

Festival igranog filma u Puli po prvi put priređuje regionalni Jadranski program informativno-sajamskog tipa namijenjen predstavljanju kinematografija jadranskih zemalja: Italije, Slovenije, Hrvatske, Bosne i Hercegovine, Crne Gore i Albanije. Regionalni program organizira se s namjerom promicanja suradnje, razmjene iskustava i koprodukcije filmova u jadranskoj regiji. Predstavljanje nacionalnih kinematografija zamišljeno je putem inserata iz recentnih filmova (i onih dovršenih, i onih u nastanku, uključujući projekte otvorene za koprodukcije), projekcije jednog cjelovečernjeg filma, tiskovne konferencije, nacionalnog prijema i predstavljanja uz film vezanih materijala: filmskih knjiga, časopisa, brošura, DVD-ova i CD-ova.

Pretposljednega dana Jadranskog programa održava se Koprodukcijski forum. Program će biti održan u dvorani Zajednice Talijana (Circolo), opremljenoj ozvučenjem koji će u budućnosti služiti obnovljenom pulskom kinu. Ovogodišnji Jadranski program uvod je u Jadranski filmski sajam koji se namjerava pokrenuti 2008. u okviru jubilarnog 55. festivala igranog filma u Puli, i to kao posebna manifestacija u okviru Festivala. Pula je desetljećima bila kulturno mjesto okupljanja filmskih umjetnika i producenata iz regije i za vjerovati je da će putem Jadranskog filmskog sajma to opet postati.

Talijansku kinematografiju, uz film *Slani zrak* koji se prikazuje u okviru međunarodna natjecateljskog programa, u Jadranskom programu predstavlja film za djecu i mlade *Salvatore - Questa è la vita* u režiji Giana Paola Cugna.

Bosansko-hercegovačka kinematografija predstavlja se retrospektivnim programom koji čine ratna drama *Savršeni krug* redatelja Ademira Kenovića i dva kratkometražna filma *Hop, Skip & Jump* i *42 1/2*.

Crnogorska kinematografija predstavljena je pak suvremenom dramom *Opet pakujemo majmune* redateljice Marije Perović.

Albansku kinematografiju predstavlja drama *Noć bez mjeseca* redatelja i scenarista Artana Minarollija.

Hrvatska će na Jadranskom programu biti zastupljena programom *PRVI POGLED* na kojem će se

Pula Film Festival is for the first time organizing the regional Adriatic Programme, intended for introduction of cinemas of the Adriatic countries: Italy, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro and Albania. The regional program is not a competition, but more of a fair, and is organized in order to promote cooperation, exchange of experience and co-production of films in the Adriatic region. Introducing national cinemas will be done by way of showing trailers of recent films (those finished and those in the process of making, including projects open for co-production), showing one feature film, a press conference, national receptions and introduction of materials related to the films: film books, magazines, brochures, DVDs and CDs.

On the penultimate day of the Adriatic Programme, the Co-Production Forum will take place. The Program will be shown in the Italian Community (Circolo), in a theater equipped with state of the sound systems which will serve the renewed Pula cinema in the future. This year's Adriatic Programme is an introduction into the Adriatic Film Fair which is scheduled to start in 2008 within the 55th Pula Film Festival, and it is a special event within the Festival itself. For decades, Pula has been a cult place for film artists and producers of the region to meet, and there is reason to believe that it will come to be that place again through the Adriatic Film Fair.

Along with Salt Air, a film which will be shown in the international competition program, Italian cinema is represented by a children's film Salvatore - Questa è la vita, directed Gian Paolo Cugno.

The cinematography of Bosnia and Herzegovina is presenting itself with a retrospect programme, including a war drama The Perfect Circle directed by Ademir Kenović and two short films, Hop, Skip & Jump and 42 1/2.

Packing the Monkeys, Again!, a modern drama by Marija Perović, will represent Montenegrin cinematography.

Albanian cinematography will be presented by the drama Moonless Night, written and directed by Artan Minarolli.

At the Adriatic Program, Croatia will be presented by the programme First Look, where clips from the films which are still being shot will be shown, or presentations of Croatian

prikazati inserti iz filmova čije snimanje još uvijek traje ili će se održati predstavljanja hrvatskih dugometražnih filmova u nastanku. To su:

Žena bez tijela Vinka Brešana,
Razdanjivanje Zrinka Ograste,
Drvo života Zorana Tadića,
Pukotina Tomislava Radića,
Caruso Lordana Zafranovića,
Lumpijeva kuća Brune Gamulina,
Kino Lika Dalibora Matanića,
Buick Rivera Gorana Rušinića,
Crci Zvonimira Jurića i Gorana Devića,
Duh babe Ilonke Tomislava Žaje,
Ničiji sin Arsen Anton Ostojića i
Zapamtite Vukovar Fadila Hadžića.

Kuriozitet Jadranskog programa, ali i cijelog ovogodišnjeg Festivala igranog filma u Puli jest hrvatska premijera bosansko-hercegovačko-srpsko-hrvatskog filma Belle époque ili Posljednji valcer u Sarajevu u režiji Nikole Stojanovića. Riječ je o posljednjem dugometražnom igranom filmu snimljenom u bivšoj Jugoslaviji kao tadašnjoj zajedničkoj državi šest republika. Snimanje je filma dovršeno 1990, da bi postprodukcija započela 1991, samo nekoliko mjeseci prije početka rata. Tijekom opsade Sarajeva, filmski negativni bili su u Jadran filmu u Zagrebu, a radni materijal u Bosna filmu u Sarajevu. Kako bi spasio film, producent Bakir Tanović prebacio je materijale u svoju kuću i tako ih sačuvao od uništenja. Postprodukcija filma napokon je dovršena tek u lipnju 2007.

feature films in the making. These are:

Žena bez tijela by Vinko Brešan,
Razdanjivanje by Zrinka Ograsta,
Drvo života by Zoran Tadić,
Pukotina by Tomislav Radić,
Caruso by Lordan Zafranović,
Lumpijeva kuća by Bruno Gamulin,
Kino Lika by Dalibor Matanić,
Buick Rivera by Goran Rušinić,
Crci by Zvonimir Jurić and Goran Dević,
Duh babe Ilonke by Tomislav Žaja,
Ničiji sin by Arsen Anton Ostojić, and
Zapamtite Vukovar by Fadil Hadžić.

One of the curios of the Adriatic Programme, as well as of the Pula Film Festival, is the Croatian premiere of a film from Bosnia and Herzegovina, La belle époque – Last Dance in Sarajevo (La belle époque – Posljednji valcer u Sarajevu), directed by Nikola Stojanović. This is a feature shot in former Yugoslavia as the then federation of six republics. Shooting was completed in 1990, and post-production started in 1991, only a few months before the war. During the occupation of Sarajevo, the negatives were at Jadran film in Zagreb, and the working materials were in Bosna film in Sarajevo. In order to save the film, producer Bakir Tanović transferred all the materials to his home, thus saving them from being destroyed. Post-production was finally finished only in early June 2007.

Belle époque ili Posljednji valcer u Sarajevu *Belle Époque or The Last Waltz in Sarajevo / Belle époque ili Poslednji valcer u Sarajevu*

U glavnim ulogama / *Leading roles:* Davor Janjić, Radmila Živković, Vita Mavrič

Bosna i Hercegovina, Srbija, / *Bosnia and Herzegovina, Serbia,* 1990 (2007), 137 min. / 2h17, 35 mm

produkcija / *production* Bosna film, Maja film
producent / *producer* Bakir Tanović

redatelj / *director* Nikola Stojanović
scenarij / *screenplay* Nikola Stojanović
uloge / *cast* Davor Janjić, Radmila Živković, Vita Mavrič, Petar Božović, Snežana Martinović, Boro Stjepanović, Slobodan Čustić, Davor Dujmović, Nebojša Kundačina, Mirko Vlahović, Alain Noury, Zvonko Lepetić, Rade Marković, Filip Šovagović, Ines Fančović, Jozo Lepetić, Ante Vican
kamera / *cinematography* Radoslav Vladić
montaža / *editing* Petar Putniković
scenografija / *production design* Miodrag Nikolić
kostimografija / *costume design* Emilija Kovačević
glazba / *music* Arsen Dedić
ton / *sound* Siniša Jovanović Singer (snimatelj tona/*sound recordist*), Nebojša Zorić (montaža/*sound editor*), Velišbor Hajduković (miks/*sound mixer*)
maska / *make up* Anna Adamek

Povijesna drama u režiji Nikole Stojanovića o fiktivnu životnom putu Antona Valića, prvog bosanskog filmskog snimatelja koji je snimio atentat na austrijskog prijestolonasljednika u Sarajevu 1914. godine...

SADŽAJ:

Godina je 1914. Maturant Anton Valić (Davor Janjić) živi s majkom, bogatom udovicom austrijsko-židovskog podrijetla Paulinom Metz-Valić (Radmila Živković) čiji je glavni izvor prihoda uspješni bordel u kojem goste zabavlja kabaret. Glavna zvijezda kabareta i bordela sjajna je pjevačica Erži, koja radi i kao špijunka. Preko srednjoškolske simpatije Jovanke, Anton dolazi u dodir s terorističkom organizacijom Mlada Bosna. Prvim odlaskom u kino Anton se zarazio virusom filma, no njegova ljubav prema filmu i strast koju osjeća prema Erži nimalo se ne sviđaju njegovoj posesivnoj majci...

O REDATELJU:

Nikola Stojanović rođen je 1942. Scenarist je, redatelj, publicist, redovni profesor na Fakultetu dramskih umetnosti u Beogradu te na Akademiji umetnosti u Novom Sadu. Osnivač je i dugogodišnji urednik filmskog časopisa „Sineast“. Kao kompletan autor (scenarist i redatelj) potpisuje šest dugometražnih igranih filmova (Draga Irena, Polenov prah, Autogram, Veliki talent, Od zlata jabuka i Belle époque ili posljednji valcer u Sarajevu), a sedmi, Pogled u noć, snimio je po scenariju svog brata Vladimira Stojanovića. Njegova filmografija bilježi i veći broj kratkih i dokumentarnih filmova.

Historical drama directed by Nikola Stojanović about a fictitious life path of Anton Vralić, the first Bosnian filmmaker who filmed the assassination of the heir to the Austro-Hungarian throne in 1914...

CONTENT:

The year is 1914. High-school senior Anton Valić (Davor Janjić) is living with his mother, a wealthy widow of Austrian/Jewish background Paulina Metz-Valić (Radmila Živković). Her main source of income is a successful brothel where the guests are entertained by a cabaret. The star of the cabaret, and the brothel, is a terrific singer Erži, who is also working as a spy. Through his high-school sweetheart Jovanka, Anton is introduced to the terrorist organization Mlada Bosna (Young Bosnia). At his first visit to the cinema, Anton is addicted to films, but his mother is not too fond of his love for film and the passion he feels for Erži...

ABOUT THE DIRECTOR:

Nikola Stojanović was born in 1942. He is a screenwriter, director, publicist, full professor at the Faculty of Dramatic Art in Belgrade and the Academy of Arts in Novi Sad. He is the founder and long-time editor of the film magazine "Sineast". He is the author (screenplay and director) of six feature films: Dear Irena, Pollen Dust, Autograph, Great Talent, Apple from Gold and Belle époque or The Last Waltz in Sarajevo, and he made the seventh one, Glimpse into the Night, by the screenplay written by his brother Vladimir Stojanović. Nikola Stojanović's filmography includes a fair amount of short and documentary films, as well.



Vukotićeva filmska godina *Vukotić's film year*

piše / author: Tomislav Šakić

Ime i djelo Dušana Vukotića (Bileća, Crna Gora, 1927 – Krapinske Toplice, 1998), redatelja, scenarista, crtača, animatora, karikaturista, strip-autora i filmskog pedagoga, te jedinog oskarovca među hrvatskim filmašima, rođenog 7. veljače prije osamdeset godina, obilježava ovu filmsku godinu u Hrvatskoj. Ministarstvo kulture, Hrvatski filmski savez, Društvo hrvatskih filmskih redatelja i Zagreb film (baza naše klasične animacije) odlučili su zajednički podsjetiti na djelo autora legendarnog Surogata, jednog od najplodnijih autora Zagrebačke škole crtanoga filma i utemeljitelja Zagreb filma i Animafesta, projekcijama njegovih animiranih i igranih filmova tijekom 2007. godine. Nakon retrospektive Vukotićevih animiranih filmova u Filmskim programima Hrvatskoga filmskog saveza u zagrebačkom kinu Tuškanac, te projekcije na Festivalu djeteta u Šibeniku, Pulski filmski festival prikazuje sva tri Vukotićeva cjelovečernja igrana filma.

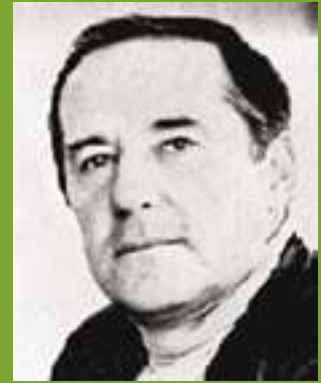
Nakon niza animiranih crtanih filmova kojima se trajno upisao u svjetsku povijest animiranoga filma, Vukotić je ka igranome filmu krenuo sebi logičnim putem, proširivši eksperimentalne i modernističke ideje (primjerice, formalno – reducirana animacija, plošnost crteža, stilizacija, geometrijski oblici; tematski – egzistencijalna i egzistencijalistička tematika, modernistička ideologija samodostatnosti umjetnosti) izvan animacije u užem smislu, napravivši niz kratkih filmova u kojima eksperimentira s grafikom i animacijom. Prvi od njih, Mrlja na savjesti (Stain on His Conscience) (1967), kratki je igrani film s animiranim elementima, a temelji se na realiziranoj metafori (crna mrlja /animirana/ doslovce progoni protagonista /glumca/). Kasniji filmovi, poput Opera cordis (1968) ili Ars gratia artis (1969), kombiniraju igrani i animirani film s korištenjem kolažne tehnike.

Prvi od tri Vukotićeva cjelovečernja igrana filma, Sedmi kontinent (The Seventh Continent) (1966), klasik je filma za djecu, a nastao je na tragu Vukotićeve svjetske slave: ne samo kao međunarodna koprodukcija (Jadran film, Studio Koliba Bratislava), nego i s internacionalnom temom. Bajka s elementima fantastike vjerojatno je najuspjeliji Vukotićev cjelovečernji film, u kojem se

Name and work of Dušan Vukotić (Bileća, Montenegro 1927 – Krapinske Toplice, 1998) a director, screenplay writer, sketcher, animator, caricaturist, comic-author and film pedagogist and the only Oscar winner among Croatian film makers born eighty years ago, February, 7, marks the film year in Croatia. The Ministry of Culture, Croatian Film Association, Croatian Association of Film Directors and Zagreb film (the headquarters of classic animation) have decided to jointly pay tribute to the author of the legendary "Ersatz"; one of the most productive authors of the Zagreb School of Animated Film and the founder of Zagreb film and Animafest by showing his works all through 2007. After the retrospective of Vukotić's animated films in Croatian Film Association programmes in Tuškanac theatre in Zagreb and screenings at the Child Festival in Šibenik, Pula Film Festival will screen all three of his feature-length films.

After a number of animated films which made him an important author in the world history of animated films, Vukotić started working on features. He followed what seemed to be the only logical way - he expanded his experimental and modernist ideas outside animation in a narrower sense (for example formally - reduced animation, flatness of drawings, stylisation, geometrical shapes; thematically - existential and existentialist topics, modernist ideology of self-sufficiency of art) making a number of short films in which he experiments with graphics and animation. First of them Stain on His Conscience (1967) is a short film with animated elements based on a metaphor (black stain /animated/ stalks the protagonist /actor/). His later films like Opera cordis (1968) or Ars gratia artis (1970) combine feature and animated films by using collage technique.

The first of Vukotić's three feature-length films, The Seventh Continent (1966) is a children classic, made in accordance with Vukotić's world fame; not only as international co-production (Jadran film, Studio Koliba Bratislava) but endorsing also an international topic. This fairy tale with fantastic elements is probably Vukotić's best feature-length film, which successfully presents the balance between the fairy tale like story about an island rising out of the sea where all the children of the world go (starring children of all recognisable cultural, ethnic, racial physiognomies,



uspješno održava ravnoteža bajkovite priče o otoku koji izranja iz mora i kamo odlaze sva djeca svijeta (a koju glume djeca svih prepoznatljivih kulturalnih, etničkih i rasnih fizionomija, zastupajući sve krajeve svijeta) – čime uzrokuju da se svijet odraslih ipak zaustavi i razmisli kamo srlja – s pedagoškom, humanističkom porukom, u čemu je sličan njegovom animiranom filmu Igra (Play) (1962) nominiranom za Oscara. Istinski međunarodan film, i danas izgleda kao najbolja filmska produkcija koju UNICEF nikada nije napravio.

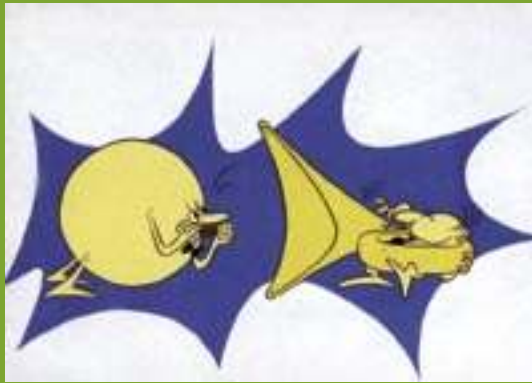
Akcija stadion (Operation Stadium) (1977), potpuno lokalni pokušaj priključenja na komercijalni žanr filma o revoluciji (koscenarist Slavko Goldstein), važan je unutar Vukotićeva opusa jer pokazuje autorovu namjeru – biti običan filmski redatelj, neobilježen animatorskim podrijetlom ili obvezanošću na dječje i bajkovite teme. Događaj iz naslova odnosi se na jedan od najčišćih trenutaka hrvatske povijesti, kada su zagrebački studenti na borongajskom drvenom stadionu, ne gledajući na nacionalne ili ideološke razlike i razloge, svi redom istupili kad je od Židova zatraženo da to učine kako bi bili isključeni sa Sveučilišta (isti događaj rekonstruiran je i u Vrdoljakovoj Dugoj mračnoj noći). Vukotić je događaje uprizorio korektno i profesionalno, a da je film njegov svjedočili su protagonisti (opet mladi ljudi, koji još mogu mijenjati svijet, kao i djeca iz Sedmoga kontinenta) i humanizam kao temeljna vrijednosna orijentacija, jednako kao i u ostatku Vukotićeva opusa. No, kako Vukotić u igranome filmu nije pokazao da je novi Vrdoljak ili Babaja, ili je možda uporno bio u sjeni sama sebe kao genijalnog animatora, nikad mu nije pružena prilika biti redoviti i profesionalni igranofilmski redatelj, nego je stalno ostao na rubu i bez zainteresiranih producenata (nijedan njegov film nije bio produkcija Jadran filma, koji je ipak jedini mogao pružiti najprofesionalniju produkciju i siguran budžet). Tu njegovu marginalizaciju pokazuje i treći i posljednji film koji je uspio realizirati.

Gosti iz galaksije (Visitors from the Galaxy) (1981) znanstvenofantastični su film, žanr kojemu je Vukotić uvijek ostao vjeran, od ranih crtanih filmova Nestašni robot (The Playful Robot) (1956) i Krava na Mjesecu (Moon Monster)

representing all parts of the world) and make the world of grown-ups stop and think about where they're heading – with the educational, humanistic message which makes it similar to the Play (1962), his Oscar nominated animated film. A truly international film that nowadays represents the best film production never achieved by UNICEF.

Operation Stadium (1977) was a completely local try at joining the commercial revolution genre (co-screenplay writer Slavko Goldstein), an important part of Vukotić's opus because it shows his wish to be an "ordinary" film director, unmarked by his animator origin or children and fairytale like topics. The title refers to one of the most common moments in Croatian history, when the students in Zagreb at the Borongaj stadium, regardless of national and ideological differences and reasons, stepped out when the Jews were asked to do so in order to be expelled from the University. (Vrdoljak's Long Dark Night tackles the same topic). Vukotić depicted the scenes correctly and professionally. The protagonists (young people still capable of changing the world like the children from the Seventh Continent) and, like in the rest of Vukotić's, humanism as basic value prove his authorship. Since Vukotić hasn't proven to be the new Vrdoljak or Babaja or maybe because he was constantly living in the shadow of his animated works, he was never given the opportunity to become a full-time and professional director of feature films always on the sidelines and without producers (Jadran film, being the only one to provide the most professional production and a secure budget film hasn't produced any of his films). This marginalization is also present in his third and last film he managed to produce.

Visitors from the Galaxy (1981), a science-fiction - a genre Vukotić remained faithful to from his early animated films The Playful Robot (1956), Moon Monster (1959), the animated advertisement A Visit from Space (1954), The Seventh Continent, to the film Kristalni otmičari (Crystal Kidnappers) for which he sought producers in the mid 1990-ties (co-screenplay writer was Aleksandar Žiljak, one of the protagonists of the new SF scene of the end of 1990-ies). Visitors from the Galaxy witnesses the marginalization and the absence of opportunity for making a feature-length film. It's not only that Visitors from the Galaxy have coded a



(1959) te reklamnog crtanog filma Posjet iz svemira (A Visit from Space) (1955), preko Sedmog kontinenta, do filma Kristalni otmičari za koji je sredinom 1990-ih tražio producente (koscenarist je bio Aleksandar Žiljak, jedan od protagonista nove SF scene s kraja 1990-ih). O toj marginaliziranosti, pa i nepružanju šanse za cjelovečernji film, svjedoče i Gosti iz galaksije, ne samo činjenicom da je ozbiljan i kvalitetan kratki roman Damira Mikuličića Morska zvijezda prekodiran u parodiju sama sebe i žanra – jer ozbiljan autor kod nas može samo parodirati znanstvenofantastični žanr – nego i, usprkos češkom koproducentu, produkcijska razina filma (koja je možda također uzrokovala preradbu scenarija, a ne samo nizak status SF-a), čime se film u oba segmenta, fabularnom i produkcijskom, percipira kao jedan od rijetkih hrvatskih camp filmova.

Izbor animiranih filmova Dušana Vukotića

Začarani dvorac u Dudincima (1952)

redatelj: Dušan Vukotić; scenarij: Fadil Hadžić; kamera: Stevo Landup
animirani, boja, 10 min

Kratki sadržaj: Animirani film, kritika birokratskog nemara i nerada, u kojoj Kićo, lik iz više Vukotićevih filmova, za vrijeme službenog puta odsjedne u hotelu u kojem zaposlenici ne rade ništa.

Cowboy Jimmy (1957)

redatelj: Dušan Vukotić; scenarij: Vatroslav Mimica, Vladimir Tadej
animirani, boja, 14 min

Kratki sadržaj: Parodija vesterna u kojoj glavni junak, kauboj Jimmy, trijumfalno prolazi kroz sve nedaće i opasnosti. No, kada film završi i on prestane biti lik iz crtića, shvatimo da se radi o običnoj slabašnoj kukavici.

serious and very good short novel Morska zvijezda (The Sea Star) into a parody of itself and the whole genre – because a “serious” author in Croatia can only “make a parody” of the science fiction genre. It is also, and despite the Czech co-producer, about the production level of the film (which may have also caused the screen play alterations and not only the low status of the SF), which earned the film in both segments, topical and productional, the reputation of one of the few Croatian camp films.

Selection of animated films by Dušan Vukotić

The Haunted Castle at Dudinic (1952)

*director: Dušan Vukotić; screenplay: Fadil Hadžić; cinematography: Stevo Landup
animated, colour, 10 min*

Short description: This animated film offers a critique of the bureaucratic negligence and idleness. Kićo, a character appearing in some other of Vukotić's films, during his business trip stays at the hotel where the staff avoids working.

Cowboy Jimmy (1957)

*director: Dušan Vukotić; screenplay: Vatroslav Mimica, Vladimir Tadej
animated, colour, 14 min*

Short description: In this western parody, the main character, cowboy Jimmy, triumphally survives all the threats and dangers. However, when the film ends and he ceases to be an animated character, we realize that he is only a weak coward.



Koncert za mašinsku pušku (1958)

redatelj i scenarij: Dušan Vukotić
animirani, boja, 14 min

Kratki sadržaj: Jedan od prvih hrvatskih animiranih filmova u kojemu se dosljedno primjenjuje tehnika reducirane animacije; priča o pokušaju sulude pljačke banke inspirirane mitom o Trojanskom konju.

Osvetnik (1958)

redatelj: Dušan Vukotić; scenarij: Dušan Vukotić, Branko Ranitović
animirani, boja, 14 min

Kratki sadržaj: Satiričan film, inspiriran Čehovljevom humoreskom, govori o mužu koji, nakon što uhvati svoju ženu s ljubavnikom, u glavi premeće sve moguće načine ubojstva razotkrivenih ljubavnika.

Piccolo (1959)

redatelj i scenarij: Dušan Vukotić
animirani, boja, 9 min

Kratki sadržaj: Iziritiran raštimanim zvukovima usne harmonike marke piccolo, koju svira njegov susjed, čovjek donosi vlastiti instrument i započne dvoboj do iznemoglosti, interpretiran kao metafora hladnoga rata.

Surogat (1961)

redatelj: Dušan Vukotić; scenarij: Rudolf Sremec; kamera: Zlatko Sačer
animirani, boja, 10 min

Kratki sadržaj: Oscarom nagrađen film u kojemu se prikazuje dehumaniziranost modernoga društva kroz priču o čovjeku koji dolazi na plažu i sve što mu treba za zabavu, od prostirke i pecaljke do ribe i djevojke, napuhne.

Concerto for Sub-machine Gun (1958)

director and screenplay writer: Dušan Vukotić
animated, colour, 14 min

Short description: One of the first Croatian films that uses the reduced animation technique consistently. It's a story about a half-crazy bank robbery attempt inspired by the Trojan horse myth.

The Avenger (1958)

director: Dušan Vukotić; screenplay: Dušan Vukotić, Branko Ranitović
animated, colour, 14 min

Short description: This satire film, inspired by Čehov's humoresques, follows a husband who, after catching his wife with a lover, in his mind goes through all possible murder scenarios for lovers caught in the act.

Piccolo (1959)

director and screenplay: Dušan Vukotić
animated, colour, 9 min

Short description: Irritated by the out of tune sound of his neighbours Piccolo mouth organ, a man brings his own instrument and they start a duel till one drops. It's been interpreted as a Cold War metaphor.

Ersatz / The Substitute (1961)

director: Dušan Vukotić; screenplay: Rudolf Sremec;
cinematography: Zlatko Sačer
animated, colour, 10 min

Short description: The Oscar winning film which shows the extent of dehumanisation of the modern society by presenting a story of a man who comes to the beach and inflates everything he needs for his own entertainment: a mat, a fishing rod, a fish and a girl.

Ante Peterlić

Vjesnikova Nagrada Krešo Golik za životni doprinos filmskoj umjetnosti (2007)

The Vjesnik Krešo Golik Award for Lifetime Achievement in the Film Art (2007)

piše / by: Tomislav Šakić

Ante Peterlić (Kaštel Novi, 1936) najustrajniji je i najzaigraniji filmski gledatelj u Hrvatskoj, čovjek koji je svoj život posvetio gledanju filmova; onom načinu gledanja koji uključuje i kritičko promišljanje, i teorijsko razmatranje, i analitičko tumačenje, i historiografsko proučavanje, i pedagoško podučavanje, i enciklopedističko sistematiziranje, i – prije i poslije svega – zaigrano uživanje. Svi oni koji gledaju i promišljaju film u nas (a mnogi su se 2006. okupili u svečarskom zborniku 3-2-1, Kreni! povodom Peterličeva 70. rođendana) mogu reći da su izašli ispod Peterličeva kišobrana, da će im uvijek nedostajati njegova zaštita za kišna vremena, ali i sjena za sunčana dana. Demokratski prevratnik, Peterlić je obilježio film u Hrvata na taj način da je prije njega bilo i nakon njega će biti filmskih teoretičara i kritičkih umova, ali ono što Peterlić ima i demonstrira, ostali tek mogu preuzeti kao etički credo.

Pisati i promišljati bez predrasuda, nikad ne suditi unaprijed, učiti i učiti, gledati i uvijek iznova gledati, uvijek se vraćati a stalno napredovati, a pritom ostati zaigran i radostan zbog činjenice filma; ne učiniti ga niti površnim, dnevnikritičarskim piskaranjem, što se čini u prevelikoj radosti užitka gledanja, niti zatvorenim, samodostatnim »teorijskim« piskaranjem, što se čini kad se radost gledanja i užitak filma zbog filma sama zaboravi. Peterlić – autor koncepcije, glavni urednik i voditelj Filmske enciklopedije Leksikografskoga zavoda, dvaju svezaka koji su temelj svemu filmskom znanju u Hrvata – uzor je metafilmskom bavljenju u nas.

Otvorena uma; teoretičan kad takav treba biti, u analizi uvijek pošten i sklon kritičkim alatima koji filmu / predmetu analize odgovaraju (što njegove knjige Ogledi o devet autora i Studije o 9 filmova čini ponajboljim domaćim filmološkim štivom); kao teoretičar demokratski otvoren raznim aspektima u pristupu pojedinoj temi, ne robujući teorijskim ograničenjima ili modama; kao enciklopedist široko upućen; kao povjesničar filma uvijek u autokritici, samoanalizi, kritičkom odnosu prema predmetu, njegovoj recepciji, sebi i svojim stavovima; kao pedagog sistematičan i raspoložen za poučavanje (temeljne Osnove teorije filma; kulturna serija Što je film);

Ante Peterlić (Kaštel Novi, 1936) is the most persevering and most playful film director in Croatia, a man who dedicated his life to watching films; to the manner of watching that also includes critical consideration, theoretical analysis, analytical explanation, historiographic study, pedagogical teaching, encyclopaedic systematization and – the beginning and the end of it – playful enjoyment. All those watching and contemplating film in Croatia (many of whom were included in the anniversary anthology 3-2-1, KRENI! on the occasion of Peterlić's 70th birthday) can say they came out from Peterlić's umbrella, and that they will always miss both his protection in stormy weather and his shadow on a sunny day. "The democratic revolutionary", Peterlić left his mark on the Croatian film, and even if there were film theoreticians and critical minds before him, and there will be after him, what Peterlić has and what he demonstrates can be adopted by all of them as an ethic motto.

To write and think without prejudice, never to judge in advance, to always learn, to watch and always watch again, always return but constantly progress, and all along remain playful and joyful because of the mere existence of film; not to turn it into superficial scribbling, which can happen due to excess joy and pleasure of watching, nor into closed, self-sufficient "theoretical" scribbling, which happens when the joy of watching and taking pleasure in the film for the film itself is forgotten. Peterlić – creator, editor-in-chief and head of the Film Encyclopedia published by the Leksikografski Zavod, two volumes representing the basis of all film knowledge in Croatia – is the role-model for film theory in our country.

He is open-minded; theoretical when required, always honest in analysis and choosing the appropriate critical tool for each particular film / object of analysis (making his books Ogledi o devet autora and Studije o 9 filmova some of the best Croatian filmological reads); as theoretician, he is democratically open to different aspects of approach to subjects, never restrained by theoretical limitations or by fashion; as encyclopaedist, he has a wide insight; as film historian, he is always auto-critical, self-analytical, critically approaching the subject, its reception, himself and his attitudes; as educator, he is a systematic and keen teacher



kao profesor i predavač voljen; sve u svemu, za filmaše i filmologe autoritet, uzor, a u dnevnom razgovoru često – stari. I usto, iza svega toga – ili možda prije – jedan donedavno napola zaboravljeni film, *Slučajni život* (1969), melankolično, autorski i osobno dosljedno, moderno, zagrebačko, na trenutke od ljepote bolno modernističko filmsko djelo.

Knjige: *Pojam i struktura filmskog vremena* (1976), *Osnove teorije filma* (1976; 2001), *Ogledi o devet autora* (1982), *Filmska enciklopedija, I–II* (gl. urednik, 1986–90); Oktavijan Miletić (s Vjekoslavom Majcenom, 2000), Ante Babaja (suurednik, 2002), *Studije o 9 filmova* (2002), *Déjà-vu: zapisi o prošlosti filma* (2005).

Važniji nesakupljeni članci: niz tekstova o velikim redateljima, niz tekstova o glumcima i star-sistemu (Telegram, Studentski list, 15 dana), niz tekstova o vesternu, niz tekstova o filmskim stilskim epohama i žanrovima, serija članaka o Langu, Fordu, Hustonu, Wilderu i Hitchcocku (Kinoteka), niz članaka o povijesti hrvatske filmologije i odnosa hrvatskoga filma i književnosti (zbornici *Komparativna povijest hrvatske književnosti*, od 1999) itd.

Režirao dva filma: *Intima* (TV Zagreb, 1965), *Slučajni život* (FAS, 1969).

(the milestone Osnove teorije filma; the cult TV series Što je film); as professor and lecturer, he is popular; briefly, he has been an authority and role-model for filmmakers and filmologists, who often referred to him in conversations as - "the old man". And also, in the background – or perhaps in the foreground – a film almost forgotten until recently, Slučajni život (1969), a film that is melancholic, consistent to the author and his personality, modern, reflecting Zagreb, and occasionally painfully beautiful.

Books: Pojam i struktura filmskog vremena (1976), Osnove teorije filma (1976; 2001), Ogledi o devet autora (1982), Filmska enciklopedija, I–II (editor-in-chief), Zagreb 1986–90; Oktavijan Miletić (with Vjekoslav Majcen, 2000), Ante Babaja (co-editor, 2002), Studije o 9 filmova (2002), Déjà-vu: zapisi o prošlosti filma (2005).

Important individual articles: several texts on great directors, texts on actors and the star-system (in Telegram, Studentski list, 15 dana), texts on the western, texts on stylistic eras of film and film genres, texts on Lang, Ford, Huston, Wilder and Hitchcock (in Kinoteka), texts on the history of the Croatian filmology and the relation between the Croatian film and literature (anthologies Komparativna povijest hrvatske književnosti, since 1999), etc.

Director of two films: Intima (TV Zagreb, 1965), Slučajni život (FAS, 1969).

Krsto Papić Nagrada Vladimir Nazor za životno djelo na području filma (2006)

Vladimir Nazor Award for Lifetime Achievement in Film (2006)

piše / by: Tomislav Šakić

Krsto Papić (Vučedol, 1933) zasigurno je jedno od nekolicine najzvučnijih redateljskih i autorskih imena hrvatskoga filma, uz bok Baueru, Goliku, Babaji, Vrdoljaku, Mimici, Zafranoviću ili Tadiću, redom imenima čija se zvučnost ne mjeri samo kontinuiranošću stvaranja i većim brojem filmova (što je kod nas pothvat) te njihovom umjetničkom kvalitetom ove ili one vrste, nego i prepoznatljivošću filmskoga svijeta, tematskih preokupacija, te – posljednje, a line i nevažnije – navlastitom javnom prisutnošću i kulturnom prepoznatljivošću njihova opusa. Papić – jedan od rijetkih hrvatskih filmskih redatelja sa značajnim međunarodnim odjekom (nominacija za Zlatni globus za strani film 1988; Grand Prix des Ameriques filmskoga festivala u Montréalu za doprinos filmskoj umjetnosti 2004) – u pedeset je godina kontinuiranoga rada na filmu (asistent režije od 1956) stvorio prepoznatljiv autorski opus, izrazito obilježen hrvatskim kulturnim kontekstom.

Stilski i formalno, posrijedi je za hrvatski film tipičan tihi modernizam, odnosno uklapanje psihologizacijskih i pripovjednih postupaka modernističkoga filma u konvencionalniji narativni okvir (napose karakteristika partizanskih filmova Antuna Vrdoljaka), što se s vremenom (i s traženjem međunarodnog odjeka) pretvara u formalno konvencionalnije sociopolitičke kronike olovnih vremena. Tematski i motivski, opsesija je ista: svjedočenje jedne kulture i vremena; Papić je socijalni svjedok, društveni analitičar, politički kroničar, a njegovi ponajbolji filmovi – gledani kao cjelina – čine kulturnu, političku i društvenopovijesnu panoramu Hrvatske od Drugoga svjetskog rata do danas.

Olovne godine u klasičnim Lisicama (1969), koje uspostavljaju mitski topos neprilagodljivog i drevnog kamenjara, mjesta odakle izvire tradicija, koji će se opetovati u šekspirijanskom sukobu Predstave Hamleta u selu Mrduša Donja (1973) i njezinoj kulturalnoj prilagodbi, odnosno predstavljanju Amleta po mjeri Partije i naroda koji je pozlatio i Shakespearea; mladi par koji se u socijalnom i društvenointegracijskom pogledu potuca po urbanom Zagrebu, ne imajući stan, u epizodi Čekati omnibusa Ključ (1965); metafora političkog zla (fašizam?

Krsto Papić (Vučedol, 1933) is certainly one of the few most famous directors and authors of the Croatian film, standing side by side with Bauer, Golik, Babaja, Vrdoljak, Mimica, Zafranović or Tadić, which are all authors whose greatness is not only measured by the continuity of their work, a large number of films (which is quite an achievement in our country) and their artistic quality of this or that sort, but also by the distinctness of their created worlds, their predominant subjects and – last but not least – by their own public presence and the cultural distinctness of their works. In the fifty years of his continuous work on film (he became assistant director in 1956), Papić – one of the rare Croatian film directors with significant international feedback (Golden Globe nomination for Best Foreign Language Film in 1988; Grand Prix des Ameriques at the Montréal Film Festival for his contribution to the film art in 2004) – has created a recognizable opus, extensively marked by the Croatian cultural context.

Stylistically and formally, we have here the “quiet” modernism, typical for the Croatian film, that is, the incorporation of psychological and narrative methods of the modernist film into a more conventional narrative frame (primarily typical of the partisan films by Antun Vrdoljak), turning with time (and with the search for international feedback) into more conventional social and political chronicles of the communist era. In subjects and motives, an obsession remains: bearing witness to a culture and times; Papić is a social witness, social analyst, political chronicler, and his best films – seen as a whole – make up a cultural, political and social and historical panorama of Croatia from the Second World War to our times. The communist years are depicted in his classic Lisice (1969), establishing the mythic topos of the rigid ancient crass area, the source of tradition that he will revisit in the Shakespearian conflict in Predstava Hamleta u selu Mrduša Donja (1973) and its cultural adaptation, the presentation of “Amlet” fitted for the Socialist Party and of the people who have “embellished” Shakespeare; a young couple, social and socially non-integrated hoboos in urban Zagreb, in the Čekati episode of the Ključ omnibus (1965); a metaphor of political evil (fascism? communism?) in the cult film Izbavitelj (1976; Grand Prix at the Trieste SF



komunizam?) u kultnom Izbavitelju (1976; Grand Prix na Festivalu znanstvenofantastičnog filma u Trstu 1977; Grand Prix na Festivalu fantastičnog filma u Portu 1982), koji se uzaludno pokušao prilagoditi vremenu tranzicije i medijske sveprisutnosti (TV kamere; big brother) u autorimejku Infekcija (2003); kronika poraća (Drugog svjetskog) i fatumsko krojenje sudbine po mjeri Partije u Životu sa stricem (1988), gdje stric postaje lice sudbine / partije; politička kronika Hrvatske u opet šekspirijanski inspiriranoj Priči iz Hrvatske (1991) o dvoje mladih iz politički suprotstavljenih obitelji, filmskom uprizorenju hrvatske pomirbe; urnebesne a opet tragičke putešestvije hrvatskih emigrantskih leševa na posljednjem ispraćaju do Hrvatske u Kad mrtvi zapjevaju (1997).

A da je Papić dosljedan, uvjeren i važan filmski autor dodatno potvrđuje i njegov dokumentaristički opus, koji tipično prečesto ostaje u sjeni njegovih igranih filmova. Halo München, Kad te moja čakija ubode, Čvor, Nek se čuje i naš glas, Specijalni vlakovi i Mala seoska priredba čine prepoznatljiv dokumentaristički niz, obilježen snažnim realističkim i društvenokritičkim impulsom, počesto na tragu cinéma vérité. Time čini i temelj i nadgradnju igranim filmovima Krste Papića, iz čijeg filmskog svijeta u kulturnom pamćenju zaostaju slike i osjećaji krša Dalmatinske zagore, fantomskog biciklista, strica, Partije, Jagode Kaloper u bijegu preko kamenjara, fatumskog udesa, Bosanaca koji se ubijaju čakijama, otkanjanje Amleta, živih ljudi u ljesovima, specijalnih vlakova, njemačkih gastarbajtera, seoskih misica i ljudi-štakora.

Igrani filmovi: Iluzija (1967), Lisice (1969), Predstava Hamleta u selu Mrduša Donja (1973), Izbavitelj (1976), Tajna Nikole Tesle (1980), Život sa stricem (1988; nagrada kritike u Montréalu), Priča iz Hrvatske (1991), Kad mrtvi zapjevaju (1998), Infekcija (2003).

Dokumentarni filmovi: Halo München (1967), Kad te moja čakija ubode (1968), Čvor (1970), Nek se čuje i naš glas (1971; nagrada u Oberhausenu), Specijalni vlakovi (1972), Mala seoska priredba (1971), Nezaposlena žena s djecom (1986).

Film Festival in 1977; Grand Prix at Porto SF Film Festival in 1982), the title character attempting in vain to adapt to the times of transition and media omnipresence (TV cameras; big brother) in "auto-remake" Infekcija (2003); the chronicle of the post-war times (post-Second World War) and the fatalistic engineering of destiny to suit the Party are shown in Život sa stricem (1988), where the uncle becomes the face of destiny/party; political chronicle of Croatia in another story, Priča iz Hrvatske (1992), is also inspired by Shakespeare, about a young couple from politically opposed families, the film version of the "Croatian reconciliation"; hilarious yet tragic adventures of the Croatian emigrant "corpses" on their last voyage to Croatia shown in Kad mrtvi zapjevaju (1997).

Papić's status of consistent, confident and significant film author is contributed to by his documentaries, which, typically, are too often overshadowed by his feature-length films. Halo München, Kad te moja čakija ubode, Čvor, Nek se čuje i naš glas, Specijalni vlakovi and Mala seoska priredba represent a distinct documentary series, characterized by a strong realistic and socially critical impulse, often close to cinéma vérité. Thereby, they provide the foundations and the development of feature-length films of Krsto Papić, whose film world left behind images and emotions of the crass region of Dalmatinska Zagora, of the phantom cyclist, the uncle, the Party, Jagoda Kaloper running across the crass, the inescapable fate, Bosnians killing each others with knives, Amlet's whining, living people in coffins, special trains, locals working in Germany, village Miss pageants and rat-people.

Feature-length films: Iluzija (1967), Lisice (1969), Predstava Hamleta u selu Mrduša Donja (1973), Izbavitelj (1976), Tajna Nikole Tesle (1980), Život sa stricem (1988; the critics' award in Montréal), Priča iz Hrvatske (1992), Kad mrtvi zapjevaju (1997), Infekcija (2003).

Documentary films: Halo München (1967), Kad te moja čakija ubode (1968), Čvor (1970), Nek se čuje i naš glas (1971; award in Oberhausen), Specijalni vlakovi (1972), Mala seoska priredba (1971), Nezaposlena žena s djecom (1986).

Kad te moja čakija ubode *When My Knife Strikes You*

Hrvatska / Croatia 1968, 14 min

produkcija / production Zagreb Film

redatelj / director Krsto Papić

Lisice - *Handcuffs*

Hrvatska / Croatia 1970, 80 min / 1h20

produkcija / production Jadran Film

redatelj / director Krsto Papić

scenarij / screenplay Krsto Papić, Mirko Kovač

uloge / cast Fabijan Šovagović, Adem Čejvan, Jagoda Kaloper, Ilija Ivezić, Fahro Konjhodžić, Ivica Vidović, Edo Peročević, Zaim Muzaferija, Zlatko Madunić, Rikard Brzeska, Branko Špoljar, Stjepan Bahert, Tijana Mandić, Jelena Grubelić, žitelji Vrljike i okolice

kamera / cinematography Vjenceslav Orešković

montaža / editing Lida Braniš

glazba / music Miljenko Prohaska, Boško Petrović, Silvije Glojnarčić



O FILMU *Kad te moja čakija ubode*: Jedan od najboljih primjera Papićeva dokumentarizma, *Kad te moja čakija ubode*, sa istinitom pričom o međususedskim ubojstvima i obračunima sjekirama (čakijama) u sjevernobosanskom selu, istovremeno je realistički dokument, najgrublji naturalizam, cinéma vérité, anketni film, društvena kritika, socijalni komentar i crnohumorna komedija apsurdna koja na trenutke (poput pojave lokalnog poetae laureatusa s recitacijom o ubojstvima u svome selu) budi misao da je pristigla iz neke epizode Montyja Pythona.

O FILMU *Lisice*: Dalmatinska zagora, okolica Vrljike, jesen 1948. Partizanski prvoborac i partijski funkcionar Andrija glavni je gost na piru Višnje i Ante. Dvojica agenata Udbe, Krešo i Čazim, svojom prisutnošću unose nemir na svadbu jer se ne zna koje ljude namjeravaju uhititi pod optužbom da su staljinisti. No film je priča o političkoj sili, nesigurnosti vlasti i tragičnom fatumu: glavna žrtva postaje nevjesta, koju naizgled nedodirljivi Andrija siluje, a upravo je on onaj kojeg udbaši odvođe kao političkog uhićenika. U završnoj, modernističkoj sekvenci, svatovi ubijaju osramoćenu Višnju. Premda se radnja događa u vrijeme obračuna Tita i informbiroovaca, svijet filma lociran je u svojevrsno izvanpovijesno mitsko vrijeme, što je sugestivno podcrtano dalmatinskim kamenjarom kao poprištem radnje, a priča o političkoj samovolji, prevrtljivosti političke fortune te nemogućnosti bijega – kako od daleke vlasti, utjelovljene u figuri partijca (a do kraja filma i izdajnika), tako i od sveprisutne, nevidljive vlasti podneblja, mentaliteta i kulture (Višnjina smrt, jer je silovanjem osramoćena) – svoju okrutnost i kulturalno uvjetovanu, navodnu sudbinsku neumoljivost (kakvu posreduju, primjerice, i književna djela locirana u te krajeve) gradi dramskom strukturom koja jedinstvom mjesta i vremena radnje te neizbježnošću udesa i tragičkom krivnjom podsjeća na antičku tragediju, kao i jednako okrutnom crno-bijelom fotografijom, sporim totalima i panoramama, te etnografskim i folklornim slojem filma (ojkanje, vrličko kolo itd.).

ABOUT THE FILM When My Knife Strikes You: One of the best examples of Papić's documentaries, When My Knife Strikes You, presents a story of killings and knife fights between neighbours in a North Bosnian village. The film is at the same time a realistic document, roughest neutralism, cinéma vérité, social critique, social commentary and black humour comedy of the absurd which at times (like a local poetae laureatus appearing in his village with recitations on murders) reminds us of a Monty Python episode.

ABOUT THE FILM Handcuffs: Dalmatian Zagora, surroundings of Vrljika, autumn 1948. A partizan supporter and functionary Andrija is a special guest at Višnja and Ante's wedding. Krešo and Čazim, two Udbe agents, bring discomfort to the wedding because everybody knows they came to arrest some people charging them with Stalinism. The film tackles the topic of political force, instability of government and tragic fate: bride is the main victim, raped by the seemingly untouchable Andrija. He is on the other hand the one who gets arrested. In the last, modernistic sequence the wedding guests kill the "disgraced" bride. Although the story dates back to the time of clashes between Tito and the informbiro, the film is situated in mythical time, suggestively emphasized by the scene - the Dalmatian rocky environment. It tackles the topic of political self-will, changing character of political fortuna and the inability to escape - from distant government embodied in the party member character (by the and the traitor), and the omnipresent, invisible power of the region, mentality and culture (Višnja's death, because she's been "disgraced"). It builds its cruelty and its culturally conditioned and seemingly fatal relentlessness (literary works located in these region possess the same) by means of dramatic structure (which with the unity of time and place and the inescapable fate and tragic guilt reminds of Antique tragedy) and equally "cruel" black-and-white monochrome photography, slow totals and panoramas, ethnographic and folklore elements (singing, dancing).

Josip Marotti

Nagrada Fabijan Šovagović Društva hrvatskih filmskih redatelja za glumca ili glumicu čije je djelovanje ostavilo trag u povijesti hrvatskoga filma (2007)

Croatian Film Directors' Association's Fabijan Šovagović Award for actor or actress whose work has left a trace in the history of the Croatian film

piše / author: Tomislav Šakić



Josip Marotti (Maribor, 1922), svima znan kao Bobi, jedna je od konstanti hrvatske glume. Desetljećima prisutan na kazališnim daskama, a rjeđe na filmu, Illustrissimus Marotti ipak je postigao kultnu prepoznatljivost zahvaljujući svojim televizijskim ulogama. Jedan od onih vječnih hrvatskih sporednih likova (a takvi glumci – poput Ede Peročevića ili Zvonimira Lepetića – zapamćeniji su, popularniji i značajniji od glumačkih prvaka, jer svjedoče o tipičnim malim, sporednim hrvatskim karakterima), Marotti je prepoznatljivost stasa i glasa stekao ulogama u serijama TV Zagreb (Dnevnik Očenašeka, Zlatni mladić, U registraturi), televizijskim dramama (Slučaj na autostradi, Glorija, Ladanjska sekta, Blizanci, Natječaj za crnu priču, Spasavanje časti, Varalice, Prijatelji, Maestrova smrt, Sjenke, Oko, Posljednji Stipančići) i televizijskim produkcijama za djecu (Udruženje radoznalih, Dvanaest slavnih, Blago kapetana Parangala, Oklada stoljeća, Poliedar H 3) te brojnim nastupima na radiju i sinkronizacijama (nenadmašan kao Gargamel u hrvatskoj verziji crtića Štrumpfovi / Smurfs i kao Barney u Obitelji Kremenko / The Flintstones).

Na filmu ga se pamti po malenim, ali karakternim ulogama u Bauerovu zaboravljenom klasiku *Tri Ane* (1959), *Martinu u oblacima* (1961) te u *Četvrtom suputniku* (1967), a pojavio se i u *Mimičinim filmovima* *Ženidba gospodina Marcipana* (1963) i *Prometej s otoka Viševice* (1964) te u filmovima *Pustolov pred vratima* (1961), *Goli čovik* (1968), *Anticasanova* (1985), *Vila Orhideja* (1988), *Ljeto za sjećanje* (1990), *Puška za uspavljivanje* (1997) i *Rusko meso* (1997). No najveći dio njegove karijere vezan je uz kazalište. Najvažnije uloge ostvario je u Dramskom kazalištu Gavella, u čijem je osnivanju 1953. sudjelovao, te od 1986. s glumačkom družinom *Histrion*; pamti ga se kao *Gregersa* u Ibsenovoj *Divljoj patki*, *Bobčinskog* u Gogoljevu *Revizoru*, *Sadija* u Držićevu *Dundu Maroju*, *Jaga* i *Klaudija* u Shakespeareovu *Othellu* i *Hamletu*, *Kreonta* u Sofoklovu *Edipu*, *Hadrovića*, *Štjefaja* i *A. Bolteka* u Krležinom *Vučjaku*, *Kraljevu* i *U logoru*, *Hamma* u Beckettovu *Svršetku igre*, *Flokija Flèchea* u Marinkovićevoj *Gloriji* itd.

Josip Marotti (Maribor, 1922), better known to all as Bobi, is one of the constants on the Croatian actors' scene. He has been present on the Croatian theatre stages for decades, less so on film, but Illustrissimus Marotti nevertheless became a cult figure thanks to his TV roles. One of those eternal Croatian "supporting roles" (and such actors – such as Edo Peročević or Zvonimir Lepetić – have been more remembered, more popular and more significant than the "stars", because they bear witness to the typical "small", minor Croatian characters), Marotti's voice and figure became popular due to his roles in TV series aired on TV Zagreb (Dnevnik Očenašeka, Zlatni mladić, U registraturi), TV dramas (Slučaj na autostradi, Glorija, Ladanjska sekta, Blizanci, Natječaj za crnu priču, Spasavanje časti, Varalice, Prijatelji, Maestrova smrt, Sjenke, Oko, Posljednji Stipančići) and TV children's productions (Udruženje radoznalih, Dvanaest slavnih, Blago kapetana Parangala, Oklada stoljeća, Poliedar H 3) as well as in numerous radio shows and synchronizations (he was Gargamel in the Croatian version of Smurfs and Barney in the Croatian version of The Flintstones).

He is remembered on film by his small roles as a character actor in Bauer's forgotten classic Tri Ane (1959), in Martin u oblacima (1961) and in Četvrti suputnik (1967), and he also appeared in Mimica's films Ženidba gospodina Marcipana (1963) and Prometej s otoka Viševice (1964) as well as in Pustolov pred vratima (1961), Goli čovik (1968), Anticasanova (1985), Vila Orhideja (1988), Ljeto za sjećanje (1990), Puška za uspavljivanje (1997) and Rusko meso (1997). But the major part of his career is connected to theatre. His most important roles were realized at the Gavella Theatre, of which he was a co-founder in 1953, and with the Histrion troupe since 1986; he will be remembered as Gregers in Ibsen's The Wild Duck, as Bobčinski in Gogol's Auditor, as Sadi in Držić's Dundo Maroje, Iago and Claudius in Shakespeare's Othello and Hamlet, Creon in Sophocles' Oedipus, Hadrović, Štjefaj and A. Boltek in Krleža's Vučjak, Kraljevo and U logoru, Hamm in Beckett's Endgame, Floki Flèche in Marinković's Glorija etc.

Nagrada „Marijan Rotar“ *Marijan Rotar Award*

Nagrada „Marijan Rotar“ dodjeljuje se pojedincima i institucijama koji su podjednako svojim idejama i djelima spojili Pulu i film.

Osnivač i idejni tvorac Pulskog filmskog festivala, Marijan Rotar, stvorio je jedinstvenu formulu koja traje do danas. Pula ovom nagradom zahvaljuje njemu, svima onima koji su slijedili tu viziju i stvarali ovu manifestaciju.

Ovogodišnji dobitnik nagrade je **Martin Bizjak**, bivši direktor pulskog festivala.

Začinjavac i vizionar, akademski slikar, pedagog bez premca, pisac i novinar, osnivač i voditelj raznorodnih umjetničkih radionica, osnivač brojnih manifestacija i njihov predsjednik, znatiželjan i talentiran s nevjerojatnom radnom kondicijom i mogućnošću da ostvari svoje ideje.

Upravo je Martin Bizjak ustrojio ustanovu za organizaciju Festivala igranog filma u Puli i bio na njenom čelu punih 10 godina, od 1974. do 1984. godine.

Bizjak je reformirao, temeljito reorganizirao i svestrano razvijao Festival u respektabilnu i svjetski priznatu filmsku manifestaciju.

The Marijan Rotar Award is granted to individuals and institutions that have thanks to their ideas and deeds managed to merge Pula and film.

The founder and conceptual creator, Marijan Rotar, has created a unique formula which persists to this day. With this award Pula thanks him and everybody who have followed his vision and have been contributing to the creation of this festival.

*This year's award winner is **Martin Bizjak**, a former Pula Film Festival director.*

Originator and visionary, academic painter, pedagogist without equal, writer and journalist, founder and coordinator of many different artistic workshops, founder of numerous events and their president, inquisitive and talented with incredible work energy and ability to put his ideas into action.

Martin Bizjak was the one to establish the Pula Film Festival institution for organization and was at its head for whole ten years, from 1974. to 1984.

Bizjak has reformed, thoroughly reorganized and universally developed the Festival into a respectable and world-renowned film event.

