestanović. The film made as part of the workshop will premiere on the last day of Pula Film Festival.

RADIONICA ZA DIGITALNU GENERACIJU WORKSHOP FOR DIGITAL NATIVES

Radionica za digitalnu generaciju kreativna je filmska radionica za djecu osmišljena i ostvorena u suradnji s Dadom Valentićem, osnivačem studija Mytherapy, vodeće tvrtke za digitalni mastering sa sjedištem u Ujedinjenom Kraljevstvu. Program je podijeljen na praktični i edukativni dio, uz posebna predavanja organizirana u suradnji s vodećim filmskim profesionalcima. Svi sudionici radionice imat će jedinstvenu mogućnost korištenja najmodernijim kamerama te dobiti priliku da, korak po korak, nauče sve što je vezano uz produkcijske i postprodukcijske procese poput hollywoodskih profesionalaca. Radionica se održava na engleskom jeziku, a namijenjena je mladima u dobi od 12 do 16 godina. Voditeljica radionice je hrvatska redateljica Judita Gamulin.

Premijera filma nastalog u sklopu radionice održat će se zadnjeg dana Puskog filmskog festivala.

Workshop for Digital Natives is a children's workshop designed and realised in cooperation with Dado Valentić, founder of Mytherapy Studio, the leading digital mastering company from the UK. The programme is split into two parts: the practical and the educational part, with special lectures organised in cooperation with leading film professionals. All participant of this workshop will have the unique opportunity to use state-of-the-art cameras and learn all about the production and post-production processes, step by step, just like Hollywood professionals. The workshop is in English, and is geared towards the youth aged 12 to 16. It will be led by Croatian director Judita Gamulin.

The film made as part of the workshop will premiere on the last day of Pula Film Festival.

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STUDENSKI PROGRAM
STUDENT PROGRAMME



CAMERA ROLL

REŽIJA • DIRECTOR
SARA BLAŽIĆ

SCENARIJ • SCREENPLAY Sara Blažić
FOTOGRAFIJA • CINEMATOGRAPHY Sanjin Stanić
MONTAŽA • EDITOR Sanjin Stanić, Sara Blažić
ULOGE • CAST Mario Jovev, Nataša Veselinović, Emir Mulalić, Ivano Magzan
PRODUCENTICA • PRODUCER Sara Blažić
ŠKOLA • SCHOOL Akademija primijenjenih umjetnosti u Rijeci • Academy of Applied Arts, University of Rijeka



Teo je informatičar koji popravlja kompjutore u malom uredu u centru grada. Svoj posao često nosi kući, gdje na miru može zavirivati u tuđe živote preko osobnih računala svojih klijenata. Međutim, jednog petka njegova mu se navika obije o glavu.

Teo is a computer technician who works in a small office in the city centre. He carries his work home with him and likes to look at other people's lives through computers he fixes. One Friday he will regret this.

Sara Blažić (Rijeka) studira glumu na Akademiji primijenjenih umjetnosti u Rijeci. Dosad je igrala u nekoliko kratkometražnih filmova, a *Camera roll* njezin je redateljski debi.

Sara Blažić (Rijeka) studies acting at the Academy of Applied Arts in Rijeka. She has acted in several short films, and *Camera Roll* is her directing and writing debut.

HR • 20' • 2018
drama, triler • drama, thriller

SVJETSKA PREMIJERA
WORLD PREMIERE



CRNI I KRIVI CRNI AND KRIVI

REŽIJA • DIRECTOR
MARKO DŽAMBAZOSKI

SCENARIJ • SCREENPLAY Marko Džambazoski
FOTOGRAFIJA • CINEMATOGRAPHY Marko Dimitrievski
MONTAŽA • EDITOR Marko Džambazoski
ORIGINALNA GLAZBA • SCORE Vizija
ULOGE • CAST Goran Nikov, Toni Denkovski, Mirjana Trpkovska, Angela Stojanovska, Andrea Golub, Danica Georgievska, Čedomir Mitevski, Erdoan Maksut, Tome Stankovski, Dimče Spasovski
PRODUCENT • PRODUCER Lazar Sekulovski
ŠKOLA • SCHOOL Fakultet dramske umjetnosti – Skoplje • Faculty of Dramatic Arts in Skopje



Crni i Krivi dva su prijatelja ispodprosječne inteligencije. Ostali su bez novca i piva, pa odluče opljačkati dućan, u koji će upasti naoružani dječjim pištoljima i maskama. Tijekom pljačke jedna mlada žena počne se porađati pa se Crni i Krivi nađu u dilemi – hoće li joj pomoći ili će pobjeći s novcem?

Crni and Krivi are two not very bright friends. When they find themselves penniless and beerless, they decide to rob a store using toy guns and plastic masks. During the robbery, one of the unfortunate customers caught in the situation goes into labor, so Crni and Krivi find themselves in a dilemma – should they help or run away with the money?

MK • 2018 • 11'35''
komedija • comedy

SVJETSKA PREMIJERA
WORLD PREMIERE

Marko Džambazoski (Skoplje, 1993) je glazbenik i student filmske i televizijske montaže na Fakultetu dramske umjetnosti u Skoplju. Režirao je nekoliko kratkometražnih filmova.

Marko Džambazoski (Skopje, 1993) is a musician and a student of film and TV editing at the Faculty of Dramatic Arts in Skopje. He has directed several short films.



CTRL+Z

REŽIJA • DIRECTOR
LUKA ETEROVIĆ

SCENARIJ • SCREENPLAY Luka Eterović
FOTOGRAFIJA • CINEMATOGRAPHY Krešimir Štulina
MONTAŽA • EDITOR Luka Eterović
ULOGJE • CAST Katarina Šokčević, Josip Bojčić
ŠKOLA • SCHOOL

Umjetnička akademija u Splitu • Arts Academy of the University of Split



Nakon što netko po njoj prolije piće, Markova tipkovnica više ne radi kako treba. Ili barem ne radi onako kako je prije radila.

After someone accidentally spills a drink over Marko's keyboard, it seems to have stopped working properly. Or, at least, it doesn't work the way it used to.

Luka Eterović (Supetar, 1995) student je treće godine preddiplomskog studija na Umjetničkoj akademiji u Splitu.

Luka Eterović (Supetar, 1995) is finishing his BA studies at the Art Academy of the University of Split.

HR • 2017/2018 • 13'
fantastika • fantasy



EMIGRANTI THE EMIGRANTS EMIGRANȚII

REŽIJA • DIRECTOR
ANDRA SĂLĂORU

SCENARIJ • SCREENPLAY Andra Sălăoru
FOTOGRAFIJA • CINEMATOGRAPHY Stanciu Mihai, Uța Daniel
ULOGJE • CAST Bogdán Zsolt András, Alina Mișoc
PRODUCENTICA • PRODUCER Andra Sălăoru
ŠKOLA • SCHOOL Sveučilištu za kazalište i televiziju, Cluj-Napoca • University of Theatre and Television, Cluj-Napoca

Film o problemima suvremene rumunjske obitelji. Otac i kći voze se u Bukurešt, a majka radi u inozemstvu. Putem razgovaraju o tome kako su problemi među roditeljima utjecali na kćerku. Na kraju oboje sazna nešto neočekivano.

A film about the tribulations of a Romanian family. The father and daughter are driving to Bucharest, while the mother is abroad, earning money for the family. On the road they talk about how the problems between the parents affected the girl. In the end, both of them find out things they didn't expect.

RO • 2018 • 16'
drama

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Transylvania International Film Festival 2018 (pobjednik lokalnog natjecateljskog programa / Local Competition Award Winner)



IZRANJANJE ASCENDING

REŽIJA • DIRECTOR
SAJRA SUBAŠIĆ

SCENARIJ • SCREENPLAY Sajra Subašić
FOTOGRAFIJA • CINEMATOGRAPHY Alen Alilović
MONTAŽA • EDITOR Sajra Subašić
ULOGJE • CAST Lidija Kordić, Emina Džindo, Ajla Medanhodžić, Ajša Zornić, Kerim Čutuna, Lazar Dragojević, Selvir Kozarić, Gabrijel Lazić, Adi Selimović
ŠKOLA • SCHOOL Akademija scenskih umjetnosti, Sarajevo • Academy of Performing Arts in Sarajevo

U pokušaju da pobjegne od vanjskog svijeta, koji je plaši i frustrira, djevojka pronalazi mir na skrivenom mjestu. No uskoro shvaća da ni novootkriveni raj nije onakav kakvim ga je zamišljala. U novom nastojanju da se sakrije shvatit će da je kompromis jedina mogućnost da preživi.

A girl trying to escape the world which frightens, frustrates and discomforts her, finds peace in a hidden place. But she soon realises that the new-found heaven isn't what she thought it would be. While trying to hide even more, she learns that the only possibility to survive is compromise.

Sajra Subašić (Heilbronn, 1994) studentica je montaže na Akademiji scenskih umjetnosti u Sarajevu. Sudjelovala je u nizu međunarodnih radionica i surežirala kratkometražni film *To Be Far* (2017).

Sajra Subašić (Heilbronn, 1994) studies film editing at the Academy of Performing Arts in Sarajevo. She participated in several international workshops and co-directed the award-winning short film *To Be Far* (2017).

BH • 2017 • 6'
eksperimentalni • experimental

HRVATSKA PREMIJERA
CROATIAN PREMIERE



KAKVA SREĆA! LUCKY FOR US! ŠE SREĆA!

REŽIJA • DIRECTOR
JURE DOSTAL

SCENARIJ • SCREENPLAY Jure Dostal
FOTOGRAFIJA • CINEMATOGRAPHY Uroš Hočevar
MONTAŽA • EDITOR Jan Lovše
ORIGINALNA GLAZBA • SCORE Danijel Bogataj, Rok Hvala, Jure Dostal
ULOGJE • CAST
Janja Majzelj, Jernej Kogovšek, Vita Kremžar, Lotos Vincenc Šparovec
PRODUCENTI • PRODUCERS Jožica Blatnik, Nina Robnik
ŠKOLA • SCHOOL Akademija za kazalište, radio, film i televiziju, Ljubljana • Academy of Theatre, Radio, Film and Television, Ljubljana

Izidor sanja o tome da postane vatrogasac, no to mu se čini neostvarivim sve dok ne dobije na lutriji.

Izidor dreams of becoming a fireman. The goal seems unachievable until he wins the lottery and his luck turns.

Jure Dostal (Ig, 1995) student je režije na Akademiji za kazalište, radio, film i televiziju u Ljubljani. Autor je nekoliko kratkometražnih filmova i suosnivač produkcijske kuće Fixmedia.

Jure Dostal (Ig, 1995) studies directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. He directed several short films and is a co-founder of Fixmedia production company.

SI • 2018 • 21'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE



KOLO SREĆE WHEEL OF FORTUNE

REŽIJA • DIRECTOR
**RUŽICA ANJA
TADIĆ**

SCENARIJ • SCREENPLAY Ružica Anja Tadić
FOTOGRAFIJA • CINEMATOGRAPHY Ivana Pejak
MONTAŽA • EDITOR Bojan Josić
ULOGE • CAST Nikolina Vujević, Đorđe Mitrović, Nikola Kraguljević
ŠKOLA • SCHOOL Akademija umjetnosti u Novom Sadu • Academy of Arts in Novi Sad

Zahvaljujući dobitku u igri na sreću, monotoni život dvoje mladih jedne se večeri potpuno izokrene i iz njih izbije strast za životom.

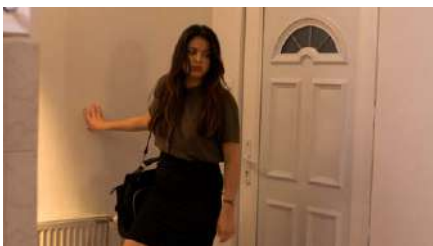
Following a win the lottery, the monotonous life of two young people suddenly turns upside down, sparking their passion for life.

Ružica Anja Tadić (1994, Beograd) studentica je druge godine režije na Akademiji umjetnosti u Novom Sadu.

Ružica Anja Tadić (1994, Belgrade) is in her second year of multimedia directing at the Academy of Arts in Novi Sad.

RS • 2018 • 8'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE



KRATKI ŽIVOTI SHORT LIVES

REŽIJA • DIRECTOR
JOVAN DIMOSKI

SCENARIJ • SCREENPLAY Jovan Dimoski, Đorđe Kosić
FOTOGRAFIJA • CINEMATOGRAPHY Igor Lazić
MONTAŽA • EDITOR Mila Delić
ULOGE • CAST Hana Beštić, Iva Ilinčić, Filip Hajduković, Amar Ćorović
PRODUCENTICA • PRODUCER Višnja Nikitin
ŠKOLA • SCHOOL Fakultet dramskih umjetnosti u Beogradu • Faculty of Dramatic Arts in Belgrade

Kusta i Vule provode novogodišnju večer kod Alise i Senke. Svi žele samu jednu stvar – ljubav.

Kosta and Vule are spending New Year's Eve with Alisa and Senka and everybody wants just one thing – love.

Jovan Dimoski (Beograd, 1996) student je filmske i televizijske režije na Fakultetu dramskih umjetnosti u Beogradu.

Jovan Dimoski (Beograd, 1996) studies film and television directing at the Faculty of Dramatic Arts in Belgrade.

RS • 2018 • 28'30''
drama

SVJETSKA PREMIJERA
WORLD PREMIERE





HR • 2017 • 20'
drama

FESTIVALI • FESTIVALS

- Karlovy Vary International Film Festival 2018 – Future Frames
- Dani hrvatskog filma 2018 / Days of Croatian Film 2018 (najbolja kamera / Best Cinematography)
- Zagreb Film Festival 2017

MARICA

REŽIJA • DIRECTOR
JUDITA GAMULIN

SCENARIJ • SCREENPLAY Judita Gamulin
FOTOGRAFIJA • CINEMATOGRAPHY Tomislav Sutlar
MONTAŽA • EDITOR Tomislav Stojanović
ULOGE • CAST Mirela Brekalo, Ksenija Pajić, Mislav Čavajda, Csilla Barath Bastaić
PRODUCENTICA • PRODUCER Marina Jurišić
ŠKOLA • SCHOOL Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb

Sredovječna kućna pomoćnica odlučila je napustiti svoju obitelj. Prateći njezin prvi dan u kojem je oslobođena svakodnevnih odgovornosti, film postavlja pitanje može li Marica, žena koja se nikada nije opirala životu, od njega pobjeći.

A middle-aged housekeeper decides to leave her family. Following her first day of freedom from everyday responsibilities, the story tries to find out if a woman who has spent her whole life going with the flow can now start swimming upstream.

Judita Gamulin (Zagreb, 1992) apsolvantica je režije na Akademiji dramske umjetnosti u Zagrebu, gdje je završila i preddiplomski studij montaže. Njezin kratkometražni film *Cvijeće* (2015) bio je finalist Studentskog Oscara.

Judita Gamulin (Zagreb, 1992) is finishing film and TV directing at the Academy of Dramatic Art in Zagreb, where she has a BA in film editing. Her short film *Flowers* (2015) was a Student Academy Award Finalist in 2016.



HR • 2017 • 13'
komedija • comedy

FESTIVALI • FESTIVALS

- Zagreb Film Festival 2017
- Dani hrvatskog filma 2018 / Croatian Film Days 2018

NAOPAKO UPSIDE DOWN

REŽIJA • DIRECTOR
FILIP ZADRO

SCENARIJ • SCREENPLAY Filip Zadro
FOTOGRAFIJA • CINEMATOGRAPHY Frane Pamić
MONTAŽA • EDITOR Helena Kanini Kiiru
ULOGE • CAST Ana Begić Tahiri, Filip Križan, Damir Poljičak, Kruno Bakota, Jasna Palić Picukarić, Lana Tahiri, Iva Šimić, Kruno Bakota, Lucian Mirdita
PRODUCENTICA • PRODUCER Dunja Bovan
ŠKOLA • SCHOOL Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb

Antena (lat. *antenna*: jedreni križ) je u elektrotehnici aktivni ili pasivni elektromagnetski uređaj koji u sklopu s nekim elektroničkim uređajima pretvara elektromagnetsku energiju u prostorni elektromagnetski val. U filmu antena dobiva novo značenje i svojim neprihvatljivim oblikom postaje prijatelja društvenom moralu.

Antenna (lat. *antenna*: sail yard) is an active or passive electromagnetic device, which transforms electromagnetic energy into spatial electromagnetic waves in combination with some electronic devices. In the film, an antenna of an unusual shape becomes a menace to society's morals.

Filip Zadro (Zagreb, 1992) student je diplomskog studija filmske i televizijske režije te oblikovanja zvuka na Akademiji dramske umjetnosti u Zagrebu.

Filip Zadro (Zagreb, 1992) is an MA student of film and TV directing and sound design at the Academy of Dramatic Art in Zagreb.



NARCIS I FIFI

NARCIS AND FIFI

NARCIS ȘI FIFI

REŽIJA • DIRECTOR
**SERBAN
RACOVITEANU**



SCENARIJ • SCREENPLAY Serban Racoviteanu
FOTOGRAFIJA • CINEMATOGRAPHY Vlad Lapadatescu
MONTAŽA • EDITOR Cosmin Stanga
ULOGE • CAST Voicu Anitei, Beatrice Rubica, Nicoleta Moscalenco, Cosmin Dominte, Alexandru Banciu, Maia Morgenstern
PRODUCENTI • PRODUCERS Serban Racoviteanu, Alexandru Dinu
ŠKOLA • SCHOOL Nacionalno sveučilište za kazalište i film „I. L. Caragiale“ u Bukureštu • National University of Theatre and Film „I. L. Caragiale“ in Bucharest

Narcis je u velikoj nevolji. Lokalnim je gangsterima dužan 2000 eura i ima samo sat vremena da ih pronađe. Novac odlučuje posuditi od svoje punice, ali bez njezina znanja.

Narcis is in a lot of trouble with some gangsters over a 2,000 euro debt. He has one hour to come up with the money and the only reasonable solution is to “borrow” it from his mother-in-law without her knowing so.

RO • 2017 • 27'
komedija • comedy

Serban Racoviteanu (Slobozia, 1993) student je diplomskog studija režije na Nacionalnom sveučilištu za kazalište i film u Bukureštu.

Serban Racoviteanu (Slobozia, 1993) is pursuing his masters degree in directing at the National University of Theatre and Film in Bucharest.



NE MISLI O TOME

DON'T DELVE

NE GO MISLI

REŽIJA • DIRECTOR
ELENA TONCHEVA



SCENARIJ • SCREENPLAY Trendafil Dimitrov
FOTOGRAFIJA • CINEMATOGRAPHY Marin M. Marinov
MONTAŽA • EDITOR Volen Penev
ULOGE • CAST Vladimir Zombori, Maria Statulova, Tsveta Doycheva, Valentin Tanev
PRODUCENT • PRODUCER Stanislav Semerdjiev
ŠKOLA • SCHOOL Nacionalna akademija za kazalište i film u Sofiji „Krustyo Sarafov“, Sofija • National Academy for Theatre and Film Arts “Krustyo Sarafov”, Sofia

Razgovarajući s najbližim prijateljima, Alex želi saznati zašto ga je djevojka ostavila bez ikakvog objašnjenja. Kako razgovori napreduju, Alex se razotkriva kao dobronamjerna, ali i iritantna i napadna osoba, koja ne razumije da je upravo to ono što ga udaljuje od drugih, iako je svima ostalima to jasno.

After his girlfriend leaves him without an explanation, Alex decides to find out the reason. He starts to talk about it with his closest friends. As their conversations progress, we see Alex turning out to be a kind-hearted, but ultimately very annoying and invasive person. He never understood why he alienates people, although it is obvious to everybody else.

BG • 2017 • 12'
komedija • comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Elena Toncheva (Burgas, 1994) studira filmsku i televizijsku režiju na Nacionalnoj akademiji za kazalište i film u Sofiji. Autorica je nekoliko nagrađivanih kratkometražnih filmova.

Elena Toncheva (Burgas, 1994) studies film and TV directing at National Academy for Theatre and Film Arts in Sofia. She has directed several award-winning short films.



ONO ŠTO OSTAJE

WHAT REMAINS

KAR OSTANE

REŽIJA • DIRECTOR
NELI MARAŽ

SCENARIJ • SCREENPLAY Neli Maraž
FOTOGRAFIJA • CINEMATOGRAPHY Rok Kajzer Nagode
MONTAŽA • EDITOR Žan Žvižej
ORIGINALNA GLAZBA • SCORE Ingrid Mačus
ULOGE • CAST Lena Kocutar, Iztok Jereb
PRODUCENTI • PRODUCERS Jožica Blatnik, Nina Robnik
ŠKOLA • SCHOOL Akademija za kazalište, radio, film i televiziju, Ljubljana • Academy of Theatre, Radio, Film and Television, Ljubljana



U hodniku je upaljeno svjetlo. Uvijek ga je zaboravio ugaziti. U njezinoj ruci nekoliko kamenčića. Ostaci nečeg živog. Negdje vani, u travi, otisak dvaju tijela. Kako se oprostiti?

SI • 2017 • 20'
drama

In the corridor, the light is on. He was always forgetting to turn it off. In her hands a few stones. The remains of something living. Out there somewhere a spot in the grass, an imprint of two bodies. How to let go?

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Neli Maraž (Šempeter pri Gorici, 1992) diplomirala je filmsku i televizijsku režiju na Akademiji za kazalište, radio, film i televiziju u Ljubljani.

Neli Maraž (Šempeter pri Gorici, 1992) graduated film and TV directing at the Academy of Theatre, Radio, Film and Television in Ljubljana.

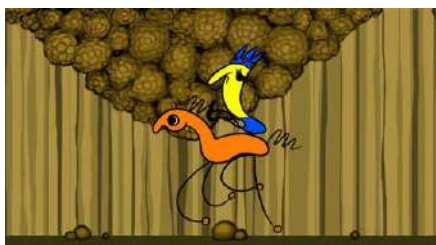


OSJETLJIVI PRINC

THE SENSITIVE PRINCE

REŽIJA • DIRECTOR
SUNČANA BRKULJ

MONTAŽA • EDITOR Sunčana Brkulj
ZVUK • SOUND DESIGN Viktor Drnic
PRODUCENTICA • PRODUCER Sunčana Brkulj
ŠKOLA • SCHOOL Akademija likovnih umjetnosti, Zagreb • Academy of Fine Arts, Zagreb



Jednog sunčanog dana, izrazito osjetljiv princ i njegova dadilja konj jahali su kroz šumu.

One a sunny day, a prince of very delicate sensibilities and his horse nanny were riding through the woods.

Sunčana Brkulj (Zadar, 1997) studentica je preddiplomskog studija Akademije likovnih umjetnosti u Zagrebu, gdje je napravila nekoliko kratkometražnih animiranih filmova.

Sunčana Brkulj (Zadar, 1997) is a student of Academy of Fine Arts in Zagreb, where she has made several short animated films.

HR • 2018 • 2'
animirani • animated film



PRVI DAN TRAVNJA

THE FIRST DAY OF APRIL

HAYOM HAREASHON SHEL APRIL

REŽIJA • DIRECTOR
**SHAULY
MELAMED**



SCENARIJ • SCREENPLAY Shauly Melamed
FOTOGRAFIJA • CINEMATOGRAPHY Ben Levy
MONTAŽA • EDITOR Moris Ben Mayor
ULOGE • CAST Alona Shauloff, Lana Ettinger, Kobi Farag, Erez Kahana
PRODUCENT • PRODUCER Shauly Melamed
ŠKOLA • SCHOOL Filmska i televizijska škola Steve Tisch, Tel Aviv • The Steve Tisch School of Film and Television, Tel Aviv

Guli se budi usred noći i zatječe oca kako priprema prvotravnjsku šalu. No sljedećeg dana saznaje da joj je otac umro tijekom jutarnjeg trčanja. Dok njezina obitelj priprema pogreb, Guli pronalazi tragove koji upućuju na to da se radi o očevoj šali.

IL • 2018 • 16'
drama

SVJETSKA PREMIJERA
WORLD PREMIERE

Guli wakes up in the middle of the night and finds her father preparing a prank for April Fools' Day. When she awakens the next day she is surprised to hear that her father died during his morning jog. While her family is busy with the funeral preparations, Guli finds clues that her father may be playing a practical joke on everyone.

Shauly Melamed (Tel Aviv, 1993) polaznik je preddiplomskog studija na Filmskoj i televizijskoj školi Steve Tisch u Tel Avivu.

Shauly Melamed (Tel Aviv, 1993) is an undergraduate student at the Steve Tisch School of Film and Television at Tel Aviv University, Israel.



RIKA

ROAR

REŽIJA • DIRECTOR
**RAMÓN ARANGO,
OWLEY SAMTER**

SOUND EDITING • MONTAŽA ZVUKA Thomas Gassmann, Benjamin Lüthold
ORIGINALNA GLAZBA • SCORE Jan Willem de With
PRODUCENT • PRODUCER Jürgen Hass
ŠKOLA • SCHOOL Sveučilište primijenjenih znanosti i umjetnosti u Lucerneu • Lucerne University of Applied Sciences and Art

CH • 2017 • 1'
animirani film, komedija
animated film, comedy

HRVATSKA PREMIJERA
CROATIAN PREMIERE

Dobronamjerni dinosaur mora ustrajati u borbi protiv opakog protivnika.

A good-natured dinosaur has to stand his ground against a nasty opponent.

Ramón Arango (1992) i **Owley Samter** (1993) diplomirali su na Sveučilištu primijenjenih znanosti i umjetnosti u Luzernu s animiranim filmovima *Proxy* odnosno *Foglä*. *Rika*, njihova prva suradnja, završena je u 48 sati.

Ramón Arango (1992) and **Owley Samter** (1993) graduated from Lucerne University of Applied Sciences and Art in 2017 with their animated short films *Proxy* and *Foglä*, respectively. *Roar* is their first collaboration, made over the course of 48 hours.



IT, BH • 2018 • 18'
drama, komedija • comedy, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

RUŽIČASTI SLON PINK ELEPHANT

REŽIJA • DIRECTOR
ADO HASANOVIĆ

SCENARIJ • SCREENPLAY Ado Hasanović, Anna Zagaglia, Silvana Tamma

FOTOGRAFIJA • CINEMATOGRAPHY Andrea Gabriele

MONTAŽA • EDITOR Flavia Foroni

ORIGINALNA GLAZBA • SCORE Emina Smailbegović

ULOGE • CAST Jasna Žalica, Amila Terzimehić, Izudin Bajrović, Fabrizio Colica

PRODUCENTICA • PRODUCER Elisabetta Bruscolini

ŠKOLA • SCHOOL

Nacionalna filmska škola „Centro Sperimentale di Cinematografia“, Rim • National Film School “Centro Sperimentale di Cinematografia” in Rome

Bosanska srednjoklasna obitelj dočekuje svoju kćerku koja studira u inozemstvu i njezina novog dečka, Talijana. No očev entuzijazam splasne nakon što primijeti tetovažu na kćerinim leđima. Uskoro saznajemo da je otac ovisnik o pornografiji i da je uvjeren da je ovu tetovažu nedavno vidio u jednom od pornovidea.

A Bosnian bourgeois family welcomes back their daughter who is studying abroad and her new Italian boyfriend. But the father loses enthusiasm after he notices a tattoo on his daughter's back. He is a porn addict, and he is convinced he has seen that same tattoo in one of the clips he has recently viewed.

Ado Hasanović (Srebrenica, 1986) bosanskohercegovački je redatelj s adresom u Rimu, koji je nakon Sarajevske filmske akademije upisao Nacionalnu filmsku školu u Rimu.

Ado Hasanović (Srebrenica, 1986) graduated from the Sarajevo Film Academy, and later attended the National Film School in Rome.



HR • 2018 • 13'
komedija, drama • comedy, drama

SVJETSKA PREMIJERA
WORLD PREMIERE

SILVIO ZMAJ SILVIO THE DRAGON

REŽIJA • DIRECTOR
LUCIJA
BOSANČIĆ

SCENARIJ • SCREENPLAY Lucija Bosančić

FOTOGRAFIJA • CINEMATOGRAPHY Roko Birimiša

MONTAŽA • EDITOR Lucija Bosančić

ORIGINALNA GLAZBA • SCORE Gamma Mužjak & Digital Bureck

ULOGE • CAST Donat Zeko, Jagoda Kumrić, Elvis Bošnjak, Davor Pavić, Franko Jakovčević, Roko Marušić

PRODUCENT • PRODUCER Marko Višnjčić

ŠKOLA • SCHOOL

Umjetnička akademija u Splitu • Arts Academy of the University of Split

Priča o Silviju, neobičnu mladiću koji pokazuje sklonost prema agresiji i laganju, koji se mora naučiti nositi s očevom bolesti i zadirkivanjem vršnjaka.

Silvio is a peculiar young man, with tendencies towards aggression and lying, who has to deal with his father's illness and being teased by his peers.

Lucija Bosančić (Split, 1993) studentica je diplomskog studija Umjetničke akademije u Splitu.

Lucija Bosančić (Split, 1993) is a film student at the Arts Academy of the University of Split.



SITNICA

A SMALL DETAIL

REŽIJA • DIRECTOR
MLADEN STANIĆ

SCENARIJ • SCREENPLAY Mladen Stanić

FOTOGRAFIJA • CINEMATOGRAPHY Sara Bernarda Moritz

MONTAŽA • EDITOR Marko Klajić

ULOGE • CAST Nataša Kopeč, Mate Gulin, Marija Milovanović, Zdenko Jelčić

PRODUCENT • PRODUCER Danijel Popović

ŠKOLA • SCHOOL

Akademija dramske umjetnosti, Zagreb • Academy of Dramatic Art, Zagreb



Nakon pogreba svoje supruge, starac nagovara kćer da ga odveze u posjet starom prijatelju. Iako joj odbija dati pravi razlog posjeta, ona pristaje. Putem nastoji izgladiti svoj zahrđali odnos s kćeri. Međutim, razlog njegova iznenadnog posjeta ostat će skriven, kao i tajna koju nosi sa sobom.

After his wife's funeral, an old man talks his daughter into driving him to visit an old friend. He keeps the intent of the visit a secret. On the way, he will try to reconcile with his daughter. However, the reason of his sudden visit to a friend will remain a mystery, just like the secret that he's carrying with him.

Mladen Stanić (Split, 1990) student je diplomskog studija filmske i televizijske režije na Akademiji dramske umjetnosti u Zagrebu.

Mladen Stanić (Split, 1990) studies film and TV directing at the Academy of Dramatic Art in Zagreb.

HR • 2018 • 23'
drama, komedija • comedy, drama

FESTIVALI • FESTIVALS

- Croatian Film Days 2018 (Nagrada Jelena Rajković / Jelena Rajković Award)
- SEECS Short Film Fest 2018 (najbolji kratkometražni igrani film, najbolji redatelj / Best Live-Action Short Film, Best Director)



SVE ŠTO RASTE

ALL THAT GROWS

REŽIJA • DIRECTOR
MILENA GRUJIĆ

SCENARIJ • SCREENPLAY Milena Grujić

FOTOGRAFIJA • CINEMATOGRAPHY Milena Grujić

MONTAŽA • EDITOR Milena Grujić

PRODUCENT • PRODUCER Wang Jiayi

ŠKOLE • SCHOOLS Academy for International Communication of Chinese

Culture, Fakultet dramskih umjetnosti u Beogradu • Academy for International Communication of Chinese Culture, Faculty of Dramatic Arts in Belgrade, Looking China Youth Film Project



Jedanaestogodišnjakinja iz Changshe sprema se za Olimpijsko prvenstvo. Njezino temeljito shvaćanje treninga i svakodnevnog života pokazuje nam lice i naličje djetinjstva posvećenog naciji.

An 11-year-old girl in Changsha prepares to be an Olympic champion. Her thorough understanding of training and daily life shows us both sides of a childhood dedicated to the nation.

Milena Grujić (Beograd, 1994) studira režiju na Fakultetu dramskih umjetnosti u Beogradu. Autorica je nagrađivanog kratkometražnog filma *Fajront* (2016).

Milena Grujić (Belgrade, 1994) studies film directing at the Faculty of Dramatic Arts in Belgrade. She directed the award-winning short film *Last Call* (2016).

CN, RS • 2017 • 11'
dokumentarni • documentary film

HRVATSKA PREMIJERA
CROATIAN PREMIERE

FESTIVALI • FESTIVALS

- Belgrade Documentary and Short Film Festival 2018



ZAPALIT ĆU TI MERCEDES

JUST LIKE THIS

ICH ZÜND' DIR 'NEN MERCEDES AN

REŽIJA • DIRECTOR
DENNIS STORMER



DE • 2017 • 15'
drama

MEĐUNARODNA
PREMIJERA
INTERNATIONAL
PREMIERE

SCENARIJ • SCREENPLAY Dennis Stormer
FOTOGRAFIJA • CINEMATOGRAPHY Jan David Günther
MONTAŽA • EDITORS Martin Mikosch, Dennis Stormer
ULOGE • CAST Sheila Eckhardt, Johann Jürgens, Lina Wendel, Felix Freese
PRODUCENTICE • PRODUCERS Astrid Schäfer, Marisa Meier
ŠKOLA • SCHOOL Filmska akademija Baden-Württemberg •
Film Academy Baden-Württemberg

Aaron je mladić koji se više ne može nositi s ludostima konzumerističkog društva. Odbija živjeti nezdravim i rastrošnim životom i poziva na obzirniji odnos prema prirodi i drugim ljudima. Njegova se situacija zaoštrava na obiteljskom sprovodu.

Aaron is a young man who lives in a crazed consumer society and cannot cope with his surroundings anymore. He refuses to lead an unhealthy and lavish life and calls on a more conscious handling of nature and other human beings. The situation arrives at its peak during a family funeral.

Dennis Stormer studirao je na Filmskoj akademiji Baden-Württemberg i Sveučilištu Columbia u New Yorku. Radi kao filmski kritičar i redatelj u Berlinu, Stockholmu i New Yorku.

Dennis Stormer studied film at the Filmakademie Baden-Württemberg and Columbia University, New York. He works as a freelancing film critic and director in Berlin, Stockholm and New York.

PULA.EDU

Program namijenjen studentima filmskih akademija koji će svake godine biti fokusiran na jednu aktualnu temu iz područja audiovizualne industrije. Polaznici radionice – studenti akademija iz Hrvatske, Srbije i Bosne i Hercegovine – upoznat će se s novim medijskim *post-broadcast* okruženjem (*web, streaming, VOD*), fokusirati se na produkcijske i postproduksijske osobitosti te na radionici razviti projekte iz tog područja. Pula.EDU razvija se kao partnerski program s Akademijom dramske umjetnosti u Zagrebu. Voditelj projekta je Mario Gigović.

The programme intended for students of film academies focuses on a current topic from the audiovisual industry each festival year. The participants – students from academies in Croatia, Serbia and Bosnia and Herzegovina – will be introduced to the new post-broadcast media environment (*web, streaming, VOD*), will focus on production and postproduction characteristics, and develop projects in this field during the workshop itself. Pula.EDU is developed as a partnership programme with the Academy of Dramatic Art of the University of Zagreb. Mario Gigović is the project manager.

MLADI FILMOFILI YOUNG CINEPHILES

Projekt okuplja mlade i buduće profesionalce iz područja audiovizualne djelatnosti, filmske entuzijaste i ljubitelje sedme umjetnosti – s ciljem kritičkog vrednovanja i promišljanja filma. Mladi filmofili gledaju filmove, razgovaraju s filmskim ekipama, upoznaju filmske autore i producente iz cijele Europe, pišu i objavljuju filmske kritike, sudjeluju na predavanjima i uživaju u Festivalu.

Mentor mladim filmofilima je filmski kritičar Tomislav Kurelec.

This project brings together young people, future professionals of the audiovisual industry, film enthusiasts, and lovers of the seventh art, with the goal of critical evaluation and critical thinking about film. Young cinephiles watch films, talk to film crews, meet directors and producers from all over Europe, write and publish their film reviews, take part in lectures and enjoy the Festival.

Film critic Tomislav Kurelec will be the mentor to the young cinephiles.



HOMMAGE

AKCIJA STADION / OPERATION STADIUM Dušan Vukotić

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PAD ITALIJE / FALL OF ITALY Lordan Zafranović

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VREMEPLOV THE TIME MACHINE

A ŽIVOT TEČE DALJE / ...AND LIFE GOES ON....

Carl Junghans, F. W. Kraemer, Václav Kubásek

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MAYERLING Anatole Litvak

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PRVA FILMSKA PROJEKCIJA U ARENI FIRST SCREENING AT THE ARENA

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KINOTEKA
CINEMATHEQUE



HR • 1977 • 90'
ratna drama • drama, war film

AKCIJA STADION OPERATION STADIUM

REŽIJA • DIRECTOR
DUŠAN VUKOTIĆ

SCENARIJ • SCREENPLAY Slavko Goldstein, Dušan Vukotić

FOTOGRAFIJA • CINEMATOGRAPHY Ivica Rajković

MONTAŽA • EDITOR Damir German

ORIGINALNA GLAZBA • SCORE Tomica Simović

ULOGE • CAST Igor Galo, Frano Majetić, Zvonimir Črnko, Božidar Alić, Zvonko Lepetić, Darko Srića, Nataša Varabjova Hržić

PRODUKCIJSKA KUĆA • COMPANY Zagreb film

U Zagrebu 1941. godine nacisti i njihovi kolaboracionisti pripremaju zbor na stadionu u Maksimiru, gdje bi zagrebački srednjoškolci „spontano“ trebali izraziti svoju solidarnost s novim fašističkim poretkom i njihovoj politici nacionalne segregacije. No mladi komunistički ilegalci odluče sabotirati akciju.

Zagreb under German occupation, 1941. Nazis and their collaborators organize a gathering at the stadium at which all the high-school students were to „spontaneously“ show their solidarity with the new order and its discriminatory politics. But the local resistance movement will sabotage their plan.

Dušan Vukotić (Bileća, 1927 – Zagreb, 1998) Oscarom je nagrađeni animator (*Surogat*, 1961, *Igra*, 1962) te autor triju dugometražnih filmova: *Sedmi kontinent* (1966), *Akcija stadion* i *Gosti iz galaksije* (1981).

Dušan Vukotić (Bileća, 1927 – Zagreb, 1998) is an Academy Award winning animator (*The Substitute*, 1961, *Game*, 1962), and the director of three features: *The Seventh Continent* (1966), *Operation Stadium* and *Visitors from the Arkana Galaxy* (1981).



HR, RS • 1981 • 114'
ratna drama • war film, drama

PAD ITALIJE FALL OF ITALY

REŽIJA • DIRECTOR
LORDAN ZAFRANOVIĆ

SCENARIJ • SCREENPLAY Mirko Kovač, Lordan Zafranović

FOTOGRAFIJA • CINEMATOGRAPHY Božidar Nikolić

MONTAŽA • EDITOR Josip Remenar

ORIGINALNA GLAZBA • SCORE Alfi Kabiljo

ULOGE • CAST Daniel Olbrychski, Ena Begović, Gorica Popović, Mirjana Karanović, Dragan Maksimović, Miodrag Krivokapić, Bata Živojinović, Igor Hajdarhodžić, Dušan Janičijević, Frano Lasić

PRODUKCIJSKA KUĆA • COMPANY Jadran film, Centar film

Prema nalogu Centralnog komiteta komunističke partije, partizanski zapovjednik Davorin likvidira svog prijatelja i suborca Niku i njegovu ljubavnicu, koji su zastranili od ciljeva borbe. No Davorin se ženi kćeri lokalnog bogataša te i sam postaje nemaran. Nakon što Italija kapitulira u rujnu 1943, na njihov otok se iskrcavaju nacisti, ustaše i četnici. Film je na festivalu u Puli osvojio Veliku zlatnu arenu za najbolji film.

Partisan commander Davorin gets an order from the Communist Party to shoot his friend Nico and his lover, who have neglected the goals of the struggle. Soon after the event, Davorin marries a daughter of a rich man and becomes careless. Soon after the fall of Italy in September 1943, Ustašas, Nazis and Chetniks come to their island. The film was awarded the Grand Golden Arena for Best Film at the Pula Film Festival in 1981.

Lordan Zafranović (Maslinica, Šolta, 1944) diplomirao je književnost i likovnu umjetnost na Pedagoškoj akademiji u Splitu, a potom filmsku režiju na FAMU u Pragu. Iz filmografije se izdvajaju *Okupacija u 26 slika* (1978), *Pad Italije* i *Večernja zvona* (1986).

Lordan Zafranović (Maslinica, Šolta, 1944) has graduated in literature and fine arts, as well as film directing at FAMU in Prague. His is known for *Occupation in 26 Pictures* (1978), *Fall of Italy* and *Evening Bells* (1986).



A ŽIVOT TEČE DALJE ...A ŽIVOT JDE DÁL...

REŽIJA • DIRECTOR
CARL JUNGHANS
F.W. KRAEMER
VÁCLAV KUBÁSEK

SCENARIJ • SCREENPLAY Václav Dryák, Carl Junghans

FOTOGRAFIJA • CINEMATOGRAPHY

Jaroslav Blazek, Otto Heller, Harry Smeh, Jan Stallich

MONTAŽA • EDITORS Alexander Hammid, Ferdinand Kursá

ORIGINALNA GLAZBA • SCORE Josip Slavenski

ULOGE • CAST Ita Rina, Zvonimir Rogoz, Ladislav H. Struna, Vera Baranovska

PRODUCENT • PRODUCER Antonín Janota

PRODUKCIJSKA KUĆA • COMPANY Olimpia, Pariz-Prag, Film Prag



Izbija Prvi svjetski rat. Ribar Ivo odlazi na front, a ženu Mariju povjerava svome najboljem prijatelju Nikoli, koji zbog hromosti ne ide u vojsku. Stiže vijest da je Ivo poginuo pa se Nikola, koji je oduvijek bio zaljubljen u Mariju, njome i oženi. Međutim, Ivo je dugo bio u zarobljeništvu, bez mogućnosti da se javi, i vraća se u selo baš na dan kada se Marija porađa. Film je u periodu od 1933. do 1935. sniman u Splitu, Solinu, Šibeniku, Trogiru, Visu, a najviše u Komiži, a prikazan je na Međunarodnom filmskom festivalu u Veneciji 1936. godine.

Čehoslovačka, Jugoslavija, Njemačka

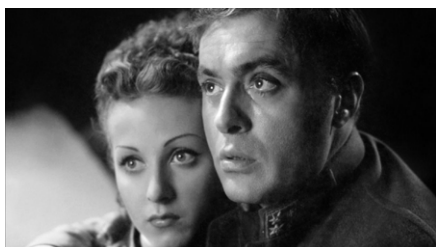
1935 • 86'

ratna drama • drama, war film

The outbreak of World War I. Fisherman Ivo goes to the front, and leaves his wife Marija in the care of his best friend Nikola, who is lame and therefore not mobilised. News comes of Ivo's death and Nikola, who has always been in love with Marija, marries her. However, Ivo was a prisoner of war for a long time, and has not been able to contact his family. He returns to the village on the day of Marija giving birth. The filming took place from 1933 to 1935 in Split, Solin, Šibenik, Trogir, and on the island of Vis, mostly in Komiža. It was screened at the Venice International Film Festival in 1936.

Redatelj **Carl Junghans** (Dresden, 1897 – München, 1984) radio je sporo i bez knjige snimanja, zbog čega ga je na setu zamijenio američko-češki redatelj **F. W. Kraemer. Václav Kubásek** (Prag, 1897 – Prag, 1964) režirao interijere koji se odvijaju u Češkoj i dijelove s dijalogom u Češkoj iz 1935.

Director **Carl Junghans** (Dresden, 1897 – München, 1984) worked slowly and without a storyboard, which is why he was replaced by the American-Czech director **F. W. Kraemer. Václav Kubásek** (Prague, 1897 – Prague, 1964) directed Czech dialogues and Czech interior scenes in 1935.



MAYERLING

REŽIJA • DIRECTOR
ANATOLE LITVAK

SCENARIJ • SCREENPLAY Joseph Kessel, Irma von Cube, Marcel Achard (prema romanu Claudea Aneta • based on the novel by Claude Anet)

FOTOGRAFIJA • CINEMATOGRAPHY Jean Isnard, Armand Thirard

MONTAŽA • EDITOR Henri Rust

ORIGINALNA GLAZBA • SCORE Arthur Honegger

ULOGE • CAST

Charles Boyer, Danielle Darrieux, Marthe Régnier, Yolande Laffon, Suzy Prim

PRODUCENT • PRODUCER Seymour Nebenzal

PRODUKCIJSKA KUĆA • COMPANY Nero Films



FR • 1936 • 96'

povijesna drama • historical drama

Beč je uznemiren prosvjednicima koji se zalažu za političke promjene. Nakon što princa Rudolfa uhite na jednom od prosvjeda, njegov otac, car Franjo Josip, inzistira da se vjenča i primiri, na što Rudolf nevoljko pristaje. Pet godina kasnije, on je ženskaroš koji na večer obljetnice braka upoznaje barunicu Marie Vetsera, u koju se zaljubljuje.

Vienna is disturbed by protestors agitating for political change. Crown Prince Rudolph is arrested at a meeting. His father Emperor Franz Joseph insists he get married and settle down. Rudolph reluctantly agrees. Five years later, Rudolph has become an unhappy playboy. On the night of his wedding anniversary he meets Baroness Marie Vetsera and they fall in love.

Anatole Litvak (1902–1974) je američko-francuski producent i redatelj poznat po filmovima *Mayerling* (1936), *Oprostite, pogrešan broj* (1948), *Odluka pred zoru* (1951) i *Anastasia* (1956).

Anatole Litvak (1902–1974) is an American-French producer and director, known for *Mayerling* (1936), *Sorry, Wrong Number* (1948), *Decision Before Dawn* (1951) and *Anastasia* (1956).

PRVA FILMSKA PROJEKCIJA U ARENI: 18. LIPNJA 1938. GODINE / FIRST SCREENING AT THE ARENA: 18 JUNE 1938

U subotnjem izdanju pulskoga dnevnika *Corriere istriano*, 18. lipnja 1938. (br. 164), u najavnom napisu „Večeras u amfiteatru započinju veličanstvene kinematografske predstave“ čitam: „Večeras u amfiteatru Flavijevaca počinje velika filmska revija, za koju su osigurani najbolji premijerni filmovi objelodanjeni posljednjih mjeseci. Sinoć su obavljene posljednje tehničke provjere s briljantnim rezultatima. Savršena projekcija na golemom ekranu s izvanrednim ozvučenjem. Napose je ova potonja značajka od presudne važnosti, jer postojala je sumnja, bojazan raspršenja zvuka u neizmjerom prostoru Arene. Umjesto toga, monumentalno rimsko zdanje pokazalo je osebujna svojstva zvučnog rezonatora koji ne propušta ni najtiši zvuk, pa gledatelju ne izmiče niti jedan ton gdje god se on u Areni nalazio. Uspješan ishod proba pokazuje dobru inicijativu organizatora. Od večeras i tijekom cijeloga ljeta Pula će imati novo sastajalište, predivno mjesto za nekoliko sati dobre zabave i provoda uz male izdatke. U unutrašnjosti Arene bit će otvoren dobro opskrbljen *caffè bar*.“

Sutradan, u nedjelju, *Corriere istriano* (br. 19, 165. lipnja 1938) ushićeno i ponosno izvješćuje sa sinoćnje projekcije. Dupkom puni pulski amfiteatar – kasnije, u jugoslavenskom razdoblju poznata festivalska slika Arene – proslavio je svoju prvu filmsku projekciju, slikopisnu atrakciju ondašnje desete umjetnosti i fašizmu omiljena medija, 18. lipnja 1938. u 20.30 sati dostojanstveno i svečano sa svim visokim uglednicima političke vlasti provincije i grada, priznatim gospodarstvenicima, poduzetnicima, obrtnicima, impresarijima, kulturnjacima i mnoštvom Puljana željnih filmske zabave izvan sparnih pulskih kinodvorana. Dakle, Pula je anticipirala filmski festival još prije osam desetljeća s velebnim ljetnim kinom u rimskom amfiteatru (*Anfiteatro Flavio* ili *Anfiteatro Romano*), „u ambijentu kakvim se malo koji grad u svijetu može pohvaliti“, kako s pravom ističe *Corriere*.

Čast prve kinoprojekcije u Areni pripala je britanskom filmu *La Chaste Suzanne* (1937) francuskoga redatelja Andréa Berthomieuva, a nakon projekcije ove lakonotne glazbene komedijice uslijedio je ozbiljan ratni dokumentarac *Riscossa spagnola*. Program nazvan *Revija premijernih filmova* (mada se potkrao i pokoji reprizni) u Areni trajao je do 28. kolovoza – s kraćom stankom od 23. srpnja do 2. kolovoza, u terminu rezerviranom za redovitu pulsku, već tradicionalnu opernu sezonu (*Stagione lirica*). Za to je vrijeme tijekom 53 filmske večeri prikazan 21 cjelovečernji igrani film (mahom američkih i europskih hitova i, tada domaćih, talijanskih komedija) i desetak fašističkom režimu sklonih dokumentaraca i kratkometražnih političko-promidžbenih filmova. Razvikaniji filmovi reprizirani su dvije-tri (katkad tri-četiri) večeri zaredom, poneki su i iste večeri imali dvije projekcije, a bilo je i večeri s dva različita igrana filma (*doppio programma*).

Bez sumnje, ova preobrazba pulskoga amfiteatra u ljetno kino Arena promovirala je masovnu kulturu filma u Puli. Arensko kinoprikazivačko naslijeđe ljetnih filmskih noći iz 1938. godine nastavljeno je i petnaest godina kasnije, 1953, u po svemu drugačijim okolnostima i društvenim uvjetima (ali politički sličnim ustrojima). Datum prve filmske projekcije u Areni nije nigdje zabilježen (podatak je objavljen tek 2010), po svemu sudeći, namjerno je prešućivan u svim relevantnim izvorima, kako bi upravo socijalistička 1953. bila godina prve filmske projekcije u Areni. Nimalo čudno, fašističku *Reviju premijernih filmova* u Areni, petnaest godina prije posvema slične, umalo jednake socijalističke *Revije stranoga filma* (1953), prethodnice dogodne započetoga filmskog festivala, ponovno kao *Revije domaćega filma* (1954), valjalo je izbrisati iz gradske, filmske i festivalske povijesti.

Ljetno kino u Areni ipak je bilo premasovan kulturni i prevelik financijski zalogaj za zapostavljeni talijanski grad i istarsku provinciju, pa se iduće, 1939. godine, seli iza Herkulovih vrata (u početku je i Malo rimsko kazalište bila jedna od opcija) na prostranu restoransku terasu (današnji Circolo – Zajednica Talijana), koja je pretvorena u ljetno kino Herkulova vrata, *Cinema-estivo all'Arco Romano*. Ljetno je kino otvoreno 22. srpnja 1939.

Najizdašnije kinofikacijsko razdoblje Pule upravo su 1938. i 1939. godina. Puljani tada imaju na raspolaganju dvije velike (Nazionale i Sala Umberto), dvije srednje (Arena i Impero), dvije male (Garibaldi i Savoia) kinodvorane i povremeno Politemu Ciscutti (kad nema kazališnih, glazbenih, opernih i operetnih predstava), koje su svake večeri mogle posjesti gotovo tri tisuće Puljana, što je ipak upola manje od pet-šest tisuća znatiželjnika, koliko ih stane u ljetno kino Arena – i onda i danas. Zbog toga tu 1938. godinu i datum prve filmske projekcije u Areni 18. lipnja 1938. ne smijemo (više) zaboraviti.

Miodrag Kalčić

In the Saturday 18 June 1938 issue (no. 164) of Pula's chronicle *Corriere istriano*, the headline of the announcement section reads: "Tonight, the amphitheatre hosts the start of a magnificent cinema show". The text says: "Tonight, at the Flavian amphitheatre, the big revue of film is to start, securing the best premieres released over the last few months. Last night, the last of the technical checks were done, with brilliant results. Perfect projection on the huge screen, with extraordinary sound. It is the latter that is essential, as there was doubt, or fear, that the sound might disperse in the vast space of the Arena. Instead, the monumental Roman amphitheatre has exhibited considerable characteristics of acoustic resonance, capturing the most silent of the sounds so the viewer misses not one of them, wherever they might be inside the Arena. The successful sound check points to the good initiative of the organiser. Starting tonight and throughout the summer, Pula will have a new meeting point, a beautiful venue to spend a few hours having fun at a low cost. The inside of the Arena will have a well-stocked café."

The following day, on Sunday, *Corriere istriano* (no. 19, 165 June 1938) reports with enthusiasm and pride about the screening held the previous night. The packed Pula amphitheatre – later, in the Yugoslavian period, the famous festival image of the Arena – celebrated its first film screening, a motion picture attraction of the then tenth art and the medium preferred by Fascism. On 18 June 1938, at 8.30 p.m., with dignity and ceremoniously, the amphitheatre celebrated with all distinguished officials of the political government of the province and the city, esteemed businessmen, entrepreneurs, craftsmen, impresarios, cultural elite, and numerous citizens of Pula who were eager for film entertainment out of sweltering cinemas. And so Pula anticipated a film festival long ago, as many as eight decades, with a glorious summer cinema at the Roman amphitheatre (*Anfiteatro Flavio* or *Anfiteatro Romano*) "(...) in a setting that not many cities in the world can boast", wrote *Corriere*, and rightly so.

The honour of the first film screening at the Arena was given to the English film *La Casta Susanna* (1937) by French director André Berthomieu. Following the screening of this light-hearted musical comedy was the screening of the serious war documentary *Riscossa spagnola*. The programme called *Revue of Premiere Films* at the Arena, even though not all were premieres, lasted until 28 August – with a short break from 23 July to 2 August due to the regular, at that time already traditional opera season in Pula (*Stagione lirica*). During this period, over 53 film evenings, a total of 21 feature films were screened (mostly American and European hits and the then domestic, Italian comedies), and some ten documentaries and short political propaganda films favouring the Fascist regime. The more high-profile films saw reruns two or three nights in a row (sometimes even three to four nights in a row), some were screened twice the same night, and there were also nights with two feature films (*doppio programma*).

It is without a doubt that this transformation of the Pula amphitheatre into the Arena summer cinema promoted mass film culture in the city. The film screening tradition of the Arena from the summer nights of 1938 continued fifteen years later, in 1953, under entirely different circumstances and social conditions (but with similar political system). The date of the first film screening at the Arena has not been recorded (the data was published only in 2010), and appears to have been deliberately held back in all relevant sources in order for socialist 1953 to become the year of the first film screening at the Arena. It is no wonder that the Fascist *Revue of Premiere Films* at the Arena, the similar, almost identical socialist *Revue of Foreign Film* (1953) – predecessor of the film festival that started the following year – the *Revue of Domestic Film* (1954), needed to be erased from the city, film, and festival history.

The summer cinema at the Arena was too massive of a cultural, and too big of a financial bite for the neglected Italian city and the Istra Province; and so in 1939, it moved to behind the Gate of Hercules (at the beginning, the Small Roman Theatre was also one of the options), to the spacious restaurant patio (today Circolo – Italian Community) that was turned into the Gates of Hercules Summer Cinema, *Cinema-estivo al'Arco Romano*, opened on 22 July 1939.

The most plentiful period of cinefication of the City of Pula was precisely the years of 1938 and 1939. It was then that the citizens of Pula had two large (Nazionale and Sala Umbero), two medium-sized (Arena and Impero) and two small (Garibaldi and Savoia) cinemas, including the occasional Politema Ciscutti (when there were no plays, musical, opera or operetta shows). The cinemas could seat almost three thousand people in a night, which is still half of the five to six thousand people that Arena summer cinema can seat, and it is still so today. This is why we mustn't (again) forget the year 1938 and the date of the first film screening at the Arena: 18 June, 1938.

PRIKAZANI IGRANI FILMOVI U ARENI 1938. GODINE (18. LIPNJA – 28. KOLOVOZA 1938.)

FILMS SCREENED AT THE REVUE OF PREMIERE FILMS (18 JULY - 28 AUGUST 1938)

LA CASTA SUSANNA (LA CHASTE SUZANNE)

UK, 1937, 90'

glazbena komedija • musical, comedy

REDATELJ • DIRECTOR André Berthomieu

ULOGE • CAST Henry Garat, Meg Lemonnier, Raimu, S. Plateu

18/6, 19/6

LASCIATE OGNI SPERANZA

IT, 1937, 95'

komedija • comedy

REDATELJ • DIRECTOR Gennaro Righelli

ULOGE • CAST Maria Denis, Antonio Gandusio, Guido De Rege, Giorgio De Rege, Elli Parvo

20/6, 21/6

JANOSIK IL BANDITO (JÁNOŠÍK)

Czechoslovakia, 1936. 93'

povijesna drama • historical drama

REDATELJ • DIRECTOR Martin Frič

ULOGE • CAST Zita Hajdúková, Pa'lo Bielik, Andrej Bagar

22/6, 23/6

IL FASCINO DI BOHÈME (ZAUBER DER BOHEME)

AT, 1937, 92'

glazbena drama • musical, drama

REDATELJ • DIRECTOR Géza von Bolváry

ULOGE • CAST Paul Kemp, Jan Kiepura, Martha Eggerth

24/6, 25/6, 26/6, 27/6

RAGAZZACCIO (UN MAUVAIS GARÇON)

FR, 1937, 80'

komedija • comedy

REDATELJ • DIRECTORS Jean Boyer, Raoul Ploquin

ULOGE • CAST Danielle Darrieux, Henry Garat, André Alerme

28/6, 29/6, 30/6, 1/7

LA MAZURKA DI PAPÀ

IT, 1938, 91'

komedija • comedy

REDATELJ • DIRECTOR Oreste Biancoli

ULOGE • CAST Vittorio De Sica, Diana Lante, Pina Renzi, Umberto Melnati, Guglielmo Sinaz

2/7, 3/7, 4/7, 5/7

ANGELI SENZA PARADISO (LEISE FLEHEN MEINE LIEDER)

AT, 1933., 85'

glazbena komedija • musical, comedy

REDATELJ • DIRECTOR Willi Forst

ULOGE • CAST Hans Moser, Luise Ullrich, Agostina Belli, Martha Eggerth, Hans Jaray

6/7, 7/7

ATTERRAGGIO FORZATO (FORCED LANDING)

US, 1936, 89'

pustolovni • adventure

REDATELJ • DIRECTOR Melville W. Brown

ULOGE • CAST Esther Ralston, Onslow Stevens, Sidney Blackmer

6/7, 7/7

MAYERLING

FR, 1936, 101'

Povijesni • historical film

REDATELJ • DIRECTOR Anatole Litvak

ULOGE • CAST Danielle Darrieux, Charles Boyer, Gabrielle Dorziat

8/7, 9/7

LA BIONDA CARMEN (DIE BLONDE CARMEN)

DE, 1935, 92'

glazbena komedija • musical, comedy

REDATELJ • DIRECTOR Viktor Janson

ULOGE • CAST Wolfgang Liebeneiner, Martha Eggerth, Ida Wüst

10/7, 11/7

RAGGIO DI SOLE (LE MIOCHE)

FR, 1936, 98'

komedija • comedy

REDATELJ • DIRECTOR Léonide Moguy

ULOGI • CAST Lucien Baroux, Gabrielle Dorziat, Pauline Carton

10/7, 11/7

IL CORSARO NERO

IT, 1937, 92'

pustolovni • adventure

REDATELJ • DIRECTOR Amleto Palermi

ULOGI • CAST Silvio Bagolini, Silvana Jachino, Cristina Olinto, Edmund Purdom, Silvia Monti

12/7

L'IMPAREGGIABILE GODFREY (MY MAN GODFREY)

US, 1936, 95'

komedija • comedy

REDATELJ • DIRECTOR Gregory La Cava

ULOGI • CAST Alice Brady, William Powell, Mischa Auer, Gail Patrick, Eugene Pallette

13/7

IL CONQUISTATORE DELL'INDIA (CLIVE OF INDIA)

US, 1935, 90'

povijesni • historical

REDATELJ • DIRECTOR Richard Boleslawski

ULOGI • CAST Don Ameche, Loretta Young, C. Aubrey Smith, Ronald Colman, Montagu Love

14/7

TEMPI MODERNI (MODERN TIMES)

US, 1936, 87'

komedija • comedy

REDATELJ • DIRECTOR Charles Chaplin

ULOGI • CAST Chester Conklin, Charles Chaplin, Hank Mann, Paulette Goddard, Allan Garcia

15/7

INFEDELTA' (DODSWORTH)

US, 1936, 90'

komedija • comedy

REDATELJ • DIRECTOR William Wyler

ULOGI • CAST David Niven, Mary Astor, Walter Houston, Maria Ouspenskaya, Ruth Chatterton

16/7, 17/7, 18/7

23. srpnja – 2. kolovoza: **OPERNA SEZONA** (*Stagione lirica*)

CONTESSA DI PARMA

IT, 1937, 90'

komedija • comedy

REDATELJ • DIRECTOR Alessandro Blasetti

ULOGI • CAST Maria Denis, Osvaldo Valenti, Elisa Cegani, Ugo Ceseri, Umberto Melnati

6/8, 7/8, 8/8, 9/8

AMORE IN VOLO (LOVE TAKES FLIGHT)

US, 1937, 81'

komedija • comedy

REDATELJ • DIRECTOR Conrad Nagel

ULOGI • CAST Astrid Allwyn, Bruce Cabot, Beatrice Roberts

10/8, 11/8

URAGANO (THE HURRICANE)

US, 1937, 102'

drama

REDATELJ • DIRECTOR John Ford

ULOGI • CAST Dorothy Lamour, Raymond Massey, Thomas Mitchell, Mary Astor, C. Aubrey Smith, Jon Hall

12/8, 13/8, 14/8, 16/8

CENTO UOMINI E UNA RAGAZZA (ONE HUNDRED MEN AND A GIRL)

US, 1937, 84'

glazbena komedija • musical, comedy

REDATELJ • DIRECTOR Henry Koster

ULOGI • CAST Alice Brady, Adolphe Menjou, Eugene Pallette, Deanna Durbin, Leopold Stokowski

18/8, 19/8, 20/8, 21/8, 23/8

AMBIZIONE (COME AND GET IT)

US, 1936, 99'

drama

REDATELJ • DIRECTOR William Wyler, Howard Hawks

ULOGI • CAST Edward Arnold, Joel McCrea, Walter Brennan, Frances Farmer

26/8, 27/8, 28/8



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POP RATNI PROGRAM
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ALEM KORKUT: TIJELO / CORPUS

6. 7. – 19. 8. 2018.

MUZEJ SUVREMENE UMJETNOSTI ISTRE
MUSEUM OF CONTEMPORARY ART OF ISTRIA

KUSTOS • CURATOR Mladen Lučić

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Upravni odjel za kulturu Istarske županije, Ministarstvo kulture RH, grad Pula •
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Republic of Croatia, City of Pula

U stvaralaštvu Alema Korkuta, jednog od najznačajnijih hrvatskih kipara srednje generacije, geometrijske forme diskutiraju s amorfnim materijalima, minimalistička asocijativnost u neprekidnom je dijalogu s narativnim i deskriptivnim, pokret nastaje kao logična posljedica skulpturalnog razvoja forme, dok su gradnja i destrukcija, kao i fizička promjena materije, konstante njegova kiparskog izraza. Te karakteristike nalazimo i u njegovu novom ciklusu, nimalo slučajno nazvanom *Tijelo*, jer u kontekstu Korkutova razmišljanja skulptura predstavlja i živo fizičko biće. Ona, poput ljudskog tijela, ima svoj razvoj, postojanost i vijek trajanja te će se postupno početi urušavati pod teretom života i polagano odumirati. Metaforičko iščitavanje novog autorova ciklusa dotiče i sve pojmove koji se koriste nazivom tijela, od matematičke i filozofske terminologije do nazivlja vojnih postrojbi i socijalno-političkih institucija. 12 radova predstavljenih na izložbi govori o stanju permanentnog uništavanja osnovnih civilizacijskih vrijednosti, simbolički se osvrćući na gubitak monolitne čvrstoće tijela pojedinca, koje se nemoćno urušava pred korporacijskom diktaturom svjetskih moćnika.

In the work of Alem Korkut, one of the most important Croatian sculptors of the middle generation, geometric forms discuss with amorphous materials, the minimalistic associativity is in interrupted dialogue with the narrative and the descriptive, movement results as a logical consequence of the sculptural development of form, while construction and deconstruction, as well as physical change of material are the constants of his sculptural expression. These characteristics can also be found in his new cycle, which is by no means accidentally called *Body*, as in the context of Korkut's reflection, sculpture is a living, physical being. It, much like the human body, has its development, consistency and its lifetime, and will gradually start to crumble and slowly die under the burden of life. The metaphorical reading of the author's new cycle touches upon all of the terms using body parts, from terminology in mathematics and philosophy, to military terminology and terminology of social-political institutions. The 12 sculptures in this exhibition speak about the state of the permanent ravaging of fundamental civilisation values, providing symbolic commentary on the loss of monolithic strength of the body of an individual, which helplessly collapses under corporate dictatorship of the powerful.



CINEMANIAC: MISLITI FILM 2018 / CINEMANIAC: THINK FILM 2018

MUZEJ PRONAĐENOG FILMA / MUSEUM OF FOUND FOOTAGE

15. 7. – 1. 8. 2018.

MMC LUKA

KUSTOSICE • CURATORS Branka Benčić, Tanja Vrvilo

ORGANIZACIJA • ORGANISERS

UO Apoteka – Prostor za suvremenu umjetnost umjetnost • Apoteka - Space for Contemporary Art

Cinemaniac: Misliti film predstavlja višegodišnju istraživačku platformu koja propituje veze filma, pokretnih slika i suvremene umjetnosti, koja se od 2002. godine realizira kao popratni program Festivala igranog filma u Puli. Njezino 17. izdanje održava se u Europskoj godini kulturne baštine te je posvećeno filmskim i umjetničkim praksama *found footage*. Žanr tzv. pronađenog filma specifična je kritička filmska praksa koja obuhvaća različite modele, strategije, metodologije, postupke i konceptualizacije, a predstavlja naknadni život filmskog djela kao prerađene filmske arhive. U tom smislu *Muzej pronađenog filma* ukazat će i podsjetiti na mjesto filma u kontekstu filmske baštine, na umjetničke prakse *found footage* i prostore galerija i muzeja kao mjesta čuvanja i sjećanja, mjesta oživljavanja globalne arhive filma kroz prakse suvremenih umjetnika koji posežu za strategijama reza / montaže, ponavljanja, aroprijacije, upotrebe referenci i citata te tako dolaze do pitanja reprezentacije, kritičkog potencijala i statusa slike u društvenom i kulturnom polju. Na izložbi će biti predstavljeni radovi sljedećih umjetnika: Nika Autor, Eli Cortinas, Harun Farocki, Željko Kipke, Jean-Gabriel Périot i Damir Radić.

Cinemaniac: Think Film is an ongoing research platform questioning the relationships between cinema, moving images and contemporary art. It has been taking place since 2002 as a side programme of Pula Film Festival, with the 17th edition of the exhibition in the year of European Year of Cultural Heritage, dedicated to film and artistic practices of found footage. As a genre, found footage is a specific critical film practice encompassing various models, strategies, methodologies, procedures and conceptualisations, and represents the subsequent life of a film, as reworked film archives. In that sense, the Museum of Found Footage will point to and remind of the place of film within film heritage, of the art practice of found footage, and the spaces in galleries and museums as places of keeping and remembering, places of reviving the global archive of film through the practices of contemporary artists who reach for strategies of cut/edit, repetition, appropriation, using references and quotes to raise the issue of representing, critical potential and the status of an image in the social and cultural field. Work by the following artists will be presented at this exhibition: Nika Autor, Eli Cortinas, Harun Farocki, Željko Kipke, Jean-Gabriel Périot and Damir Radić.



KRIVOTVORINE, DEZINFORMACIJE & SMRZNUTE SLIKE: DIZAJN

DALIBORA MARTINISA 70-IH I 80-IH

FORGERIES, DISINFORMATION AND
FROZEN IMAGES: DALIBOR MARTINIS
DESIGN IN THE 1970s AND 1980s

17. 7. – 31. 7. 2018.

HUIU – HRVATSKO UDRUŽENJE

INTERDISCIPLINARNIH UMJETNIKA

**CROATIAN ASSOCIATION OF INTERDISCIPLINARY
ARTISTS**

KUSTOSI • CURATORS Marko Golub, Dejan Kršić

Pregled dizajnerskih radova Dalibora Martinisa od 1974. do kasnih osamdesetih slijedi niz recentnih izložbi koje se bave odnosom dizajna i neoavangardne umjetnosti sa specifičnim fokusom na konceptualnu umjetnost, odnosno novu umjetničku praksu sedamdesetih godina, i to na barem dvije razine. Prva razina tiče se problema historiografije hrvatskog dizajna, iz koje nam nerijetko izmiču imena autorica i autora čiji je rad dominantno vezan uz područje vizualne umjetnosti. To je dijelom pitanje diskontinuiteta u dizajnerskom djelovanju, a dijelom vjerojatno ima veze i s tim da se generacija stasala kasnih šezdesetih i početkom sedamdesetih godina, za razliku od svojih generacijskih prethodnika, velikih modernističkih umjetnika i dizajnera poput Ivana Picelja, nije oslanjala na koncepciju „sinteze“, odnosno funkcionalne integracije disciplina. Da to nije ni mogla, pokazuje nam druga razina, koja se tiče umjetničkog svjetonazora te generacije, koja je kod nas najčešće označena pojmom „nove umjetničke prakse“ i koja eksplicitno dovodi u pitanje tradicionalno poimanje umjetnosti, umjetnika i umjetničkog djela, napušta navodno neutralne, a ideološki duboko obilježene galerijske prostore i zamjenjuje ih ulicom, javnim i medijskim prostorom, odnosno sferom svakodnevice. Još jedan aspekt u kojem je Martinisov angažman u području dizajna karakterističan za to razdoblje jest potpuna usmjerenost radu za naručitelje u području kulture – Galeriju suvremene umjetnosti u Zagrebu, RANS Moša Pijade, Jadran film itd.

An overview of the designer work by Dalibor Martinis from 1974 to the late 1980s follows a range of recent exhibitions dealing with the relationship of design and neo-avantgarde art with specific focus on conceptual art, the new art practice of 1970s, on two different levels. The first level concerns the issue of historiography of Croatian design, where the names of authors whose work is primarily linked to visual art are often elusive. This is partly an issue of the discontinuity in the work of designers, but it is probably partly the fact that the generation who came into its own in the late 1960s and early 1970s, contrary to their generational predecessors, great artists and designers like Ivan Picelj, did not rely on the concept of ‘synthesis’, or the functional integration of disciplines. That they couldn’t really have done it is shown by the other level, concerning the world view of the said generation, which is mostly called “new artistic practices” in Croatia, and which explicitly brings into question the traditional notion of art, artist and artwork, leaving the supposedly neutral, but ideologically deeply marked gallery spaces and replacing them with the street, the public space, the media space, with the everyday. Another aspect in which Martinis’s undertaking in the area of design is characteristic of the time period is the complete focus to working for customers in culture – Gallery of Contemporary Art in Zagreb, Workers’ and People’s University of Moša Pijade, Jadran film, etc.



MILENA

12. 7. – 25. 7. 2018.

GALERIJA SKUC

KUSTOSI • CURATORS Maja Medić, Stefan Arsenijević

ORGANIZACIJA • ORGANISERS

SKUC Pula, Kulturni centar Beograda u suradnji s Jugoslovenskom kinotekom i Udruženjem dramskih umjetnika Srbije • SKUC Pula, Belgrade Cultural Centre in

cooperation with Yugoslav Film Archive and the Association of Dramatic Artists of Serbia

Povodom dodjele najvećeg srpskog glumačkog priznanja, nagrade Dobričin prsten za životno djelo Mileni Dravić, Kulturni centar Beograda predstavlja izložbu fotografija posvećenu njezinoj filmskom opusu. Već nakon prvog filma, *Vrata ostaju otvorena* (1959) Františka Čápa, kritika je pisala: zvijezda je rođena. Od tada do danas, Milena Dravić kontinuirano plijeni izvanserijskim talentom, ljepotom i šarmom. Od spektakularnih ratnih epopeja do subverzivnih filmova crnog vala, od ekranizacija narodne poezije do suvremenih drama, od velikih tragedija do popularnih komedija, Milena Dravić uvijek je autentična heroina srpske kinematografije. Izložbu čini izbor od 70 fotografija koje predstavljaju tek dio fascinantne i raznovrsne karijere jedne od najvećih zvijezda jugoslavenske kinematografije.

On the occasion of presenting the greatest recognition for acting - the Dobričin prsten lifetime achievement award to Milena Dravić, the Belgrade Cultural Centre presents an exhibition of photographs dedicated to her work on film. It was already after her first film, *Doors Remain Open* (1959) by František Čáp, that the critics wrote: a star is born. Since then, Milena Dravić has been continuously captivating audiences with outstanding talent, beauty and charm. From spectacular war epics to subversive films of the black wave, from adaptations of popular poetry to contemporary dramas, from great tragedies to popular comedies, Milena Dravić has always been an authentic hero of Serbian cinema. The exhibition is made up of 70 photographs representing only a part of the fascinating and diverse career of one of the greatest Yugoslavian film stars.



STANKO HERCEG: FOTOGRAFSKE MISLI PHOTOGRAPHIC THOUGHTS

13. 7. – 8. 8. 2018.

GALERIJA MAKINA • MAKINA GALLERY

Autorska fotografija nastaje u očima i mislima fotografa, a fotoaparat je tu da transformira i stilizira autorov doživljaj stvarnosti, pretvarajući je u priču i emociju. Birajući tehniku fotografiranja, zapravo biramo jednu od mogućnosti doživljavanja stvarnosti.

Crno-bijela analogna fotografija stilizacija je stvarnosti, analogna kolor-fotografija jest simulacija, privid stvarnosti u boji koji podliježe različitim interpretativnim mogućnostima. Što onda predstavlja digitalna fotografija? Taj nedodirljivi fotografski zapis demokratičan je, spontan i brz u svom nastajanju, ali i u svom nestajanju. Predstavlja li digitalna fotografija zapravo općenitu sliku moderne stvarnosti, u kojoj je nastajanje i nestajanje trenutaka, doživljaja i emocija jednako vrijedan ili jednako bezvrijedan proces? Brišemo li sve navedeno s jednakom lakoćom iz vlastitih života kao iz fotoaparata? Dokazuje li nam digitalna fotografija da je u životu nemoguće zadržati bilo što drugo osim vlastite emocije? Pitanja i misli nižu se nezamislivom brzinom. Sustižući svjetlost, mislima dajemo mogućnost da je kontroliraju i iskorištavaju za vlastito manifestiranje fotografijom.

Original photographs are created in the eyes and thoughts of the photographer. The camera is there to transform and stylise the author's experience of reality by turning it into a story and into emotion. By choosing our technique of taking photos, we are actually choosing one of the possibilities of experiencing reality. The black and white analogue photography is stylisation of reality, analogue colour photography is a simulation, an illusion of reality in colour, susceptible to different possibilities of interpretation. So what, then, is digital photography? The intangible photographic record is democratic, spontaneous and quick to emerge, but also quick to disappear. Is digital photography actually a general picture of modern reality, in which the emergence and disappearance of moments, experiences and emotions is an equally as worthy or equally as worthless process? Do we erase all of these with the same ease from our own lives as we do from our cameras? Does digital photography prove that in life it is impossible to keep anything other than our own emotions? Questions and thoughts occur at an incredible speed. By catching up with light, we give our thoughts the opportunity to control it and use it for their own manifestation through photography.

MATCHMAKING FORUM U PULI

MATCHMAKING FORUM IN PULA

Matchmaking Forum u Puli novi je Industry program festivala, nastao u suradnji s Avantura Film Festivalom. Cilj foruma jest poticanje jačanja filmske kulture i industrije umrežavanjem i spajanjem filmskih profesionalaca. Prvo izdanje Matchmaking Foruma posebno se fokusira na predstavljanje i razmjenu izvornih filmskih projekata i radova u nastajanju, a u njemu sudjeluju partnerski filmski centri. Voditelj projekta je Sergej Stanojkovski.

Prvi Matchmaking Forum u Puli sastojat će se od sljedećih događaja:

- **Co-Production Market:** Partneri projekata moći će se susresti s koproducentima u 30-minutnim sastancima jedan-na-jedan.
- **Work in Progress:** Predstavljanje ograničena broja kvalitetnih projekata u fazi dovršavanja iz zemalja partnerskih centara (Italija, Slovenija, Hrvatska, Srbija, Makedonija, Bosna i Hercegovina, Crna Gora, Litva, Kosovo i Gruzija).
- **Matching Books and Film:** Povezivanje književnih djela s filmskom i televizijskom industrijom, ostvaren u suradnji sa sajmom Sa(n)jam knjige u Istri.

Matchmaking Forum nastaje u suradnji s Hrvatskim audiovizualnim centrom, Litavskim filmskim centrom, Filmskim centrom Gruzije, Slovenskim filmskim centrom, Filmskim centrom Srbije, Makedonskom filmskom agencijom, Filmskim centrom Crne Gore, Prvim i Drugim programom Radio-televizije Bosne i Hercegovine i sajmom Sa(n)jam knjige u Istri.

The Matchmaking Forum in Pula is the new, industry programme of Pula Film Festival, created in cooperation with Avantura Film Festival. The Forum aims to encourage the strengthening of film culture and industry through networking and bringing together film professionals. The first edition of the Matchmaking Forum places special emphasis on presenting and exchanging original film projects and works in progress, with participation from partner film centres. Sergej Stanojkovski is the project manager.

The first Matchmaking Forum in Pula presents the following events:

- **Co-Production Market:** project partners will meet co-producers at 30-minute one-on-one meetings
- **Work in Progress:** presenting a limited number of quality projects in the final stages from countries of partner film centres (Italy, Slovenia, Croatia, Serbia, Macedonia, Bosnia and Herzegovina, Montenegro, Lithuania, Kosovo and Georgia).
- **Matching Books and Film:** matchmaking literary works with film and TV industry, in cooperation with the Sa(n)jam knjige in Istria fair.

Matchmaking Forum is realised in cooperation with the Croatian Audiovisual Centre, Lithuanian Film Centre, Georgian National Film Centre, Slovenian Film Centre, Film Centre Serbia, Macedonian Film Agency, Film Centre of Montenegro, Radiotelevision Bosnia and Herzegovina Channel 1 and Channel 2, and the book fair Sa(n)jam knjige in Istria.

OKRUGLI STOL O AUDIOVIZUALNOM AUTORSKOM PRAVU U KONTEKSTU AUDIOVIZUALNE DJELATNOSTI U REPUBLICI HRVATSKOJ

ROUND TABLE ON AUDIOVISUAL COPYRIGHT IN THE CONTEXT OF CROATIAN AUDIOVISUAL INDUSTRY

Tema okruglog stola je mogućnost uvođenja neotuđivog i neprenosivog prava na naknadu za koautora audiovizualnih djela u legislativu Republike Hrvatske. U novom okružju na audiovizualnom tržištu Europske unije potrebno je redefinirati međusobne odnose producenata i autora u audiovizualnoj djelatnosti naspram televizija, kablskih operatera, pružatelja internetskih usluga i drugih korisnika audiovizualnih djela kako bi se ostvarila primjerena naknada za autore u audiovizualnoj djelatnosti. Okrugli stol nastaje u organizaciji Društva hrvatskih filmskih redatelja.

The possibility of introducing the inalienable and non-transferable right to remuneration for co-authors of audiovisual works into legislation of the Republic of Croatia. In the new setting of the audiovisual market of the European Union, defining the relationship between producers and authors in the audiovisual industry is needed, as differing from the industry of television, cable TV operators, internet service providers, and other users of audiovisual works, in order to achieve adequate remuneration for authors in the audiovisual industry. The round table is organised by the Croatian Film Directors' Guild.

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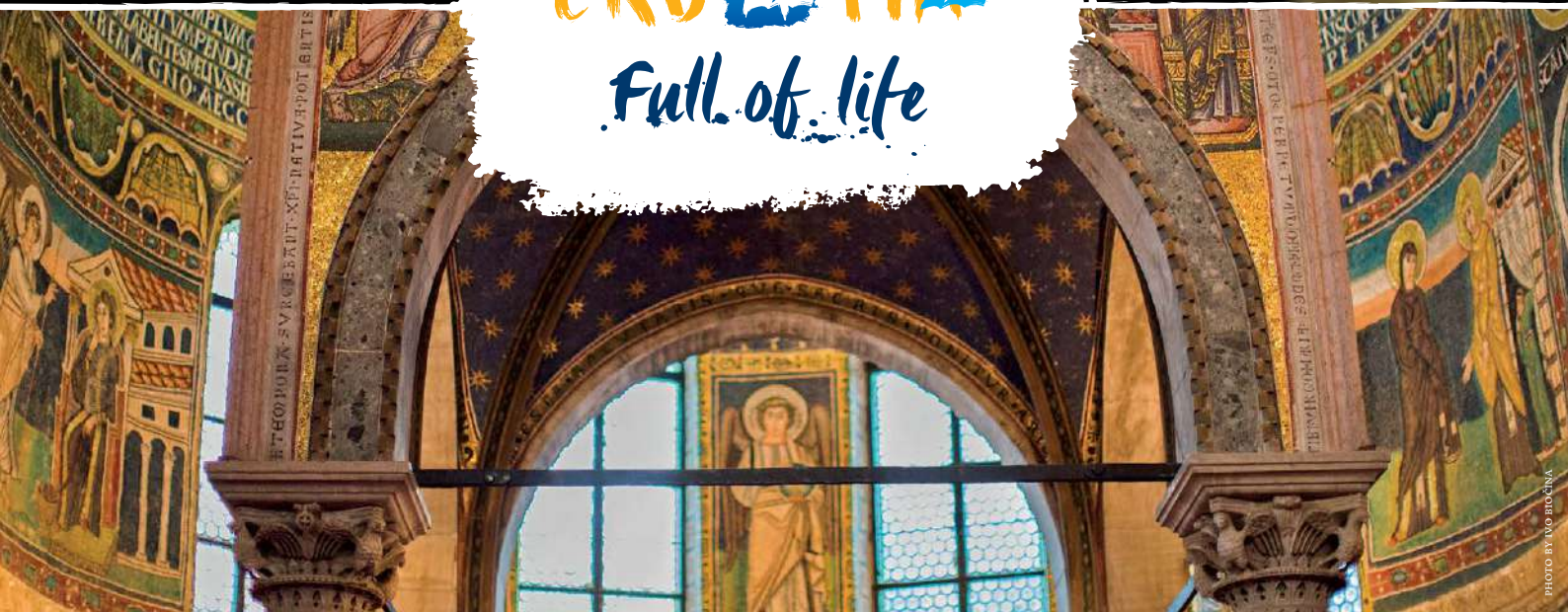
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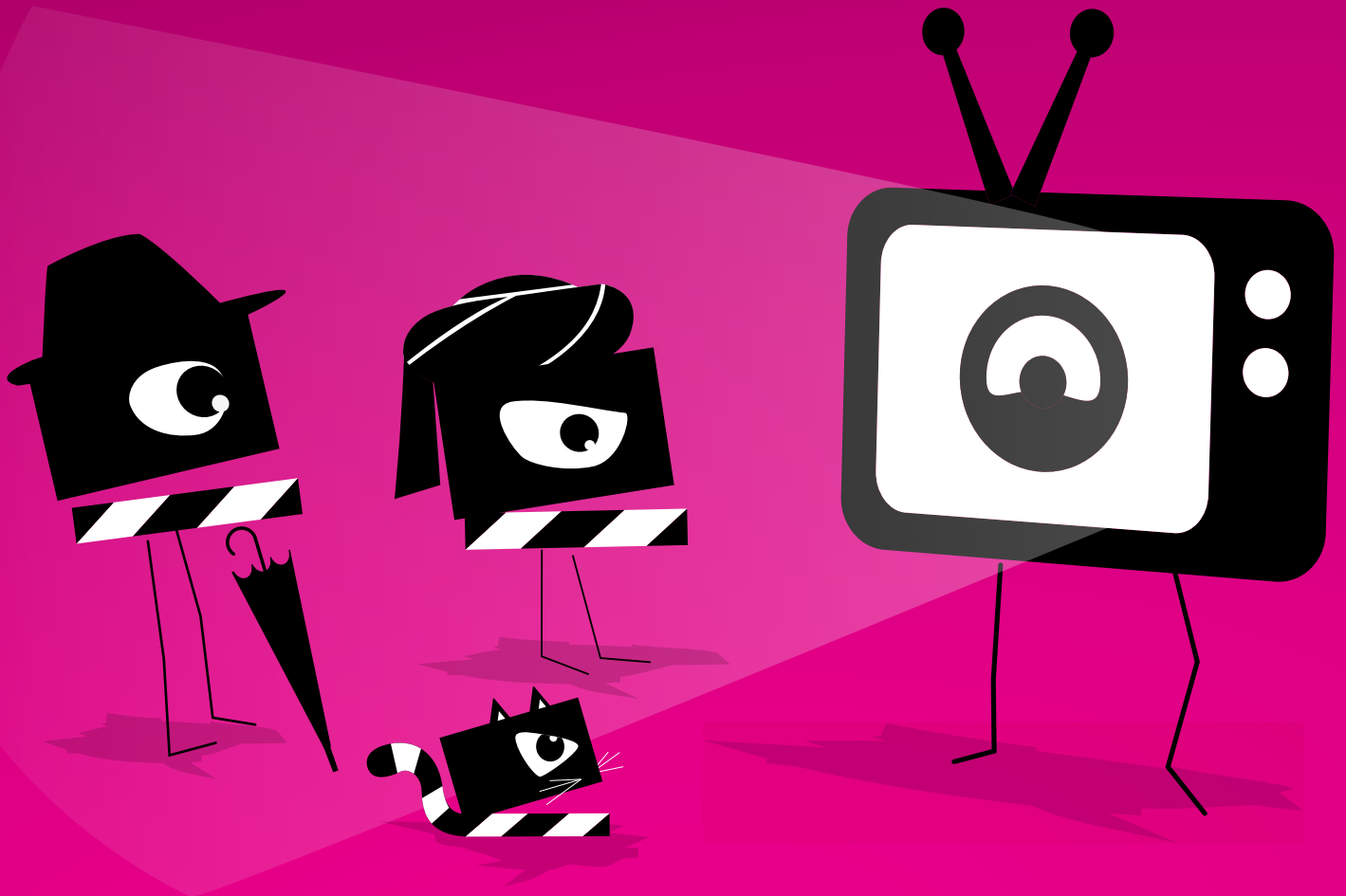
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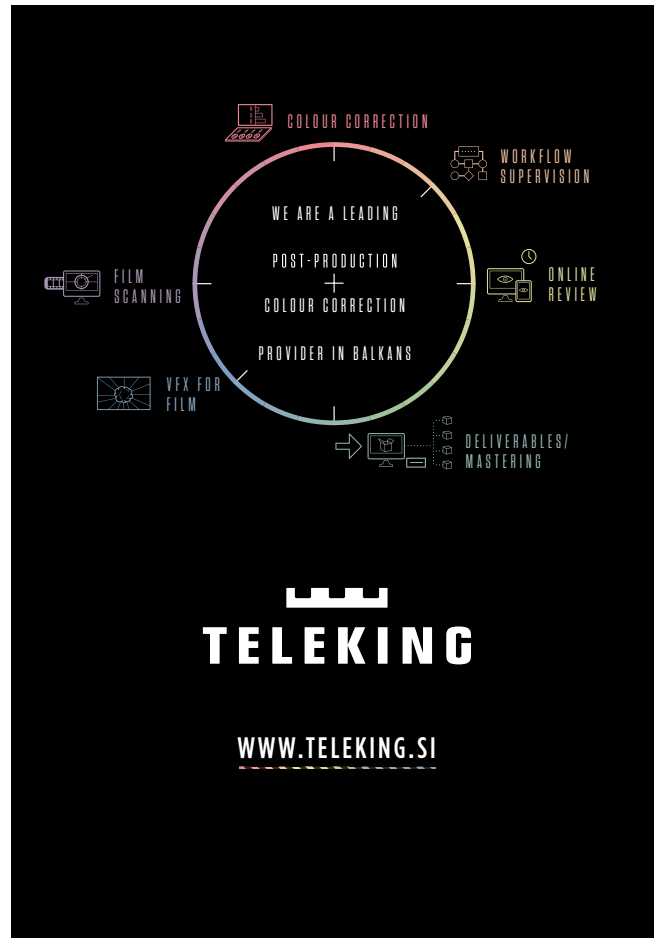


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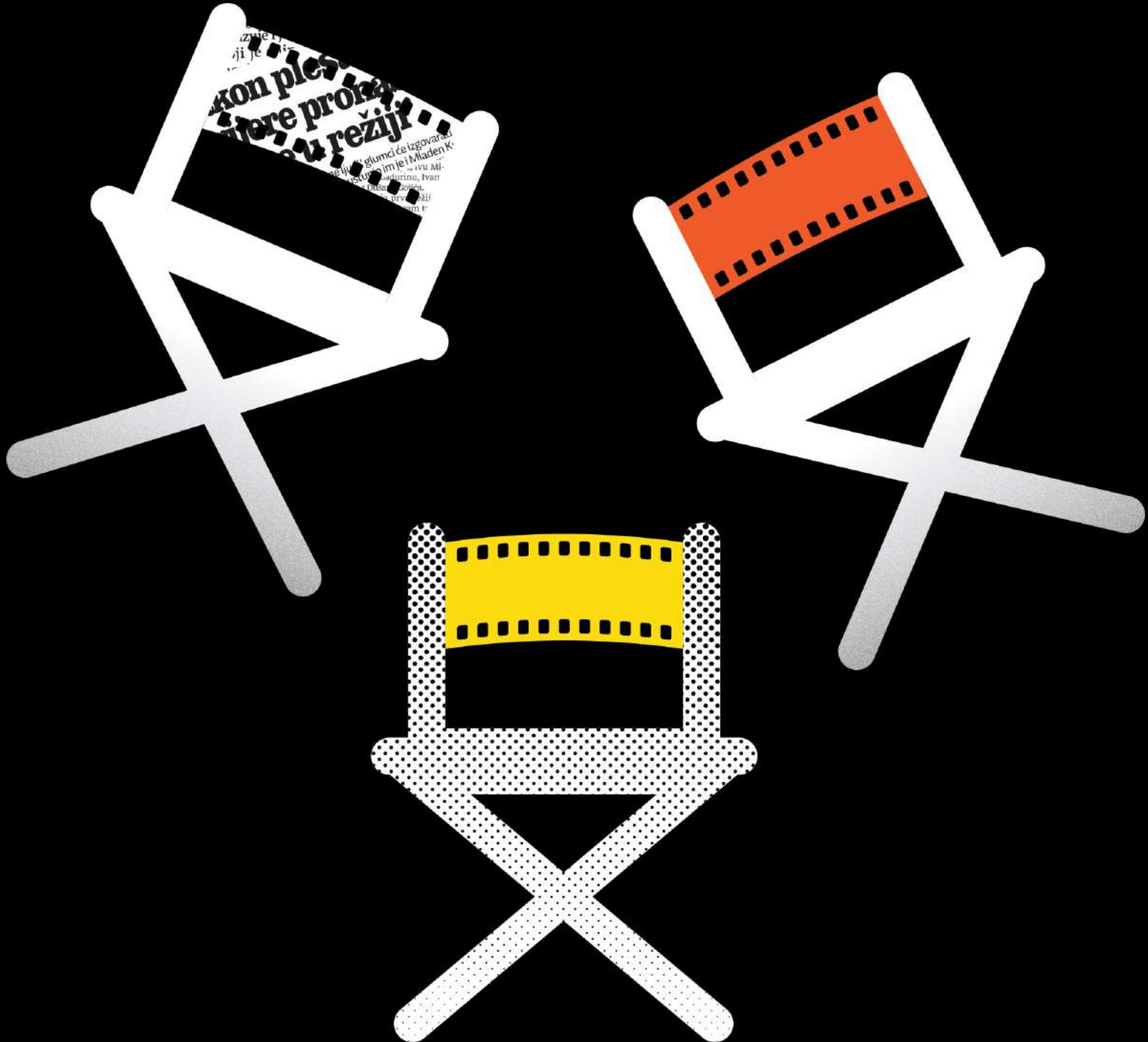
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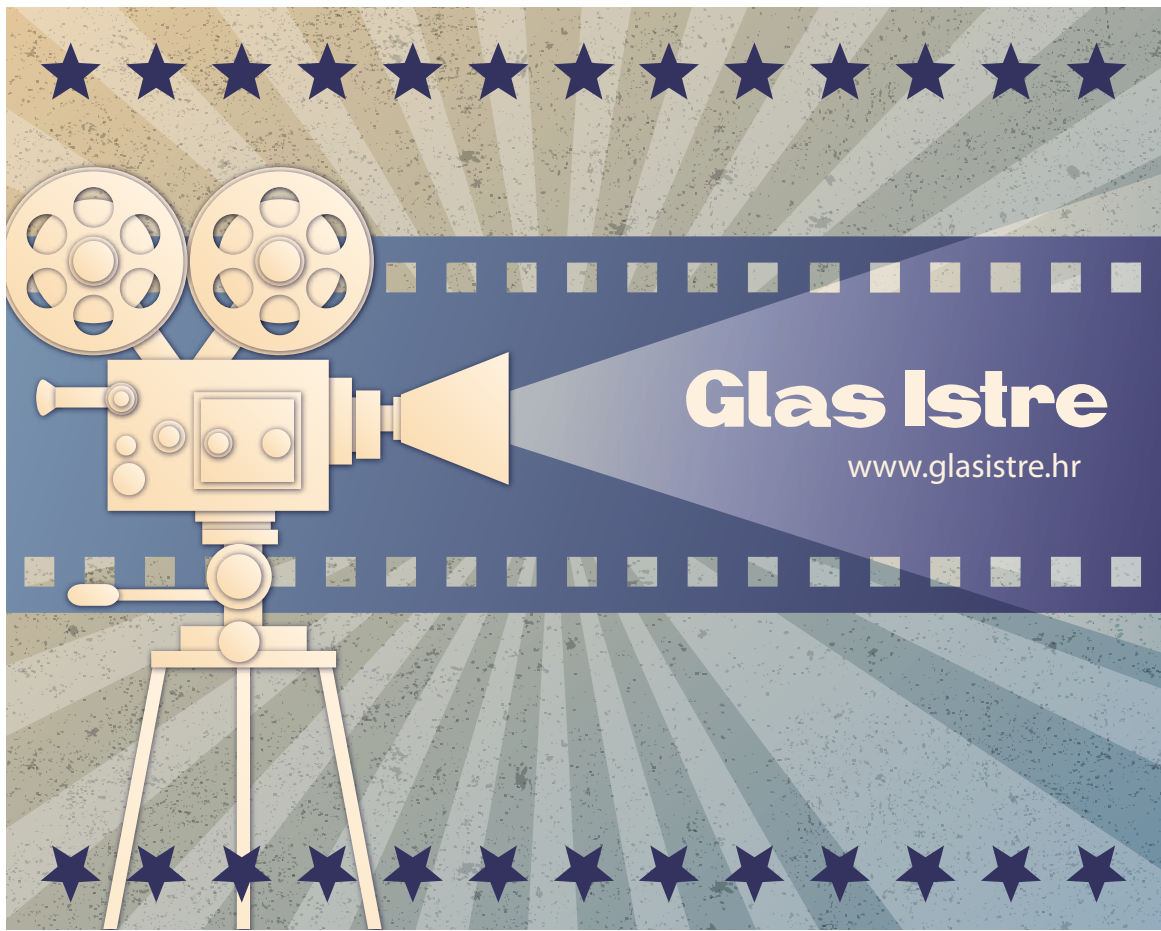
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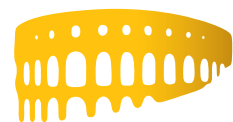
*“Dragocjeno vino tvrdog i suhog, ali blagoslovljenog kraja.
Pijući ga, čovjek upija smijeh i pjesmu, a nakon treće čaše tim
istim smijehom i pjesmom pozdravlja svijet oko sebe...”*

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Jugoslovenska kinoteka omogućila je i osigurala prikazivanje filmova *A život teče dalje* i *Mayerling* u programu Vremeplov.
The Yugoslav Film Archive has made possible the screening of films *...and Life Goes on...* and *Mayerling* in the Time Machine Programme.

Hrvatski državni arhiv – Hrvatski filmski arhiv omogućio je i osigurao prikazivanje filmova *Pad Italije* i *Akcija stadion* u programu Hommage.
Croatian State Archives - The Croatian State Archives has made possible the screening of films *Fall of Italy* and *Operation Stadium* in the Hommage Programme.

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Festival se održava pod visokim pokroviteljstvom predsjednice Republike Hrvatske Kolinde Grabar-Kitarović
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