



FILM CATALOG

# JADRAN FILM

Jadran Film Classics

150 movies in 60 years of production



**JADRAN FILM d.d.**

**CATALOGUE OF FILMS**

*1947 — 1998*

*English Edition*

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# FOREWORD

Jadran Film d.d. is one of the oldest and most renowned film studios in Southeast Europe. Founded in 1946, it has, over more than eight decades of work, produced and co-produced hundreds of feature films, television series, and documentaries. The company's complex in Zagreb has hosted the productions of some of the most distinguished domestic and international filmmakers and has been the site of major international co-productions.

This catalogue presents 143 feature films produced or co-produced by Jadran Film from 1947 — a period covering the entire arc of post-war Yugoslav and Croatian cinema, from the first films of the new Yugoslav cinematography, through the 'Croatian film school' of the 1960s and 1970s, to works made during the years of Croatian independence and the Homeland War. The films presented here represent a treasury of Croatian and Yugoslav cinematic heritage and stand as testimony to the artistic, social, and historical processes the region has lived through.

The English-language edition of this catalogue has been prepared to make Jadran Film's rich production known to international partners, distributors, scholars, and admirers of cinema. The catalogue is organised chronologically and offers, for each film, the basic credits and a synopsis. The original titles are preserved in Croatian, with English translations provided in parentheses for ease of reference.

This is a translation of the original Croatian edition published in 2008.

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**ŽIVJET ĆE OVAJ NAROD** (*This People Shall Live*) — 1947

# ŽIVJET ĆE OVAJ NAROD

*(This People Shall Live)*

1947

## ŽIVJET ĆE OVAJ NAROD

*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Branko Ćopić  
*Glazba:* Fran Lhotka  
*Montaža:* Radojka Ivančević  
*Direktor fotografije:* Oktavijan Miletić  
*Redatelj:* Nikola Popović  
*Glumci:* Vera Ilić Đukić, Siniša Ravasi, Fran Novaković, Miša Mirković, Čarka Jovanović, Nikola Popović, Dobrica Milutinović, Sima Janičijević, Milutin Jasnić, Aleksandar Stojković  
*Trajanje:* 90 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Branko Ćopić

*Music:* Fran Lhotka

*Editing:* Radojka Ivančević

*Director of Photography:* Oktavijan Miletić

*Director:* Nikola Popović

*Cast:* Vera Ilić Đukić, Siniša Ravasi, Fran Novaković, Miša Mirković, Čarka Jovanović, Nikola Popović, Dobrica Milutinović, Sima Janičijević, Milutin Jasnić, Aleksandar Stojković

*Running time:* 90 min

B/W

35 mm

The film is set in the wartime year 1941. An enemy offensive forces partisan units to take up new positions and establish new liberated territories. Amid these developments, an idyllic love

unfolds between a young woman named Jagoda and the partisan commander Ivan. He leaves with his fighters and she stays in the village with her grandfather. She listens to the thunder of the cannons as if to assure herself that Ivan is alive and still fighting. However, a German punitive detachment arrives in the village and brutal repressions begin. As an active member of the youth organisation, Jagoda is arrested, and the occupiers demand from her various pieces of information about the positions of the partisan units, but she refuses. Her hanging is the tragic point of this war drama, which speaks less about love and far more about the heroism of ordinary little people in their conflict with the harsh reality of war. At the same time, the film addresses a range of other relationships that characterise the particular conditions of the war of liberation: the bonds between army and people, activities in the hinterland, and so on. It offers a quite well-rounded picture of the war, with a wealth of information.

## ZASTAVA

*(The Flag)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Joža Horvat  
*Glazba:* Milo Cipra  
*Montaža:* Radojka Ivančević  
*Direktor fotografije:* Nikola Tanhofer  
*Redatelj:* Branko Marjanović  
*Glumci:* Sonja Kastl, Marijan Lovrić,  
 Joža Gregorin, Antun Nalis i dr.  
*Trajanje:* 100 min

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Joža Horvat

*Music:* Milo Cipra

*Editing:* Radojka Ivančević

*Director of Photography:* Nikola Tanhofer

*Director:* Branko Marjanović

*Cast:* Sonja Kastl, Marijan Lovrić, Joža Gregorin, Antun Nalis and others

*Running time:* 100 min

B/W

35 mm

The story of this film is set in the Croatian National Theatre in Zagreb. A young ballerina, Marija, who knows little about the struggle being waged against the occupier in Zagreb and beyond, accidentally witnesses an underground action by resistance fighters at the theatre. Fleeing from the Ustaše, a partisan operative hands her a red flag, which she hides. That half of the film depicts the atmosphere of occupied Zagreb, but also contains a number of sequences and ballet scenes from the theatre. Marija comes under suspicion from an Ustaša officer who slips backstage

and offers her his company, while at the same time trying to learn from her something about the underground operatives in the theatre. The organisation transfers Marija to the partisans. On liberated territory she joins a group of artists who, while fighting, also spread art among the people. At one performance her dancing inspires both the fighters and the population. In the battles for Kalnik, Marija will once again unfurl, at the mountain's summit, the same red flag she saved in Zagreb. The film is therefore a wartime story about the role of art in the people's liberation struggle, and an outstanding attempt to weave the motif of creativity into that theme.

## PLAVI 9

*(Blue 9)*

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Krešo Golik, Geno Senečić and Hrvoje Macanović

*Music:* Bruno Bjelinski

*Editing:* Radojka Ivančević

*Director of Photography:* Nikola Tanhofer and Slavko Zalar

*Director:* Krešo Golik

*Cast:* Irena Kolesar, Jugoslav Nalis, Antun Nalis, Ljubomir Didić, Stane Sever, Josip Daneš, Tješivoj Cinotti and others

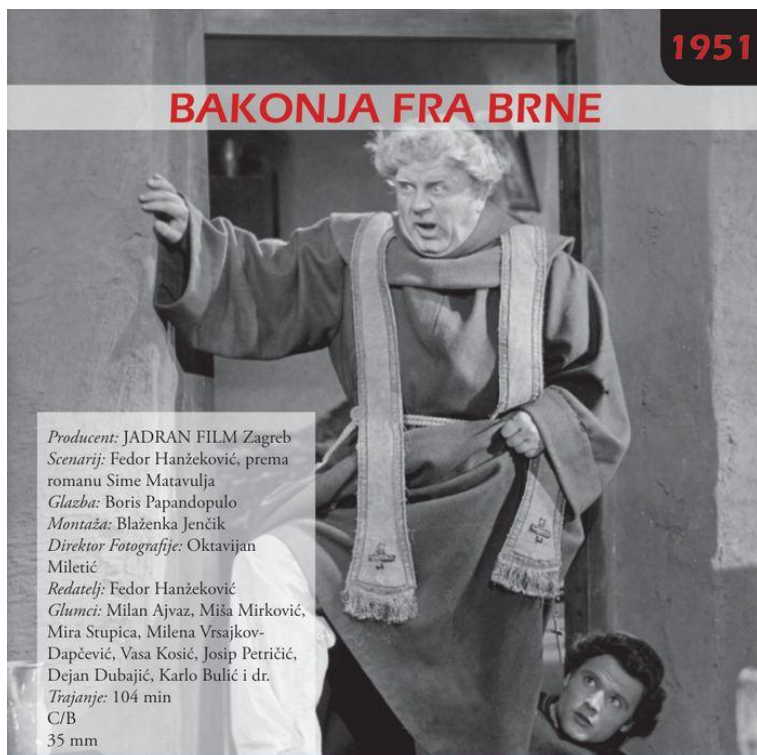
*Running time:* 95 min

B/W

35 mm

This is the first Croatian film comedy, the first film with a contemporary subject, the first love story, and the first film with a sports theme. The story takes place in a coastal town and concerns

a workplace and a football club fighting for the league title. The centre-forward Fabris (Antun Nalis) considers himself irreplaceable, behaves in an undisciplined manner, and tries to seduce a young swimmer (Irena Kolesar), the girlfriend of one of his team-mates. At the decisive moment Fabris lets his side down, and the match — meaning the club's victory — is saved by his modest colleague Zdravko (Jugoslav Nalis). Zdravko wins back the affection of his girlfriend, while the boastful Fabris gets what he deserves: the contempt and condemnation of both the club and the workforce. Audiences received this naive story warmly because they were hungry for entertaining domestic films. The scenes from the football pitch were especially well received, and director Golik used them very effectively.

**BAKONJA FRA BRNE***(Bakonja, Friar Brne)*

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Fedor Hanžeković, prema romanu Sime Matavulja  
*Glazba:* Boris Papandopulo  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Oktavijan Miletić  
*Redatelj:* Fedor Hanžeković  
*Glumci:* Milan Ajvaz, Miša Mirković, Mira Stupica, Milena Vrsajkov-Dapčević, Vasa Kosić, Josip Petričić, Dejan Dubajić, Karlo Bulić i dr.  
*Trajanje:* 104 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fedor Hanžeković, based on the novel by Sime Matavulja

*Music:* Boris Papandopulo

*Editing:* Blaženka Jenčik

*Director of Photography:* Oktavijan Miletić

*Director:* Fedor Hanžeković

*Cast:* Milan Ajvaz, Miša Mirković, Mira Stupica, Milena Vrsajkov-Dapčević, Vasa Kosić, Josip Petričić, Dejan Dubajić, Karlo Bulić and others

*Running time:* 104 min

B/W

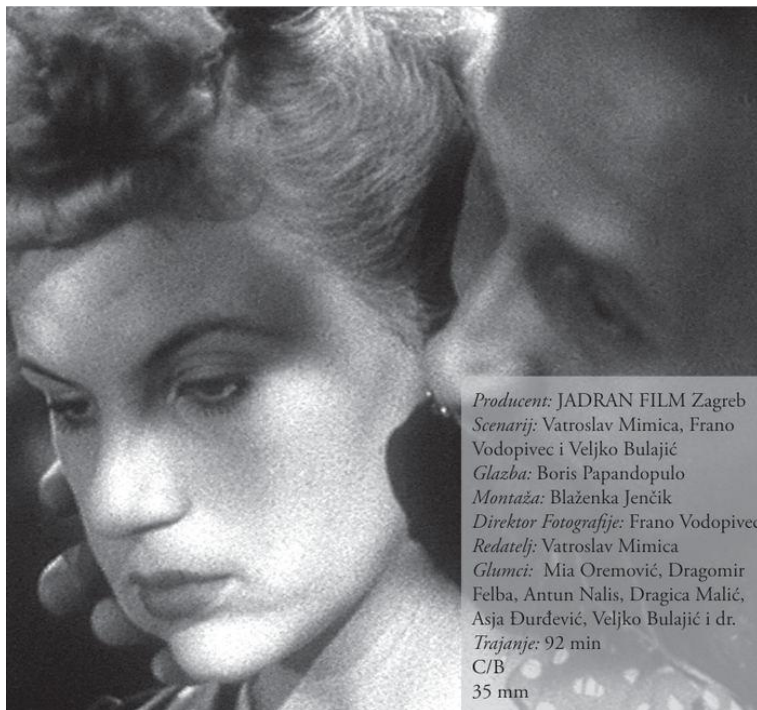
35 mm

Simo Matavulj's novel, on which this film is based, tells the story of a poor village boy, Ive, whom his father gives over to the friars of a monastery so that he might be educated, take holy

orders, and thereby ease his father's harsh economic situation. This is a typical motif from Herzegovina, but also from other regions. The story would, however, have been too ordinary had the writer not shown the psychological portrait of the protagonist and traced his development, shaped above all by conditions in the monastery and life among the friars. The screenplay follows the novel closely, and as director Hanžeković paid particular attention to the genesis of the character of Bakonja — that is, Ive — who develops from a naive boy and honest youth into a true guardian, hardened by every kind of experience that life inside and outside the monastery has thrown at him. Hanžeković succeeded in producing an extraordinarily farcical picture of monastery life and of the relationships among the friars (setting out, very vividly, both the relationships and the picturesque, varied characters). The dramatic climax of young Bakonja's story comes when, for the power and money that the position of head of the monastery will bring him, he abandons the woman he loves and succeeds the old guardian in the monastery.

# U OLUJI

*(In the Storm)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vatroslav Mimica, Frano Vodopivec i Veljko Bulajić  
*Glazba:* Boris Papandopulo  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Mia Oremović, Dragomir Felba, Antun Nalis, Dragica Malić, Asja Đurđević, Veljko Bulajić i dr.  
*Trajanje:* 92 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica, Frano Vodopivec and Veljko Bulajić

*Music:* Boris Papandopulo

*Editing:* Blaženka Jenčik

*Director of Photography:* Frano Vodopivec

*Director:* Vatroslav Mimica

*Cast:* Mia Oremović, Dragomir Felba, Antun Nalis, Dragica Malić, Asja Đurđević, Veljko Bulajić and others

*Running time:* 92 min

B/W

35 mm

Young widow Rosa (Mia Oremović) lives with her little daughter in a fishing village. Her brother-in-law Drago (Dragomir Felba) arrives from the city and proposes to her. After their wedding, Vincenzo (Antun Nalis) and Kika (Dragica Malić) — who are in hiding from the police

for smuggling — arrive in the village. To Drago and Rosa, of course, they tell a different story. Then a letter reaches Rosa from her first husband, who had been believed dead. Rosa is shaken. Vincenzo tries to persuade Drago to flee abroad with him. But the truth comes to light: the letter was a forgery. Kika confesses to Rosa that Vincenzo wrote it to coerce Drago into running away with him. The story ends with justice triumphant and the wrongdoers punished. This film may well be the first melodrama in Croatian cinema, and it is also the first in which the visual component — through superb photography and framing — moved to the foreground.

# KAMENI HORIZONTI

(*Stone Horizons*)



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Šime Šimatović, prema  
 noveli Vjekoslava Kaleba  
*Glazba:* Ivan Kirigin  
*Montaža:* Boris Tešija  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Šime Šimatović  
*Glumci:* Irena Kolesar, Marko  
 Soljančić, Boris Tešija Jozo

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Šime Šimatović, based on the novella by Vjekoslava Kaleba

*Music:* Ivan Kirigin

*Editing:* Boris Tešija

*Director of Photography:* Branko Blažina

*Director:* Šime Šimatović

*Cast:* Irena Kolesar, Marko Soljančić, Boris Tešija Jozo Laurencić, Antun Nalis and others

*Running time:* 90 min

B/W

35 mm

Vjekoslav Kaleb's novella tells the story of a village girl, Mala, who goes to the city to earn a living for herself and her old father. She leaves behind in the village a young man, Bane, who loves her. In the city, Mala finds no luck. She cannot last in the inn because of the advances of both the innkeeper and the guests. Her father then finds her a position in the house of an aristocrat, but the same situations repeat themselves there. Old father Jakob then tries to find work, and the only job he can get is as a strikebreaker. Exhausted by hard labour and half-starved, he meets his death in the sea. After this tragedy Mala returns to her village, aware that only with Bane and in the workers' struggle can she find consolation and the possibility of a life worth

living. The film is a true classical social drama, and as such the first in Croatian cinema in that genre and on that theme. It is also one of the rare films of that period to engage such a story from the past.

1953

## SINJI GALEB

*(The Blue Seagull)*

1953

## SINJI GALEB



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Josip Barković i Branko Bauer  
*Glazba:* Ivo Tijardović  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Nikola Tanhofer  
*Redatelj:* Branko Bauer  
*Glumci:* Tihomir Polanec, Suad Rizvanbegović, Antun Nalis, Darko Slivnjak, Nela Eržišnik, Ljubomir Didić, Radovan Vučković, Mladen Šerment i dr.  
*Trajanje:* 91 min  
C/B  
35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Josip Barković and Branko Bauer

*Music:* Ivo Tijardović

*Editing:* Blaženka Jenčik

*Director of Photography:* Nikola Tanhofer

*Director:* Branko Bauer

*Cast:* Tihomir Polanec, Suad Rizvanbegović, Antun Nalis, Darko Slivnjak, Nela Eržišnik, Ljubomir Didić, Radovan Vučković, Mladen Šerment and others

*Running time:* 91 min

B/W

35 mm

Tone Seliškar's novel is a well-known classic of youth literature. The film made from it stays faithful both to the theme and to the content, meaning it tells the story of poor fishermen's

children in a small coastal town who think of how to help their parents. The protagonist Ivo (Radovan Vučković) wants to pay off his dead father's debt. Together with his friends he sets out on his father's boat on a great adventure, which leads them to a deserted islet where they find goods hidden by smugglers. Their discovery of these goods plunges the children into various situations and, of course, mishaps, as the smugglers try to stop them from revealing the hiding place to the authorities. The drama is resolved through the boys' bravery, and with the help of a customs patrol they finally manage to overpower the smugglers and bring the boat into port. The smugglers are captured, and their boat — won as the boys' prize — will help Ivo pay off his father's debt and buy back his own boat. In Croatian cinema this was the first work made for children and young people, and audiences received it very warmly.

# KONCERT

*(The Concert)*



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Vladan Desnica  
*Glazba:* Silvije Bombardelli  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Oktavijan Miletić  
*Redatelj:* Branko Belan  
*Glumci:* Nada Škrinjar, Viktor Beck, Branko Špoljar, Neda Pataki, Miroslav Petrović i dr.  
*Trajanje:* 95 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vladan Desnica

*Music:* Silvije Bombardelli

*Editing:* Radojka Ivančević

*Director of Photography:* Oktavijan Miletić

*Director:* Branko Belan

*Cast:* Nada Škrinjar, Viktor Beck, Branko Špoljar, Neda Pataki, Miroslav Petrović and others

*Running time:* 95 min

B/W

35 mm

Vladan Desnica's screenplay deals with the fate of a woman who has spent her whole life in an unfulfilled longing. Ema had wanted to devote herself to music and become a pianist, but this never came to pass — though her proximity to the piano had cost her dearly. During the transport

of a piano from the shop where her mother worked as a cleaner, an accident occurred in which Ema was injured and left with a limp. That detail largely determined her fate: she remained alone, waiting for the return of the man she loved. Ema lives through the end of the war in solitude. Now she has the chance to play and realise her dream, but life has passed her by and it is too late for everything. Branko Belan treated this story as multi-layered and realised it with great pictorial nuance, in which Miletić's photography also had a fine opportunity. The film is especially significant for the development of creative expression, thanks to the outstanding sequence of Ema's dream, which is at the same time the first surreal moment in Croatian cinema.

1955

## JUBILEJ GOSPODINA IKLA

(*Mr Ikl's Jubilee*)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vatroslav Mimica i Antun Nalis, prema ideji Tomislava Pecelja  
*Glazba:* Milo Cipra  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Oktavijan Miletić  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Antun Nalis, Lila Andres, August Cilić, Mila Mosinger, Asja Jurjević, Zvonko Strmac, Nela Eržišnik i dr.  
*Trajanje:* 80 min  
C/B  
35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica and Antun Nalis, based on an idea by Tomislava Pecelja

*Music:* Milo Cipra

*Editing:* Blaženka Jenčik

*Director of Photography:* Oktavijan Miletić

*Director:* Vatroslav Mimica

*Cast:* Antun Nalis, Lila Andres, August Cilić, Mila Mosinger, Asja Jurjević, Zvonko Strmac, Nela Eržišnik and others

*Running time:* 80 min

B/W

35 mm

Mr Ikl, an industrialist, is about to celebrate an important jubilee. On the eve of that ceremonial day, however, he has a dream that the audience only becomes aware of at the end of

the film. The screenplay was conceived and realised as a farce about human natures and characters, through which the authors deliver a humour-rich critique of bourgeois relations and the family of a rich old gentleman who has bad dreams. Ikl dreams he has died and been buried — but alive. In the dream he rises from the grave and goes to his villa, where he finds his young and beautiful wife in the embrace of another man, and the servants and relatives celebrating his death. But then Mr Ikl wakes and reality goes on as before, only with some elements of the dream proving real after all. Mimica realised the film with a certain stylistic stylisation that was wholly novel for our cinema at the time. It was a stylised grotesque, visually well done, with a particularly witty title sequence in which numerous members of the film crew appeared at the protagonist's funeral! It is the only comedy in Mimica's body of work.

# DJEVOJKA I HRAST

(The Girl and the Oak)



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Mirko Božić  
*Glazba:* Branimir Sakač  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Krešo Golik  
*Glumci:* Tamara Marković, An-  
 drej Kurent, Ljuba Tadić, Stojan  
 Arandelović, Miodrag Popović,  
 Josip Petričić, Viktor Beck, Violeta  
 Proševska i dr.  
*Trajanje:* 82 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Božić

*Music:* Branimir Sakač

*Editing:* Radojka Ivančević

*Director of Photography:* Frano Vodopivec

*Director:* Krešo Golik

*Cast:* Tamara Marković, Andrej Kurent, Ljuba Tadić, Stojan Arandelović, Miodrag Popović, Josip Petričić, Viktor Beck, Violeta Proševska and others

*Running time:* 82 min

B/W

35 mm

Mirko Božić's screenplay is built on a typical motif set in the Dalmatian hinterland karst. Božić tells the story of a young woman, Smilja, an orphan with no family of her own, exposed to the

mercy of people and events over which she has no influence. On the bare karst a sapling has grown, and Smilja has tended it from girlhood until it grew into a strong and beautiful oak. She has often sat in its shade and met her beloved Ivan beneath it. But the son of her adoptive father, Josip, wants her for himself, and in a confrontation in the karst he kills Ivan. Smilja is subjected to his brutal advances because she refuses his love. But he rapes her. Defenceless, she shuts herself away in her little house, condemned to sorrow and solitude. Ivan's brothers, however, avenge the crime and kill Josip. Krešo Golik directed the film with great clarity, paying special attention to its visual values, magnificently achieved by Frano Vodopivec. The set design was created by the well-known painter of the karst, Frano Šimunović, who also made a significant contribution to the film's outstanding visual component.

# MILIJUNI NA OTOKU

*(Millions on the Island)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Arsen Diklić  
*Glazba:* Boris Papandopulo  
*Montaža:* Lida Braniš  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Branko Bauer  
*Glumci:* Metka Gabrijelčić, Vlado Bačić, Kolja Carević, Igor Rogulja, Radovan Vučković, Zlatko Lukman, Relja Bašić i dr.  
*Trajanje:* 96 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Arsen Diklić

*Music:* Boris Papandopulo

*Editing:* Lida Braniš

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Metka Gabrijelčić, Vlado Bačić, Kolja Carević, Igor Rogulja, Radovan Vučković, Zlatko Lukman, Relja Bašić and others

*Running time:* 96 min

B/W

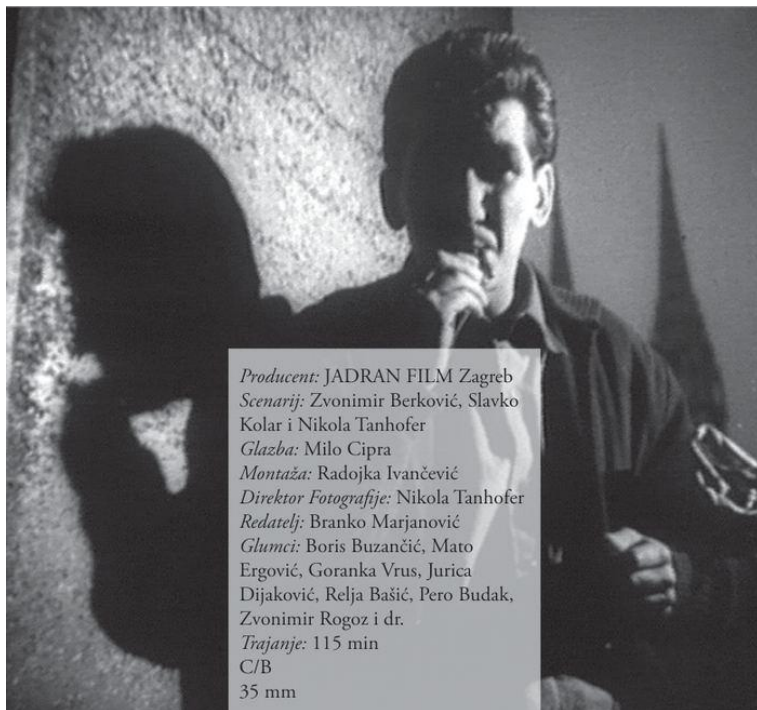
35 mm

The story takes place on our coast and concerns two boys from Zagreb who have won a million dinars on the lottery. The money lets them realise a great wish: to set off on a sea voyage.

And they succeed; they hire a boat and flee out to sea, telling their parents nothing of their plan. But news of the lottery win reaches some thieves; a member of their gang, Štakor (Relja Bašić), has heard about it. The thieves set off after the boys, intending to steal the money. On a small island the boys meet a girl (Metka Gabrijelčič) and a young man who work at the children's resort there, and these two will discover the danger threatening the children. As the chase for the money plays out on the islet, the militia has also been alerted. They arrive in time to round up the thieves, but in the meantime the wind has torn open the packet of money and scattered the banknotes across the sea... Audiences welcomed this children's adventure story warmly.

## OPSADA

*(The Siege)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Zvonimir Berković, Slavko Kolar i Nikola Tanhofer  
*Glazba:* Milo Cipra  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Nikola Tanhofer  
*Redatelj:* Branko Marjanović  
*Glumci:* Boris Buzančić, Mato Ergović, Goranka Vrus, Jurica Dijaković, Relja Bašić, Pero Budak, Zvonimir Rogoz i dr.  
*Trajanje:* 115 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zvonimir Berković, Slavko Kolar and Nikola Tanhofer

*Music:* Milo Cipra

*Editing:* Radojka Ivančević

*Director of Photography:* Nikola Tanhofer

*Director:* Branko Marjanović

*Cast:* Boris Buzančić, Mato Ergović, Goranka Vrus, Jurica Dijaković, Relja Bašić, Pero Budak, Zvonimir Rogoz and others

*Running time:* 115 min

B/W

35 mm

The screenwriters conceived the film as three stories linked by war as their common situation. They are, in fact, recollections from the past of three wounded partisans lying in the cellar of a house. While the partisans defend the house surrounded by Germans, the stories unfold, each

one characteristic of the figure attached to it. Wartime events and the lives that preceded them are refracted through these three stories — the lives of three young men and a young woman in labour, and their departures to join the partisans. A fortunate fusion was thus found, on the basis of which a specific picture of the war could be built without falling into the always similar path of war film interpretation common at the time. In this film too, Branko Marjanović pursued the psychological motivations of human behaviour, seeking to reconcile them with the action — both within the individual stories and within the overarching situation in which the stories are set. It was one of the longest films made, not only in those years.

## NE OKREĆI SE SINE

*(Don't Look Back, Son)*

1956

## NE OKREĆI SE SINE

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Branko Bauer i Arsen Diklić  
*Glazba:* Bojan Adamić  
*Montaža:* Boris Tešija  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Branko Bauer  
*Glumci:* Bert Sotlar, Lila Andres,  
 Zlatko Lukman Mladen Hanzlowski,  
 Radojko Ježić, Nikša Štefanini, Nela  
 Eržišnik i dr.  
*Trajanje:* 110 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Branko Bauer and Arsen Diklić

*MUSIC:* Bojan Adamić

*Editing:* Boris Tešija

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Bert Sotlar, Lila Andres, Zlatko Lukman Mladen Hanzlowski, Radojko Ježić, Nikša Štefanini, Nela Eržišnik and others

*Running time:* 110 min

B/W

35 mm

The idea of the film is rooted in the Ustaše attempt to 're-educate' the children of people they had killed or imprisoned in various military homes, in order to turn them into Ustaše themselves.

In the film, engineer Novak manages to escape from a railway wagon while being transferred from one concentration camp to another and reaches Zagreb, hoping to see what has become of his family and to cross with them into liberated territory. He finds no one from his family, but learns that his son is in one of the military homes. He succeeds in getting the boy out and hides with him in the flat of a Jewish friend. When that friend is caught on the street and taken away, Novak tries to establish contact with the underground. He discovers that his female friend has become the mistress of a German officer. He goes to another friend, but this one has joined the Ustaše and reports him to the police. Fleeing the pursuit, Novak reaches the outskirts of Zagreb. Firing a pistol at the approaching Germans, he sends his son running into the forest and shouts after him not to look back... One of the finest Croatian films of those early years, and a singular war film.

1957

## NIJE BILO UZALUD

*(It Was Not in Vain)*



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Nikola Tanhofer

*Glazba:* Milo Cipra

*Montaža:* Radojka Ivančević

*Direktor Fotografije:* Slavko Zalar

*Redatelj:* Nikola Tanhofer

*Glumci:* Mira Nikolić, Zvonimir

Rogoz, Boris Buzančić, Ivan Šubić,

Zlata Perlić, Vjera Simić, Ljuba

Tadić, Antun Vrdoljak i dr.

*Trajanje:* 97 min

C/B

35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Nikola Tanhofer

*Music:* Milo Cipra

*Editing:* Radojka Ivančević

*Director of Photography:* Slavko Zalar

*Director:* Nikola Tanhofer

*Cast:* Mira Nikolić, Zvonimir Rogoz, Boris Buzančić, Ivan Šubić, Zlata Perlić, Vjera Simić, Ljuba Tadić, Antun Vrdoljak and others

*Running time:* 97 min

B/W

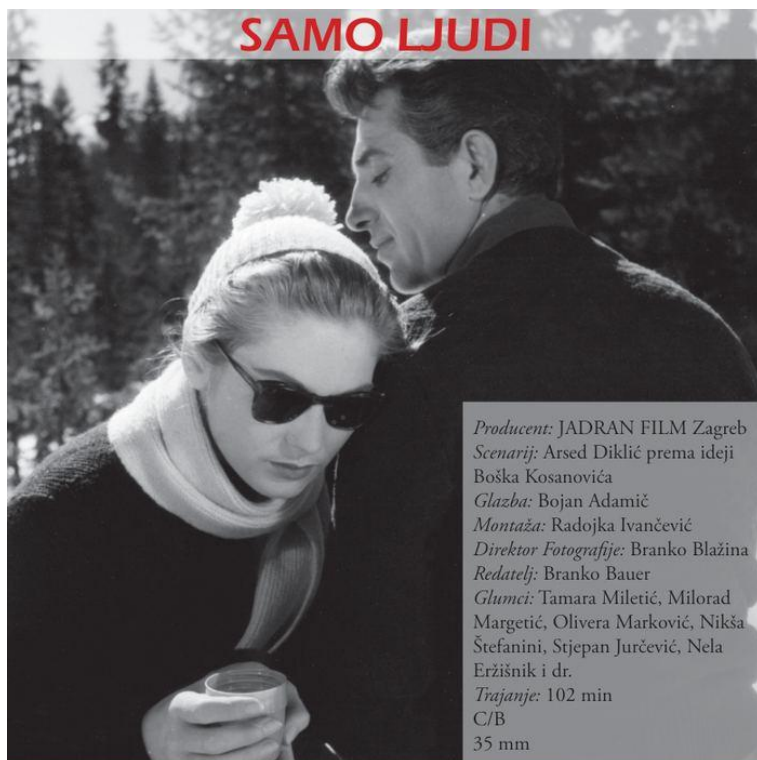
35 mm

The film's screenplay deals with the backwardness of certain regions where new relationships and new ways of thinking force their way only with difficulty. The action takes place in a

marshland that offers opportunities for secrecy, crime, and shelter for various fugitives. Into such a region comes the young doctor Jure (Boris Buzančić) with his beautiful wife (Zlata Perlić), who is not at all enchanted with life in the marshes and its primitive living conditions. The film's intrigue begins with the outbreak of a fever among the local inhabitants, which the young doctor tries to treat. But these people are superstitious and prefer to call upon the village witch Čarka (Vjera Šimić). A mysterious murder also takes place in the marsh. In the end, with the help of a young woman from the area (Mira Nikolić), the doctor exposes the criminal (Ljuba Tadić) and overcomes the peasants' superstition. Patients start coming to him, and at last he is able to fulfil his calling and begin a life in keeping with his humane ideals.

# SAMO LJUDI

*(Only People)*



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Arsed Diklić prema ideji  
 Boška Kosanovića  
*Glazba:* Bojan Adamič  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Branko Bauer  
*Glumci:* Tamara Miletić, Milorad  
 Margetić, Olivera Marković, Nikša  
 Štefanini, Stjepan Jurčević, Nela  
 Eržišnik i dr.  
*Trajanje:* 102 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Arsed Diklić based on an idea by Boška Kosanovića

*Music:* Bojan Adamič

*Editing:* Radojka Ivančević

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Tamara Miletić, Milorad Margetić, Olivera Marković, Nikša Štefanini, Stjepan Jurčević, Nela Eržišnik and others

*Running time:* 102 min

B/W

35 mm

This film offers a melodrama about people who have entered peacetime life as invalids. The main protagonists are the blind young woman Buba and engineer Bojanić, a young man who lost

a leg in the war. They find themselves in a small mountain hotel during a winter holiday. With them is another couple, very cheerful people content with life — the antithesis of the protagonists, who have been struck by their misfortune. The love that grows between the blind woman and the disabled man is thrown into question by the possibility that her sight may be restored. After an operation, the woman regains her vision. With the help of friends, engineer Bojanić will return to her, because her love is not shaken by the fact that he has lost a leg. Bauer made the film in a calm rhythm and tone, giving precedence to the psychological problems of the two people. This work too can be counted among the attempts at making contemporary subject matter the territory of Croatian cinema.

1957

## SGVOGA TELA GOSPODAR

*(Master of His Own Body)*



*Producer:* JADRAN FILM Zagreb

*Scenarij:* Slavko Kolar

*Glazba:* Fran Lhotka

*Montaža:* Blaženka Jencik

*Direktor Fotografije:* Oktavijan Miletic

*Redatelj:* Fedor Hanžeković

*Glumci:* Marija Kohn, Mladen

Šerment, Julije Perlaki, Nela

Eržišnik, Viktor Beck, Ivan Šubić i

dr.

*Trajanje:* 109 min

C/B

35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Slavko Kolar

*Music:* Fran Lhotka

*Editing:* Blaženka Jencik

*Director of Photography:* Oktavijan Miletic

*Director:* Fedor Hanžeković

*Cast:* Marija Kohn, Mladen Šerment, Julije Perlaki, Nela Eržišnik, Viktor Beck, Ivan Šubić and others

*Running time:* 109 min

B/W

35 mm

In his novella, Slavko Kolar deals with the fate of a village girl named Roža (Marija Kohn), who is not pretty and is also slightly lame, and therefore cannot find a husband. In the neighbouring village lives a poor peasant, Jakob (Mladen Šerment), who has a son Iva (Julije

Perlaki). When Iva carelessly lets the cow into the clover and the cow dies, he must marry the wealthy Roža, who will bring with her, besides a cow, much else. The young man reluctantly agrees, but decides he will not live with Roža as her husband! Roža suffers and tries every way to win him over, even going to a fortune-teller. When Iva finds out, things become even worse. Roža goes back to her parents, but they believe she must stay with her husband. Fedor Hanžeković realised this film with a powerful realist approach and great affinity for the setting and characters. He achieves a true atmosphere of the Zagorje village, and the excellent acting of the whole cast — especially Marija Kohn — gives the film tremendous conviction. To this day it has remained one of the finest of our films about village life, and is in a way unique not only in Croatian cinema.

# NAŠI SE PUTEVI RAZILAZE

*(Our Paths Diverge)*



1957

## NAŠI SE PUTEVI RAZILAZE

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Ivan Šibl  
*Glazba:* Vladimir Kraus Rajtarić  
*Montaža:* Boris Tešija  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Šime Šimatović  
*Glumci:* Boris Hrzić, Saša Novak,  
 Mira Nikolić, Rudolf Kukić, Milan  
 Milošević, Bratislav Grbić, Joža Gre-  
 gorin, Adam Vedrenjak i dr.

JADRAN  
 Trajanje: 91 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ivan Šibl

*Music:* Vladimir Kraus Rajtarić

*Editing:* Boris Tešija

*Director of Photography:* Frano Vodopivec

*Director:* Šime Šimatović

*Cast:* Boris Hrzić, Saša Novak, Mira Nikolić, Rudolf Kukić, Milan Milošević, Bratislav Grbić, Joža Gregorin, Adam Vedrenjak and others

*Running time:* 91 min

B/W

35 mm

This screenplay was written as an intimate drama from the time of the war and the underground struggle in Zagreb. The love story is closely linked to the political conditions in the

city during the Ustaše terror, with the main characters as victims of that harsh time. Vjera falls in love with the handsome and charming Klančar, and their relationship has every chance of ending in marriage. But Klančar is weak — something the Ustaše authorities perceive — and through pressure and threats they quickly turn him into an informer and traitor. Vjera is warned of this by her underground colleagues, but she does not believe it until the arrests of those closest to her begin. Eventually Vjera too is to be arrested for her underground work. The Ustaše, through Klančar, offer her collaboration. She despises such an offer, and the realisation of Klančar's true nature is shattering for her. She kills herself, putting an end to her own nightmare. The story had the potential to depict the period of underground struggle in Zagreb from a less common angle — another attempt to render an already much-treated theme in a somewhat different way.

## CESTA DUGA GODINU DANA

*(The Year-Long Road)*



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* E. Petri, G. de Santis, G. Puccini

*Glazba:* Vladimir Kraus Rajterić

*Montaža:* Boris Tešija

*Direktor Fotografije:* Marco Scarpelli

*Redatelj:* Giuseppe De Santis

*Glumci:* Silvana Pampanini, Bert Sotlar, Gordana Miletić, Eleonora Rossi Drago, Massimo Giroti, Ivica Pajer, Milivoje Živanović, Tonči Vrdoljak, Lia Rho Barbieri, Hermina Pipinić, Nikša Štefanini i dr.

*Trajanje:* 162 min

C/B

35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* E. Petri, G. de Santis, G. Puccini

*Music:* Vladimir Kraus Rajterić

*Editing:* Boris Tešija

*Director of Photography:* Marco Scarpelli

*Director:* Giuseppe De Santis

*Cast:* Silvana Pampanini, Bert Sotlar, Gordana Miletić, Eleonora Rossi Drago, Massimo Giroti, Ivica Pajer, Milivoje Živanović, Tonči Vrdoljak, Lia Rho Barbieri, Hermina Pipinić, Nikša Štefanini and others

*Running time:* 162 min

B/W

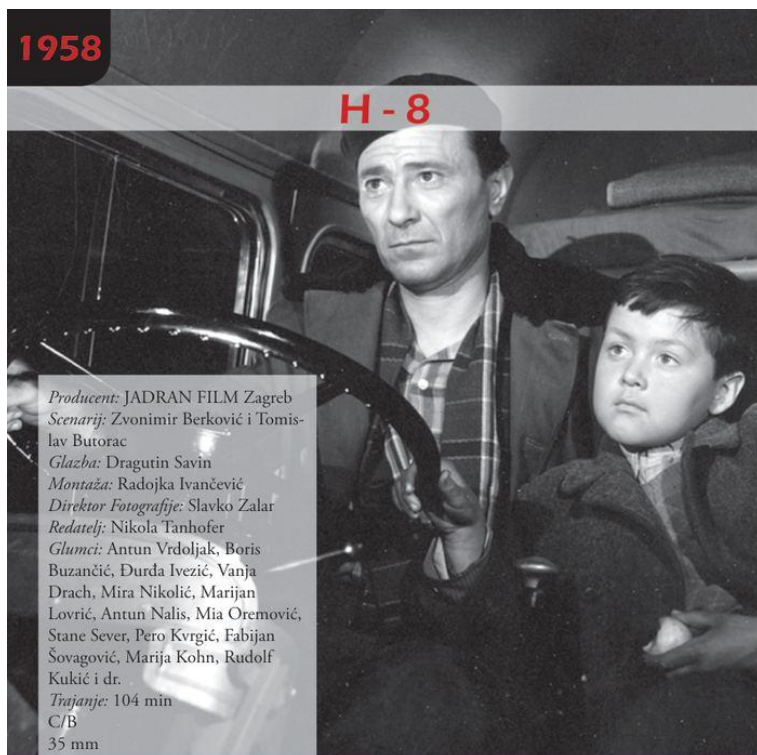
35 mm

The story and drama of this film embrace the fates of several families and a number of individuals who live in a remote mountain village. The villagers decide to build, by their own efforts, a road that would connect them with the world, hoping it will bring improved living conditions, better opportunities to sell their produce, and employment. Alongside the construction of the road, which encounters many unexpected difficulties — since the local

authorities are not much inclined to help the villagers — the fates and dramas of several main characters are interwoven; new loves are born and old ones fall apart, marriages are made, and individuals find or fail to find their own solutions. The film is essentially a typical choral drama which, judging by the style imparted by the director and screenwriters, can be said to live somewhere on the edge of Italian neo-realism. The road takes a full year to build, during which time the instigators of the action also end up in city prison. The film is especially rich in characters and dramatic situations, with many romantic and social entanglements and conflicts. It was considered one of the larger and more difficult projects of its time.

## H-8

(H-8)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zvonimir Berković and Tomislav Butorac

*MUSIC:* Dragutin Savin

*Editing:* Radojka Ivančević

*Director of Photography:* Slavko Zalar

*Director:* Nikola Tanhofer

*Cast:* Antun Vrdoljak, Boris Buzančić, Đurđa Ivezić, Vanja Drach, Mira Nikolić, Marijan Lovrić, Antun Nalis, Mia Oremović, Stane Sever, Pero Kvirgić, Fabijan Šovagović, Marija Kohn, Rudolf Kukić and others

*Running time:* 104 min

B/W

35 mm

This was the first film in our cinema to inaugurate a new and modern genre form. It is essentially an action drama, a disaster film, into which the fates of the passengers on a bus and the drama of a truck driver are woven. These two vehicles collide on a motorway one rainy night, and in that accident only some of the bus passengers survive. The culprit is a private car whose number plate begins with H-8, from which the film takes its title. The greatest attention is devoted to the bus passengers, among whom there are many interesting characters, each bearing their own fate. During the journey, various relationships develop between the passengers, allowing the authors to bring a number of comic elements into this drama — a love story, family problems, the relationship between father and son, and so on. The screenplay offered fine possibilities which the director exploited very well. When it appeared, the film was a true novelty in Croatian cinema and long held a place on the lists of our finest productions; audiences received it very warmly.

## VLAK BEZ VOZNOG REDA

*(Train Without a Timetable)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Veljko Bulajić, Stjepan Perović, Ivo Braut i Elio Petri  
*Glazba:* Vladimir Kraus Rajterić  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Krešo Grčević  
*Redatelj:* Veljko Bulajić  
*Glumci:* Olivera Marković, Stojan Arandelović, Ivica Pajler, Inge Ilin, Milan Milo[Ević, Ljiljana Vajler, Lia Rho Barbieri, Bata Živojinović, Sima Janičijević i dr.  
*Trajanje:* 121 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Veljko Bulajić, Stjepan Perović, Ivo Braut and Elio Petri

*Music:* Vladimir Kraus Rajterić

*Editing:* Blaženka Jenčik

*Director of Photography:* Krešo Grčević

*Director:* Veljko Bulajić

*Cast:* Olivera Marković, Stojan Arandelović, Ivica Pajler, Inge Ilin, Milan Milo[Ević, Ljiljana Vajler, Lia Rho Barbieri, Bata Živojinović, Sima Janičijević and others

*Running time:* 121 min

B/W

35 mm

The film is inspired by the colonisation of poor peasants from the Dalmatian hinterland to the rich Banat in the first years after the war. A convoy led by a partisan officer (Stojan Arandelović) boards a train and sets off on a fateful journey. The film introduces us to several families and a series of characters whose dramas we follow throughout this unusual journey,

during which new loves will be born but new disappointments also experienced. At the centre of attention are two young women (Inge Ilin and Lia Rho Barbieri) and two young men (Ivica Pajer and Milan Milošević) with two small children, an elderly couple struggling to leave their old home, and many others. They will all experience this journey to a new life and the parting from their old region in different ways, but always with great drama. The authors have, then, assembled the film from a series of personal stories and episodes, all linked together and unfolding simultaneously. There is the drama of a young woman whose father wants her to marry a wealthy young man in the Banat, but who falls in love with another on the journey. There is also the drama of a young female partisan who, after the war, must find her own way in life. The film is rich in events, authentic, and convincing.

# PUKOTINA RAJA

(A Crack in Paradise)



1959

## PUKOTINA RAJA

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Milan Tutorov i Vladimir Pogačić  
*Glazba:* Bojan Adamić  
*Montaža:* Ljerka Stanojević (Šurina)  
*Direktor Fotografije:* Milorad Marković i Slobodan Marković  
*Redatelj:* Vladimir Pogačić  
*Glumci:* Ljubica Jović, Milan Puzić, Severin Bijelić, Tatjana Beljakova, Antun Vrdoljak, Branko Tatić i dr.  
*Trajanje:* 106 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Milan Tutorov and Vladimir Pogačić

*MUSIC:* Bojan Adamić

*Editing:* Ljerka Stanojević (Šurina)

*Director of Photography:* Milorad Marković and Slobodan Marković

*Director:* Vladimir Pogačić

*Cast:* Ljubica Jović, Milan Puzić, Severin Bijelić, Tatjana Beljakova, Antun Vrdoljak, Branko Tatić and others

*Running time:* 106 min

Eastmancolor

35 mm

Widescreen

The central theme of the film is marriage as an institution in which women very often experience disappointment. The heroine (Ljubica Jović) marries a man (Milan Puzić) whom she barely knows, and very quickly their marriage becomes hell. The husband torments her with jealousy and other suspicions, and soon begins to attack her physically. The young woman confides in a friend (Tatjana Beljakova), who advises her to take revenge on her husband in order, perhaps, to awaken in him the love she still believed in. But this only worsens the situation in a marriage that is already utterly broken. One day at the seaside the heroine meets a likeable young man (Antun Vrdoljak), whose company is pleasant, but she very soon realises he is interested only in a brief fling. That realisation is the last drop in an already full cup, and she tragically ends her life in the river. This was perhaps the first of our films that attempted to address one of the problems facing women and marital relationships.

**RAT***(War)*

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Cesare Zavattini  
*Glazba:* Vladimir Kraus Rajtarić  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Krešo Grčević  
*Redatelj:* Veljko Bulajić  
*Glumci:* Antun Vrdoljak, Ewa Krzyzewska, Ljubiša Jovanović, Janez

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Cesare Zavattini

*Music:* Vladimir Kraus Rajtarić

*Editing:* Blaženka Jenčik

*Director of Photography:* Krešo Grčević

*Director:* Veljko Bulajić

*Cast:* Antun Vrdoljak, Ewa Krzyzewska, Ljubiša Jovanović, Janez Vrhovec, Bata Živojinović and others

*Running time:* 84 min

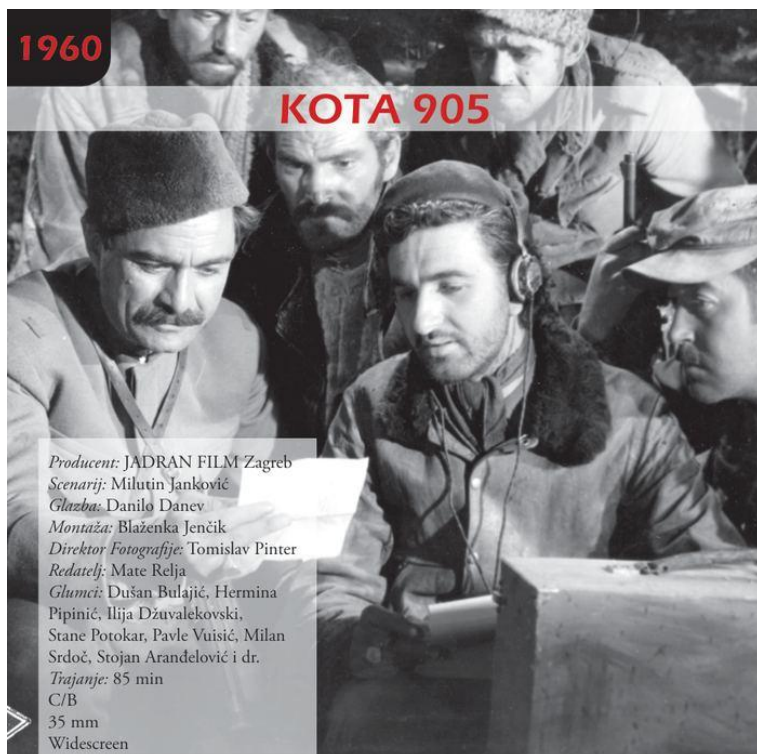
B/W

35 mm

The film consists of three separate stories that are independent of one another but linked by the common framework of war. Each tells the fate of one or more characters caught in wartime circumstances. The screenwriters and directors sought to bring something new to the war theme, not through grand actions or battles, but through small dramas, ordinary people, and the human cost they bear. The first story depicts a child's loss of innocence as war touches the family. The second focuses on adults caught between loyalty and survival. The third turns to the after-effects of war that linger long after the shooting has stopped. The film does not portray war through battle scenes but through its consequences on the inner lives of those exposed to it. The omnibus

form was relatively new in our cinema at the time, and this work counts among the early attempts at it.

## KOTA 905

*(Height 905)**Producer:* JADRAN FILM Zagreb*Screenplay:* Milutin Janković*MUSIC:* Danilo Danev*Editing:* Blaženka Jenčik*Director of Photography:* Tomislav Pinter*Director:* Mate Relja*Cast:* Dušan Bulajić, Hermina Pipinić, Ilija Džuvalekovski, Stane Potokar, Pavle Vuisić, Milan Srdoč, Stojan Arandelović and others*Running time:* 85 min

B/W

35 mm

Widescreen

The film tells the story of a partisan operation undertaken to take the elevation marked as Height 905, an important strategic point. A unit of fighters, under the command of an experienced officer, must take this height through a difficult and demanding manoeuvre. The story is built on the dramatic interplay of relationships among the fighters: their courage, doubts, mutual support and conflicts. Particular attention is given to the relationships between the commander and his soldiers, and to the human side of war — fear, sacrifice, comradeship, and loss. The taking of Height 905 demands great human sacrifice, but the operation succeeds. The film belongs to the genre of partisan films of the 1960s and offers a serious view of war, with emphasis on the psychology of the fighters rather than on action sequences alone.

1960

## SIGNALI NAD GRADOM

*(Signals Over the City)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Slavko Goldstein  
*Glazba:* Bojan Adamić  
*Montaža:* Vojislav Bjenjaš  
*Direktor Fotografije:* Branko Ivatović  
*Redatelj:* Žika Mitrović  
*Glumci:* Aleksandar Gavrić, Miha Baloh, Marija Tocinovski, Dragan Ockoljić, Bata Živojinović, Nela Eržišnik, Velimir Hitil, Tonko Lonza

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Slavko Goldstein

*Music:* Bojan Adamić

*Editing:* Vojislav Bjenjaš

*Director of Photography:* Branko Ivatović

*Director:* Žika Mitrović

*Cast:* Aleksandar Gavrić, Miha Baloh, Marija Tocinovski, Dragan Ockoljić, Bata Živojinović, Nela Eržišnik, Velimir Hitil, Tonko Lonza and others

*Running time:* 91 min

B/W

35 mm Dialiscop

The film is set in occupied Zagreb during the Second World War and depicts the activities of underground resistance fighters who, through various forms of sabotage and intelligence work, undermine the occupying authorities. At its centre is a group of activists organising clandestine actions in the city, exposed at every moment to the threat of capture by Ustaše and German agents. Particular attention is paid to the techniques of underground work — the transmission of messages, secret meetings, the production of leaflets, and acts of sabotage. Romantic relationships

develop between certain protagonists, but they are always subordinate to the demands of the struggle. The film is dramatic and dynamic, with action sequences that depict the dangers facing the underground fighters. It is yet another portrayal of the underground struggle in Zagreb, this time with the accent on signals — the visual and acoustic communications used to organise resistance.

1960

## DEVETI KRUG

*(The Ninth Circle)*



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Zora Dirnbach  
*Glazba:* Branimir Sakač  
*Montaža:* Lida Braniš  
*Direktor Fotografije:* Ivan Marinček  
*Redatelj:* France Štiglic  
*Glumci:* Dušica Žegarac, Boris Dvornik, Desanka Lončar, Dragan Milivojević, Ervina Dragman, Branko Tatić, Mihajlo Kostić i dr.  
*Trajanje:* 107 min  
C/B  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zora Dirnbach

*Music:* Branimir Sakač

*Editing:* Lida Braniš

*Director of Photography:* Ivan Marinček

*Director:* France Štiglic

*Cast:* Dušica Žegarac, Boris Dvornik, Desanka Lončar, Dragan Milivojević, Ervina Dragman, Branko Tatić, Mihajlo Kostić and others

*Running time:* 107 min

B/W

35 mm

Widescreen

The film tells the story of a young Jewish girl, Ruth, whom a Croatian family takes in to save her from the persecutions of the Ustaše. To protect her more completely, the family stages her

formal marriage to their son Ivo, who is initially reluctant about this arrangement. Over time, however, between the young people there develops a genuine emotional bond. As danger grows, the family's efforts to save Ruth become ever more risky. The Ustaše authorities are tracking down Jews and sending them to camps. In the end, Ruth is arrested and taken to a camp ('the ninth circle' of hell, as the camps are designated by an allusion to Dante). Ivo tries to save her, sets out to find her, and reaches the camp where he meets her, but at the cost of his own life. The film is one of the strongest of its time, dealing with the theme of the Holocaust on our soil, and was nominated for the Academy Award for Best Foreign Language Film.

# IZGUBLJENA OLOVKA

(The Lost Pencil)



Producent: JADRAN FILM Zagreb  
 Scenarij: Stanislava Borisavljević  
 Glazba: Miroslav Belamarić  
 Montaža: Boris Tešija  
 Direktor Fotografije: Hrvoje Sarić  
 Redatelj: Fedor Škubonja  
 Glumci: Boško Gašević, Mira Nikolić  
 i dr.  
 Trajanje: 48 min  
 C/B  
 35 mm

Producer: JADRAN FILM Zagreb  
 Screenplay: Stanislava Borisavljević  
 Music: Miroslav Belamarić  
 Editing: Boris Tešija  
 Director of Photography: Hrvoje Sarić  
 Director: Fedor Škubonja  
 Cast: Boško Gašević, Mira Nikolić and others  
 Running time: 48 min  
 B/W  
 35 mm

The film is a children's story about a boy who has lost his favourite pencil — a special pencil from his grandfather. The boy embarks on a quest to find the pencil, in the course of which he experiences various adventures and meets many people. The film is essentially a tale of growing

up, of discovering the world, and of the value of small things that mean a great deal to a child. Through the pencil quest the boy meets different people in the city — workers, artists, ordinary passers-by — each of whom contributes something to his understanding of the world. In the end the pencil is found, but the boy has gained much more — experiences and lessons that will shape his future. The film is aimed at the children's and youth audience and offers a warm, humane story with educational messages.

## PUSTOLOV PRED VRATIMA

*(Adventurer at the Door)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Šime Šimatović prema istoimenoj drami Milana Begovića  
*Glazba:* Boris Papandopulo  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Šime Šimatović  
*Glumci:* Ana Karić, Janez Vrhovec, Dunja Rajter, Boris Buzančić, Jelena Jovanović Žigon, Zoran Ristanović, Emil Kutijaro i dr.  
*Trajanje:* 82 min

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Šime Šimatović prema istoimenoj drami Milana Begovića

*Music:* Boris Papandopulo

*Editing:* Blaženka Jenčik

*Director of Photography:* Branko Blažina

*Director:* Šime Šimatović

*Cast:* Ana Karić, Janez Vrhovec, Dunja Rajter, Boris Buzančić, Jelena Jovanović Žigon, Zoran Ristanović, Emil Kutijaro and others

*Running time:* 82 min

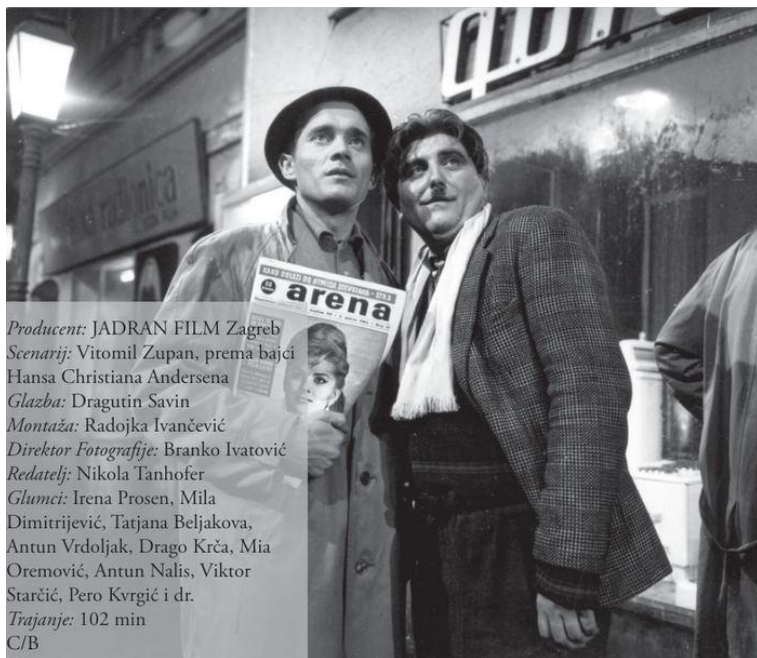
B/W

35 mm

The film tells the story of a young man, an adventurer, who arrives in a small town and disrupts the established way of life of its inhabitants. He is full of life, charm, and unconventional ideas, which both attracts and repels the townsfolk. He becomes especially close to a young woman who is engaged to a respectable but boring young man. The adventurer's appearance prompts her

to begin reflecting on her own life and choices. The film is a romantic-philosophical tale about youth, choices, conformism, and the search for one's own path. Through the dialogue between the adventurer and the local people, ideas are raised about freedom, responsibility, and the meaning of life. In the end the adventurer departs, leaving behind changes in the inhabitants' lives — some return to their old ways, others summon the courage to make different choices. The film is in the tradition of intellectual cinema of the period.

## SREĆA DOLAZI U 9

*(Happiness Comes at 9)*

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vitomil Zupan, prema bajci Hansa Christiana Andersena  
*Glazba:* Dragutin Savin  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Branko Ivatović  
*Redatelj:* Nikola Tanhofer  
*Glumci:* Irena Prosen, Mila Dimitrijević, Tatjana Beljakova, Antun Vrdoljak, Drago Krča, Mia Oremović, Antun Nalis, Viktor Starčić, Pero Kvirgić i dr.  
*Trajanje:* 102 min  
 C/B

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vitomil Zupan, prema bajci Hansa Christiana Andersena

*Music:* Dragutin Savin

*Editing:* Radojka Ivančević

*Director of Photography:* Branko Ivatović

*Director:* Nikola Tanhofer

*Cast:* Irena Prosen, Mila Dimitrijević, Tatjana Beljakova, Antun Vrdoljak, Drago Krča, Mia Oremović, Antun Nalis, Viktor Starčić, Pero Kvirgić and others

*Running time:* 102 min

B/W

35 mm

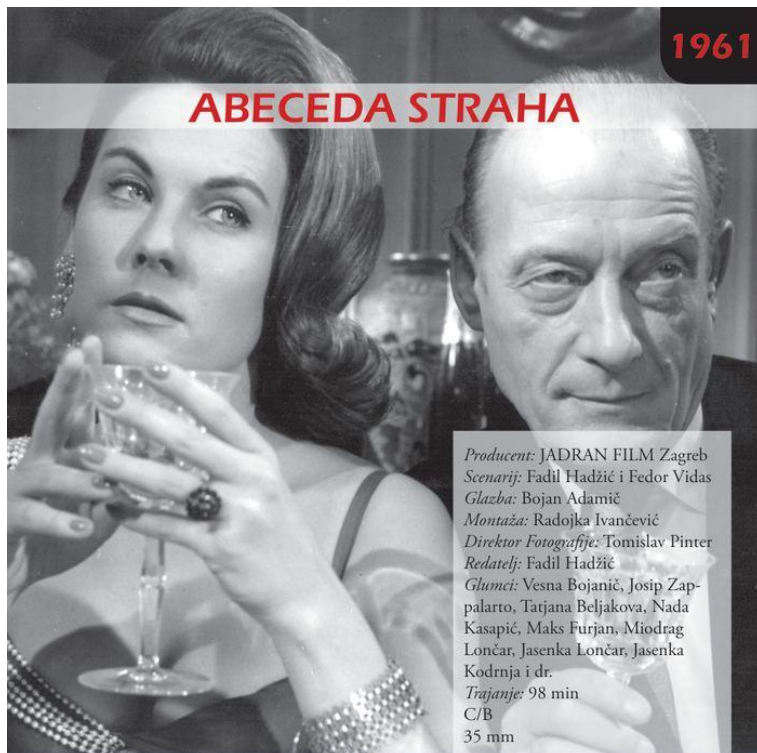
Widescreen

A romantic comedy about young people who, in the modern circumstances of city life, seek happiness and love. The protagonists are several young people whose paths cross at various points in the city — at work, in cafés, on the street. The story unfolds around their mutual relationships, misunderstandings, and reconciliations. Particular attention is given to humorous

situations arising from clashes between modern ways of life and traditional values. The film captures the atmosphere of the city in the early 1960s, with the music, fashion and lifestyle of the time. It is an attempt to make a light, entertaining film for a broad audience, with hints of social observation about contemporary life. Its title alludes to the popular belief that happiness 'comes at nine' — perhaps after work, in the evening, when people meet for socialising and entertainment.

## ABECEDA STRAHA

*(The Alphabet of Fear)*



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Fadil Hadžić i Fedor Vidas  
*Glazba:* Bojan Adamić  
*Montaža:* Radojka Ivančević  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Fadil Hadžić  
*Glumci:* Vesna Bojanić, Josip Zappalarto, Tatjana Beljakova, Nada Kasapić, Maks Furjan, Miodrag Lončar, Jasenka Lončar, Jasenka Kodrnja i dr.  
*Trajanje:* 98 min  
 C/B  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić and Fedor Vidas

*Music:* Bojan Adamić

*Editing:* Radojka Ivančević

*Director of Photography:* Tomislav Pinter

*Director:* Fadil Hadžić

*Cast:* Vesna Bojanić, Josip Zappalarto, Tatjana Beljakova, Nada Kasapić, Maks Furjan, Miodrag Lončar, Jasenka Lončar, Jasenka Kodrnja and others

*Running time:* 98 min

B/W

35 mm

The film analyses fear and its various forms in the modern world. Through a series of episodes and characters, the authors examine how fear shapes human behaviour, decisions, and

relationships. Each part of the film is dedicated to one form of fear — fear of failure, fear of loneliness, fear of death, fear of the unknown — set within different social contexts. The film is an experimental work that combines the documentary and the fiction approach, with stylised sequences that visualise inner states of fear. Particular attention is paid to the cinematography and sound design, which contribute to the atmosphere of unease and tension. The film is intellectually demanding and aimed at audiences who appreciate complex psychological and philosophical themes. As a stylised work, it explores the limits of cinematic expression and the possibilities of conveying inner states through visual and acoustic means.

## CAREVO NOVO RUHO

*(The Emperor's New Clothes)*

1961

### CAREVO NOVO RUHO

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Božidar Viočić, prema bajci Hansa Christiana Andersena  
*Glazba:* Anđelko Klobučar  
*Montaža:* Boris Tešija  
*Direktor Fotografije:* Oktavijan Miletić  
*Redatelj:* Ante Babaja  
*Glumci:* Zlatko Madunić, Ana Karić, Stevo Vujatović, Aleksa Violečić, Ivo Kadić, Antun Nalis, Vanja Drach, Josip Petričić, Zvonimir Rogoz, Mladen Šermen i dr.  
*Trajanje:* 80 min  
 Eastmancolor  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Božidar Viočić, prema bajci Hansa Christiana Andersena

*Music:* Anđelko Klobučar

*Editing:* Boris Tešija

*Director of Photography:* Oktavijan Miletić

*Director:* Ante Babaja

*Cast:* Zlatko Madunić, Ana Karić, Stevo Vujatović, Aleksa Violečić, Ivo Kadić, Antun Nalis, Vanja Drach, Josip Petričić, Zvonimir Rogoz, Mladen Šermen and others

*Running time:* 80 min

Eastmancolor

35 mm

The film is a free adaptation of the famous Hans Christian Andersen tale 'The Emperor's New Clothes', but transposed into a contemporary social context. Two confidence tricksters arrive in

a kingdom and convince the king that they can weave a special fabric visible only to wise people and worthy officials. The king and all his courtiers, afraid to show themselves stupid or unworthy, pretend they see the magnificent fabric, though there is in fact nothing. Only a child finally exposes the truth, declaring that the king is naked. The film is a satire of conformism, hypocrisy, and the fear of speaking the truth. Through the fairy-tale form, the authors critique the social and political conditions of their time, addressing universal themes about courage and honesty. The film is rich in visual elements and stylised in the manner of a fable, with an emphasis on costumes and set design.

## MARTIN U OBLACIMA

*(Martin in the Clouds)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Fedor Vidas  
*Glazba:* Aleksandar Bubanović  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Branko Bauer  
*Glumci:* Boris dvornik, Ljubica Jović,  
 Joža Šeb, Braco Reiss, Antun Nalis,  
 Ljerka Prekratić, Nela Eržišnik i dr.  
*Trajanje:* 98 min

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fedor Vidas

*Music:* Aleksandar Bubanović

*Editing:* Blaženka Jenčik

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Boris dvornik, Ljubica Jović, Joža Šeb, Braco Reiss, Antun Nalis, Ljerka Prekratić, Nela Eržišnik and others

*Running time:* 98 min

B/W

35 mm

Widescreen

The film tells the story of a young man, Martin, a dreamer who lives more in his own imaginative world than in reality. He works at an ordinary job, but his thoughts are constantly elsewhere — in fantasies about another, better life. Around him are real people with real problems: a girlfriend who wants a serious relationship, friends who try to draw him into their

plans, a family that expects responsibility from him. Martin must decide whether to remain in his world of dreams or to find a balance between fantasy and reality. The film is a poetic, lyrical story about youth, dreams, and growing up. Through Martin's character it raises universal questions about the relationship between imagination and reality, about the value of dreams in modern society, and about the price one pays for staying loyal to one's own visions. The film is one of the more poetic works in Croatian cinema of the period.

1961

## POTRAGA ZA ZMAJEM

*(The Dragon Hunt)*

1961



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Slavko Goldstein  
*Glazba:* Branimir Sakač  
*Montaža:* Lida Braniš  
*Direktor Fotografije:* France Cerar  
*Redatelj:* Jane Kavčić  
*Glumci:* Ivica Pajer, Jelena Bjeličić,  
Zlatko Madunić, Primož Rode, Janez  
Čuk, Velimir Đurin i dr.  
*Trajanje:* 81 min  
C/B  
35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Slavko Goldstein

*Music:* Branimir Sakač

*Editing:* Lida Braniš

*Director of Photography:* France Cerar

*Director:* Jane Kavčić

*Cast:* Ivica Pajer, Jelena Bjeličić, Zlatko Madunić, Primož Rode, Janez Čuk, Velimir Đurin and others

*Running time:* 81 min

B/W

35 mm

The film is an adventure story for children and young people in which a group of children sets off in search of a legendary dragon said to live somewhere in the mountains. In the course of their search they go through various adventures, meet different people, and learn about the world

and themselves. The dragon, of course, turns out to be a metaphor — for the unknown, for fear, for adventure itself. The film is full of action and humour, with elements of fantasy that engage younger audiences. Through the adventures, the children grow and develop, learning the value of friendship, courage, and persistence. The film fits within the tradition of films for children and young people that combine entertainment with educational messages. The visual aspect of the film and the imaginative locations contribute to the atmosphere of adventure.

## SUDAR NA PARALELAMA

*(Collision on the Parallels)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Radivoje Lola Đukić

*Music:* Borut Lesjak

*Editing:* Lida Braniš

*Director of Photography:* Nikola Majdak

*Director:* Jože Babić

*Cast:* Mića Orlović, Boris Kralj, Jelena Jovanović Žigon and others

*Running time:* 80 min

B/W

35 mm

Widescreen

The film deals with the meeting and 'collision' of two worlds — Eastern and Western — through the story of characters who, by force of circumstance, end up in situations where two cultural and ideological systems confront each other. The setting is the Cold War era and the action revolves around relationships between people who, despite ideological differences, find common humanity. Particular attention is paid to the moral and psychological dilemmas the

protagonists face when their personal beliefs come up against political reality. The film is an intellectual drama that explores the possibilities of dialogue and understanding between different worlds. Through the dialogue and dramatic situations, the authors raise questions about universal human values that transcend political divisions. The film fits within the tradition of socially engaged cinema of its time.

1961

## VELIKO SUĐENJE MAČKU BRNJO

*(The Great Trial of Brnjo the Cat)*

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Stanislava Borisavljević

*Music:* Miroslav Belamarić

*Editing:* Ruža Cvingl

*Director of Photography:* Krešo Grčević

*Director:* Fedor Škubonja

*Cast:* Pavle Minčić, Tomo Kuruzović, Sreten Stojović, Milan Ajvaz, Pavle Vugrinec, Mirsad

Hašimbegović, Miodrag Karadžić and others

*Running time:* 73 min

B/W

35 mm

Widescreen

The cat Brnjo, a hungry stray wandering through yards and cellars, has eaten a canary. The children in a large courtyard, whose pet this canary was, decide to put the cat on trial. They stage a real court hearing, with judges, prosecution and defence, and everyone takes part in organising it, while the adults look on indulgently. Once the cat has been caught and put in a sack, the trial begins. The verdict: the cat is guilty and must be punished. The jury delivers the sentence, and the judge sets the punishment — two days and nights without food, locked in the canary's cage. But it turns out that the children have far softer hearts than they showed at the trial. For they love animals, including Brnjo. When the cat, hungry and thirsty, begins to mewl sadly in his prison late at night, the children sneak out of their flats, each on their own, to set Brnjo free! And so the cat was — free again before morning.

## IGRE NA SKELAMA

*(Games on the Scaffolding)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zora Dirnesbach

*Music:* Miljenko Prohaska

*Editing:* Josip Remenar

*Director of Photography:* Hrvoje Sarić, Ilija Vukas, Nedeljko Čaće

*Director:* Srećko Weygand

*Cast:* Sonja Krajšek, Slobodan Dimitrijević, Ljubiša Samardžić, Zoran Benderić, Sulejman Lelić, Manja Golec, Ajša Mešić, Tatjana Lucić and others

*Running time:* 162 min

B/W

35 mm

Widescreen

The film tells of young people who refuse to admit to love. This attitude of the young generation of the 1960s was treated in our cinema for the first time in this film. It is a true love drama about two young people who love each other but do not want to admit it. This is especially true of the young man Saša (Slobodan Dimitrijević), who hides even from himself that he is in

love with Bojana (Sonja Krajšek). The others in their group also refuse to admit that love plays an important role in their lives, which side stories show to be untrue. The unacknowledged love between Saša and Bojana takes on tragic dimensions. Sonja falls from the scaffolding around Saša's flat as she tries to come close to him and confess her love. After this fall Saša too admits his feelings. The film was mainly aimed at younger audiences, addressing the problems it tried to talk about.

# ŠEKI SNIMA, PAZI SE

*(Šeki Is Filming, Watch Out)*



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Dragutin Dobričanin  
*Glazba:* Darko Kraljić  
*Montaža:* Ljerka Stanojević  
*Direktor Fotografije:* Milorad Marković  
*Redatelj:* Marijan Vajda  
*Glumci:* Dragoslav Šekularac, Lola Novaković, Pavle Minčić, Aleksandar Stojković, Zoran Longinović, Fahro Konjhodžić i dr.  
*Trajanje:* 101 min  
 C/B  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Dragutin Dobričanin

*Music:* Darko Kraljić

*Editing:* Ljerka Stanojević

*Director of Photography:* Milorad Marković

*Director:* Marijan Vajda

*Cast:* Dragoslav Šekularac, Lola Novaković, Pavle Minčić, Aleksandar Stojković, Zoran Longinović, Fahro Konjhodžić and others

*Running time:* 101 min

B/W

35 mm

Widescreen

This is the first attempt in Croatian cinema to make a commercial comedy aimed at the broadest audience. It capitalises on the popularity at the time of the footballer Šekularac, who is given the leading role. In the story he plays himself, cast in the role of directing a film. A group of young men persuades the craftsman Žika to finance the making of a film. He agrees, but only on condition that Šekularac is the director. Šekularac accepts, but directs as if he were conducting a football match. The film is nevertheless finished and sent to a festival. There it is established that the film was partly shot over already-exposed tape. But this is taken as an experiment, and the film even wins the highest award! As is plain from the content, the story is utterly down-to-earth.

1962

# DA LI JE UMRO DOBAR ČOVJEK

*(Did a Good Man Die)*



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Fadil Hadžić i Žika Živulović Serafim

*Glazba:* Tomislav Simović

*Montaža:* Radojka Tanhofer

*Direktor Fotografije:* Branko Ivatović

*Redatelj:* Fadil Hadžić

*Glumci:* Boris Dvornik, Mile Gatara, Ana Pavić, Mića Tomić, Radmilo Ćurčić, Manja Golec, Mirko Vojković, Anton Marti i dr.

*Trajanje:* 105 min

C/B

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić and Žika Živulović Serafim

*Music:* Tomislav Simović

*Editing:* Radojka Tanhofer

*Director of Photography:* Branko Ivatović

*Director:* Fadil Hadžić

*Cast:* Boris Dvornik, Mile Gatara, Ana Pavić, Mića Tomić, Radmilo Ćurčić, Manja Golec, Mirko Vojković, Anton Marti and others

*Running time:* 105 min

B/W

35 mm

Widescreen

Although this comedy was ambitiously made, the film failed to establish the right relationship either with audience expectations or with the demands of the critics. The story revolves around a man who, because of his kindness, cannot give satisfaction at the place where he works. Old Petar takes a job in a large shop, where his task is to chase down debtors. He needs the money to put up a headstone for his wife. But the work goes poorly. He meets a number of the shop's debtors, but because of his kindness he cannot bring himself to report any of them. He even fails to report a forger, who in turn tries to kill him. This was undoubtedly a comedy of character rather than of situation — a somewhat sad farce.

# SJENKA SLAVE

*(Shadow of Glory)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vitomil Zupan  
*Glazba:* Bojan Adamič  
*Montaža:* Jelena Bjenjaš  
*Direktor Fotografije:* Branko Ivatović  
*Redatelj:* Vojislav Bjenjaš  
*Glumci:* Miha Baloh, Boris Dvornik,  
 Milan Srdoč, Ingrid Lotarius, Jovan  
 Rančić, Hermina Pipinić i dr.  
*Trajanje:* 96 min  
 C/B  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vitomil Zupan

*Music:* Bojan Adamič

*Editing:* Jelena Bjenjaš

*Director of Photography:* Branko Ivatović

*Director:* Vojislav Bjenjaš

*Cast:* Miha Baloh, Boris Dvornik, Milan Srdoč, Ingrid Lotarius, Jovan Rančić, Hermina Pipinić and others

*Running time:* 96 min

B/W

35 mm

Widescreen

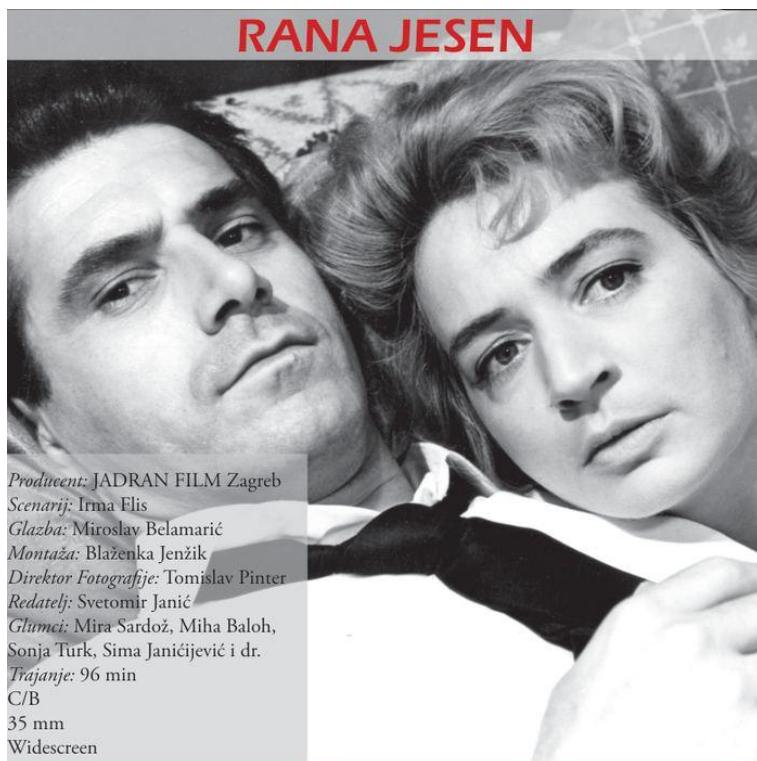
The story takes place on motorcycle racing tracks and among people who live for competition and speed. The former racer, the famous Java, has had an accident after which he retired from

the track and now works as a truck driver. On the road he almost runs over a young woman, Toni, a relative of his former trainer, who knows nothing about him. He takes her to the racing venue where he meets up with his old friends, racers and trainers. Encouraged by Toni's sympathy, Java decides to return to racing. In the first race he wins and is acclaimed by the spectators, even admired by the young woman. But Toni also has a boyfriend who feels threatened, and a kind of struggle for the girl ensues. All this drives Java to enter one more race, in the hope of a double victory. However, the young woman has realised that her feelings for Java are only admiration, and that her boyfriend is the one she truly loves. Meanwhile Java takes part in another race which he wins, but as he crosses the finish line he suffers a serious accident and dies. The film was little more than an illustration of a way of life that had not yet been spoken of in our cinema.

1962

## RANA JESEN

(*Early Autumn*)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Irma Flis

*Music:* Miroslav Belamarić

*Editing:* Blaženka Jenžik

*Director of Photography:* Tomislav Pinter

*Director:* Svetomir Janić

*Cast:* Mira Sardož, Miha Baloh, Sonja Turk, Sima Janičijević and others

*Running time:* 96 min

B/W

35 mm

Widescreen

The film depicts an interesting relationship between a mother and a daughter who live alone. This is perhaps the first contemporary story in our cinema that tried to deal with that problem

— the relationship of parents and children in a particular situation. The authors introduce us to the life of the teacher Eva Gal (Mira Sardoč) and her daughter Tanja (Sonja Turk), who live alone after the mother's divorce. The mother has devoted her life to her daughter and to her work. Then she meets a man with whom she could share her life. But the egocentric daughter does not want to share her with anyone. Quarrels and conflicts arise between the two of them, after which the daughter attempts suicide. For the mother this is a real shock, and she decides: for the love of her daughter she will break off the relationship with the man dear to her, which means she will remain alone. The daughter only later understood this, when for her mother everything was already over. The fates of these two women are dramatically interwoven.

# DVOSTRUKI OBRUČ

(Double Encirclement)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Ivo Štivičić  
*Glazba:* Dragutin Savin  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Nikola Tanhofer  
*Glumci:* Severin Bijelić, Bert Sotlar,  
 Hermina Pipinić, Pavle Vušić,  
 Stojan Arandelović, Bata Živojinović  
 i dr.  
*Trajanje:* 96 min  
 C/B  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ivo Štivičić

*Music:* Dragutin Savin

*Editing:* Radojka Tanhofer

*Director of Photography:* Tomislav Pinter

*Director:* Nikola Tanhofer

*Cast:* Severin Bijelić, Bert Sotlar, Hermina Pipinić, Pavle Vušić, Stojan Arandelović, Bata Živojinović and others

*Running time:* 96 min

B/W

35 mm

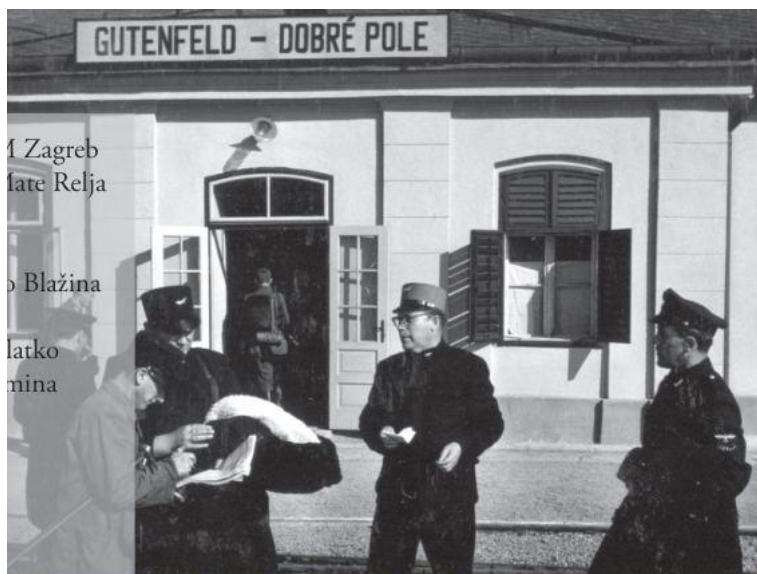
Widescreen

The film tells, in dramatic fashion, of an underground operation in 1941 to enable a small group of communists, rescued from a camp, to cross to liberated territory. A meeting is arranged

in an inn. It is winter, and only a few guests are there, among them a worker (Stojan Arandelović) who stands out by his silence and reserved manner. The innkeeper, however, as will become clear, is on the side of the Ustaše authorities. Soon an Ustaše officer (Bert Sotlar) arrives at the inn with a group of his men, who by misunderstanding manage to capture one of the communists (Severin Bijelić). His two comrades remain in the snowy wasteland and try to free their friend from this trap, but in vain. The Ustaše keep the captive tied up and threaten to kill him if the group outside does not surrender. The situation is extremely tense, as relationships inside the inn also begin to come apart. The barmaid (Hermina Pipinić) and the innkeeper's servant try to help the captured communist. But at the decisive moment the silent forester resolves the situation. He was, in fact, the contact for the communists, and had been waiting for them. With a rifle in his hands, he captures the Ustaše. The action ends well. The film is very well made and was a success.

## OPASNI PUT

(*A Dangerous Journey*)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Anton Ingolić and Mate Relja

*Music:* Danilo Danev

*Editing:* Blaženka Jenčik

*Director of Photography:* Branko Blažina

*Director:* Mate Relja

*Cast:* Marinko Čosić, Zlatko Kovačić, Zoran Relja, Hermina Pipinić, Vanja Drach and others

*Running time:* 96 min

B/W

35 mm

Widescreen

The film's central theme is the unusual undertaking of two boys in the difficult time of war. In a concentration camp in Silesia, where Slovenes are interned, a little girl has fallen ill. She refuses all food and believes she will recover only if she gets apples from her native region. There are, of course, no such apples — nor any other food. This is clear to the adults, and there is nothing they can do for little Milica. The children, however, think differently and are ready to attempt the impossible. So the boys set out on a long and dangerous journey, on which they will encounter various dangers and people. Some will help them, others will try to thwart them. Travel through occupied Europe is anything but simple. But the children's persistence and the goodwill

of decent people see the task through: the boys pick the apples and bring them to the sick little girl, who recovers. The film is very correctly made and was received with sympathy.

1963

# NEVESINJSKA PUŠKA

(The Nevesinje Rifle)

1963

## NEVESINJSKA PUŠKA

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Žika Mitrović i Slavko Goldstein  
*Glazba:* Vasilije Mokranjac  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Ljube Petkovski  
*Redatelj:* Žika Mitrović  
*Glumci:* Miha Baloh, Jovan Miličević, Tatjana Beljakova, Petre Prličko, Vladimir Medar, Bata Živojinović, Dragan Ocoolkjić, Veljko Maričić i dr.  
*Trajanje:* 97 min  
C/B  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Žika Mitrović and Slavko Goldstein

*Music:* Vasilije Mokranjac

*Editing:* Radojka Tanhofer

*Director of Photography:* Ljube Petkovski

*Director:* Žika Mitrović

*Cast:* Miha Baloh, Jovan Miličević, Tatjana Beljakova, Petre Prličko, Vladimir Medar, Bata Živojinović, Dragan Ocoolkjić, Veljko Maričić and others

*Running time:* 97 min

B/W

35 mm

Widescreen

The film is dedicated to the Nevesinje Uprising, in which Herzegovinians and Montenegrins rose together against Turkish servitude. The uprising was led by Mićo Ljubibratić (Miha Baloh), who comes from abroad to help the insurgents, and they choose him as their leader. However, his ideas about the necessity of links with the wider world, of all South Slavic peoples fighting Turkish rule together, and of attempting to interest the European powers in their struggle, meet much resistance. The insurgents manage to defeat Turkish forces, but their internal disunity is greater still. Ljubibratić even survives an assassination attempt by a mad monk (Dragan Ockoljić), who sees him as a Western agent. A young foreign woman (Tatjana Beljakova) who loves him comes to Herzegovina to be by his side. But without help from neighbouring states — Serbia and Montenegro, which refused to involve themselves in the conflict — the Herzegovinian rebellion is doomed: Ljubibratić's ideas, at least in this historical moment, suffer defeat. Disillusioned, he leaves Herzegovina, leaving the brotherhoods and their chiefs to their mutual quarrels.

1963

# ČOVJEK SA FOTOGRAFIJE

*(The Man in the Photograph)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Dragoslav Ilić

*Music:* archival

*Editing:* Ljerka Stanojević

*Director of Photography:* Milorad Marković

*Director:* Vladimir Pogačić

*Cast:* Nikola Milić, Olivera Marković, Milan Puzić, Janez Vrhovec, Dušan Antonijević, Severin Bijelić, Tomanija Đuričko, Mirjana Kodžić and others

*Running time:* 91 min

B/W

35 mm

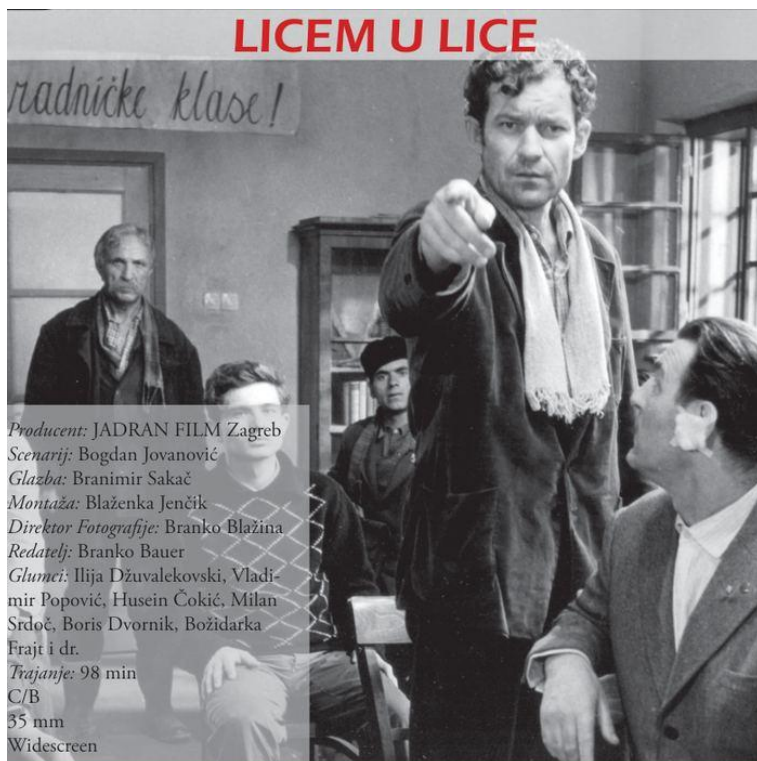
Widescreen

The film's drama is built on mistaken identity, on the resemblance of the small clerk Žika Tasić to an underground operative known as Beli, whom the Belgrade police are hunting during the war. They arrest Tasić, convinced they have caught Beli. While they interrogate him, actions continue elsewhere, and it becomes clear to the police that they do not have the right man. They release Žika, but on condition that he cooperate with them and try to make contact with the underground. After his return from prison, everyone considers Žika a hero, and a pretty seamstress neighbour offers him her love. He is happy but also worried, because he must supply the police with information — which he neither wants to do nor can. Then the underground approaches him and proposes that he help them prepare the assassination of the head of the Gestapo. He agrees and the action begins according to plan, but on seeing Beli, he joins the underground operatives himself and dies in the general shooting. The head of the Gestapo is liquidated, and Žika has truly become a hero. This wartime underground story also proves that new angles on the war theme were being sought at the time.

1963

## LICEM U LICE

*(Face to Face)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Bogdan Jovanović

*Music:* Branimir Sakač

*Editing:* Blaženka Jenčik

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Ilija Džuvalekovski, Vladimir Popović, Husein Čokić, Milan Srdoč, Boris Dvornik, Božidarka Frajt and others

*Running time:* 98 min

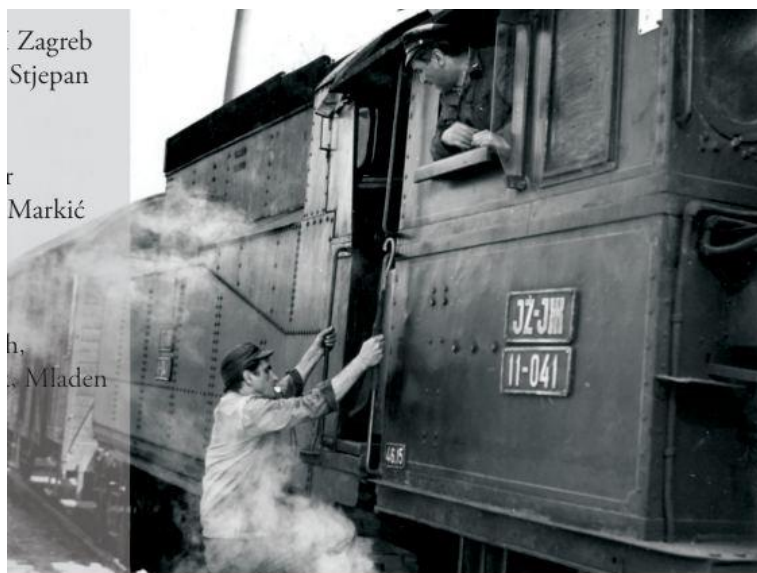
B/W

35 mm

Widescreen

The entire film takes place at a Party meeting of a construction firm, where the case of the worker Milun is to be discussed; Milun has stood up against certain decisions of the firm's director, who is also his wartime comrade. An anonymous letter has been written and sent to the committee, drawing attention to the situation in the collective and the poor interpersonal relationships. There are also problems over the allocation of flats. The discussion of Milun's clash with the director turns into a review of the whole situation at the firm. The meeting goes on late into the night. The director offers his resignation and finally realises that his word cannot be the last. The Party secretary recognises that the worst of all is the passivity of the organisation. The author of the anonymous letter is also revealed. The attitudes of many people towards work and the collective come to light. The film is a true analysis of our self-management dilemmas and of the 'director syndrome' that was very topical at the time. This work remains, to this day, one of the best in our cinema and an unsurpassed model of a film on this subject.

## SVANUĆE

*(Dawn)**Producer:* JADRAN FILM Zagreb*Screenplay:* Nikola Tanhofer and Stjepan Perović*Music:* Boško Petrović*Editing:* Radojka Tanhofer*Director of Photography:* Antun Markić*Director:* Nikola Tanhofer*Cast:* Miha Baloh, Senka Veletanlić Petrović, Ilija Džuvalekovski, Vanja Drach, Pavle Vuisić, Boris Dvornik, Mladen Šerment and others*Running time:* 93 min

B/W

35 mm

Widescreen

The film is an intimate drama of three people who go through a moral catharsis of sorts. A train driver, who has a beautiful wife, takes in as a lodger a friend who works with him on the railway. Love is born between his wife and this young man, creating a classic love triangle. The train driver is aware of everything and is planning revenge, but at the moment when an ideal opportunity presents itself, he relents. One move on his part would have been enough for the runaway tanker wagons to crush his rival. The drama is thus both romantic and psychological,

and yet another attempt in our domestic cinema to speak about human trauma, about everyday problems, about situations brought by ordinary life.

# PROMETEJ S OTOKA VIŠEVICE

*(Prometheus of the Island Viševica)*

1964

## PROMETEJ S OTOKA VIŠEVICE



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vatroslav Mimica, Slavko Goldstein i Krunoslav Quien  
*Glazba:* Miljenko Prohaska  
*Montaža:* Katja Majer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Janez Vrhovec, Slobodan Dimitrijević, Dina Rutić, Mira Sardoč, Pavle Vuisić, Husein Čokić, Dragomir Felba, Fabijan Šovagović, Lordan Zafranović i dr.  
*Trajanje:* 92 min  
 C/B  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica, Slavko Goldstein and Krunoslav Quien

*Music:* Miljenko Prohaska

*Editing:* Katja Majer

*Director of Photography:* Tomislav Pinter

*Director:* Vatroslav Mimica

*Cast:* Janez Vrhovec, Slobodan Dimitrijević, Dina Rutić, Mira Sardoč, Pavle Vuisić, Husein Čokić, Dragomir Felba, Fabijan Šovagović, Lordan Zafranović and others

*Running time:* 92 min

B/W

35 mm

Widescreen

The film unfolds on two levels. One is reality, in which the former fighter Mate (Janez Vrhovec), now the director of a factory, comes back to his native village on the island of Viševica to attend the ceremonial unveiling of a monument to fallen fighters. Spending one day on the island, he meets old friends and comrades-in-arms, but also former opponents. On the second level the story runs of his youth on this island, of the struggle for freedom, of the stubborn efforts after the war to lift the backward village out of stagnation, of bringing electricity, of the first marriage that fell apart because of his excessive determination to do something for his island. For young Mate (Slobodan Dimitrijević) could do little there on Viševica; he was opposed by a stubborn and backward environment and by people who threw obstacles in his way. So he left Viševica and started a new life in the city. This is, then, the exciting biography of this Prometheus from the island of Viševica, which the authors brought brilliantly to the screen, introducing many novelties in both the theme and the aesthetic form of the film.

# NIKOLETINA BURSAĆ

(*Nikoletina Bursać*)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Bogdan Jovanović, Branko Bauer and Krešo Golik, based on Branka Ćopića "Doživljaji Nikoletine Bursać"

*Music:* Vladimir Kraus Rajterić

*Editing:* Blaženka Jenčik

*Director of Photography:* Milorad Marković

*Director:* Branko Bauer

*Cast:* Dragomir Pajić, Milan Srdoč, Olga Vujadinović, Dušan Tadić, Milutin Mirković and others

*Running time:* 91 min

B/W

35 mm

Widescreen

The story of the famous Nikoletina Bursać, one of Branko Ćopić's most popular heroes, made it to the screen in something close to integral form. We follow Nikoletina's experiences and come to know this unusual, stubborn rural mountaineer, mistrustful of every authority and state, who changes only with difficulty. But the revolution will change him too, and he grows into a legend, becoming one of the great heroes of the liberation war and revolution. His meetings and conversations with his mother and his sweetheart are dramaturgical anchor points in the film.

The authors tried to transfer Čopić's prose to film as faithfully as possible, which was no easy task.

1964

## PRAVO STANJE STVARI

*(The True State of Affairs)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vladan Slijepčević and Jovan Ćirilov

*Music:* Vladimir Kraus Rajterić

*Editing:* Maja Lazarov

*Director of Photography:* Tomislav Pinter

*Director:* Vladan Slijepčević

*Cast:* Miloš Žutić, Branislava Zorić, Mihajlo Kostić, Stanislava Pešić, Dragan Osokoljić, Zoran Radmilović, Vesna Krajina and others

*Running time:* 93 min

B/W

35 mm

Widescreen

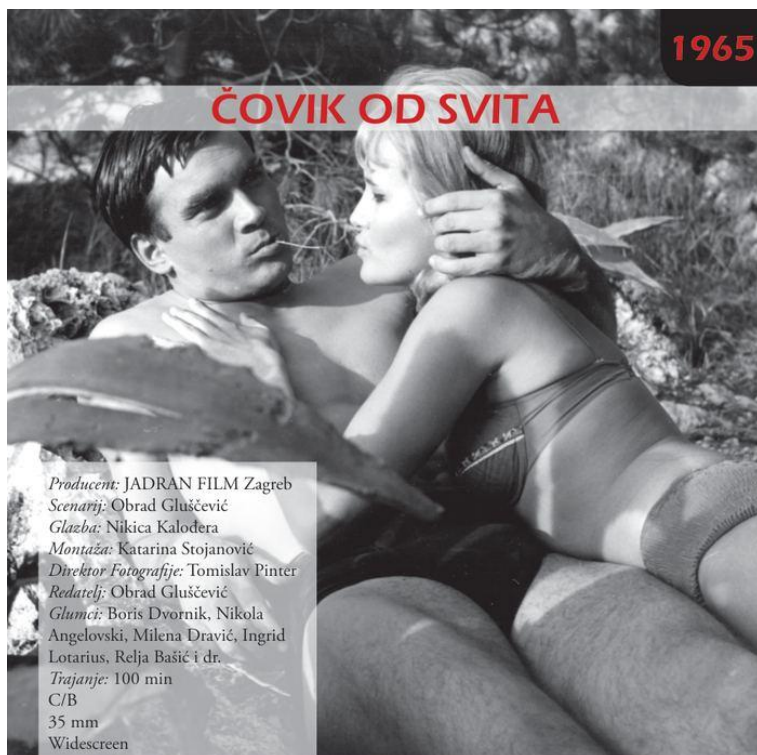
The story of a marriage is based on the infidelity that nearly separates a young couple. While the husband was in the army, his wife was unfaithful. When he returns he quickly learns the truth, and it hits him hard. Seeking to forget, he wants to take revenge on his wife, so he sets out on a

similar affair himself. But this cannot cure him, and the problem is still not solved. At the same time, his young wife has also found no real satisfaction in her new relationship. They are in fact both alone and suffering because of the situation that has arisen. The most natural thing would be for them to start over. And that is what happens — they meet by chance and resume the interrupted marriage. The melodrama, which somehow needed to find a place in domestic cinema, is given shape in this film.

1965

## ČOVİK OD SVİTA

(*A Man of the World*)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Obrad Glušćević

*Music:* Nikica Kalodera

*Editing:* Katarina Stojanović

*Director of Photography:* Tomislav Pinter

*Director:* Obrad Glušćević

*Cast:* Boris Dvornik, Nikola Angelovski, Milena Dravić, Ingrid Lotarius, Relja Bašić and others

*Running time:* 100 min

B/W

35 mm

Widescreen

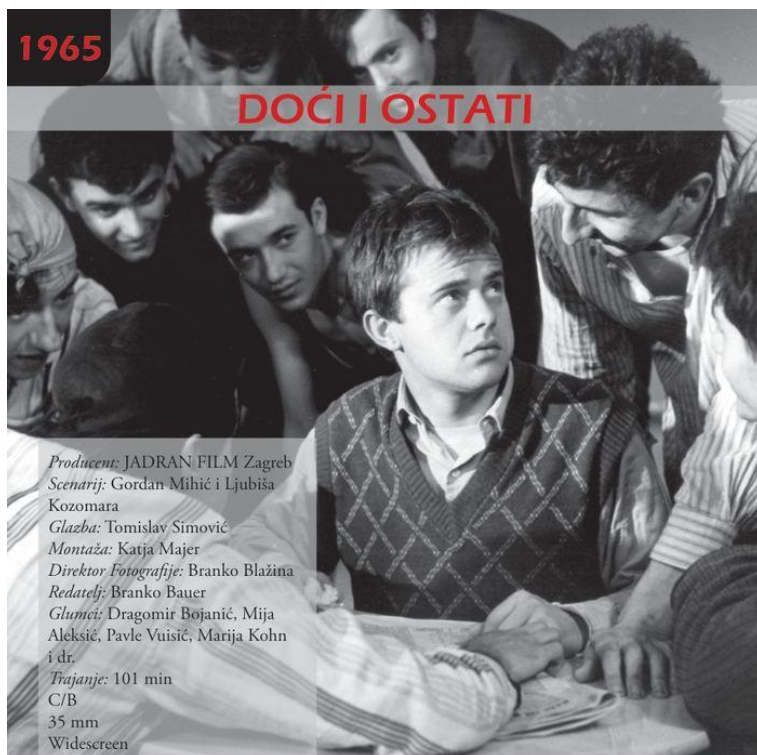
The film tells of the young man Ive's attempt to earn money in Germany. He is a cheerful young man, a charmer who entertains young foreign women on our coast. One of them invites

him to visit her when he comes to Germany. Obsessed with a vision of easy earnings, I've boards a train and goes to Germany. There everything is different from what he imagined. He visits his beachside friend, but she receives him very coldly, like a poor provincial pushing his way into high society. I've is, of course, deeply hurt by all this and tries to get by on his own. He also meets some of our migrant workers. But once he sees that in Germany you have to do hard physical labour to make money, he concludes that all this is not for him. He returns home and to his coastal town. This social melodrama has many humorous features, and one can say that in this film Boris Dvornik at last established himself as a comic actor.

1965

## DOĆI I OSTATI

*(To Come and Stay)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Gordan Mihić and Ljubiša Kozomara

*MUSIC:* Tomislav Simović

*Editing:* Katja Majer

*Director of Photography:* Branko Blažina

*Director:* Branko Bauer

*Cast:* Dragomir Bojanić, Mija Aleksić, Pavle Vuisić, Marija Kohn and others

*Running time:* 101 min

B/W

35 mm

Widescreen

The film deals with the changes that come into the life of a small village when an outsider arrives and decides to stay. He is a young intellectual who, fleeing the city, looks for peace and

meaning in a rural setting. His arrival sparks varied reactions among the locals — some accept him, others mistrust him, and a few openly oppose him. Through the relationships he develops with the people of the village, the film explores themes of city–village contrasts, alienation, and the search for an authentic life. Particular attention is given to the relationship between the newcomer and a young local woman, which becomes a focal point of the wider drama between modernity and tradition. The film fits within the tradition of socially-engaged cinema of the 1960s and raises questions about the integration of the individual into a community.

## KLJUČ

*(The Key)*

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Fedor Vidas, Vanča Kljaković, prema noveli B. Šćepanovića (1.priča) Krsto Papić (2. priča), Zvonimir Berković i Antun Vrdoljak (3.priča)  
*Glazba:* arihivska (1.priča) Boško Petrović (2.priča) i Tomica Simović (3.priča)  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Nikola Tanhofer (1. i 3.priča) Tomislav Pinter (2.priča)  
*Redatelj:* Vanča Kljaković (1. priča) Krsto Papić (2. priča) Antun Vrdoljak (3. priča)  
*Glumci:* Božidar Boban i Jagoda Kaloper u Prvoj Priči, Mirjana Lojk, Slobodan Dimitrijević i Tana Mascarelli u Drugoj Priči, Ljubica Jović i Sven Lasta u trećoj priči



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fedor Vidas, Vanča Kljaković, based on the novella by B. Šćepanovića (1.priča) Krsto Papić (2. priča), Zvonimir Berković and Antun Vrdoljak (3.priča)

*Music:* arihivska (1.priča) Boško Petrović (2.priča) and Tomica Simović (3.priča)

*Editing:* Blaženka Jenčik

*Director of Photography:* Nikola Tanhofer (1. and 3.priča) Tomislav Pinter (2.priča)

*Director:* Vanča Kljaković (1. priča) Krsto Papić (2. priča) Antun Vrdoljak (3. priča)

*Cast:* Božidar Boban and Jagoda Kaloper u Prvoj Priči, Mirjana Lojk, Slobodan Dimitrijević and Tana Mascarelli u Drugoj Priči, Ljubica Jović and Sven Lasta u trećoj priči

*Running time:* 104 min

B/W

35 mm

Widescreen

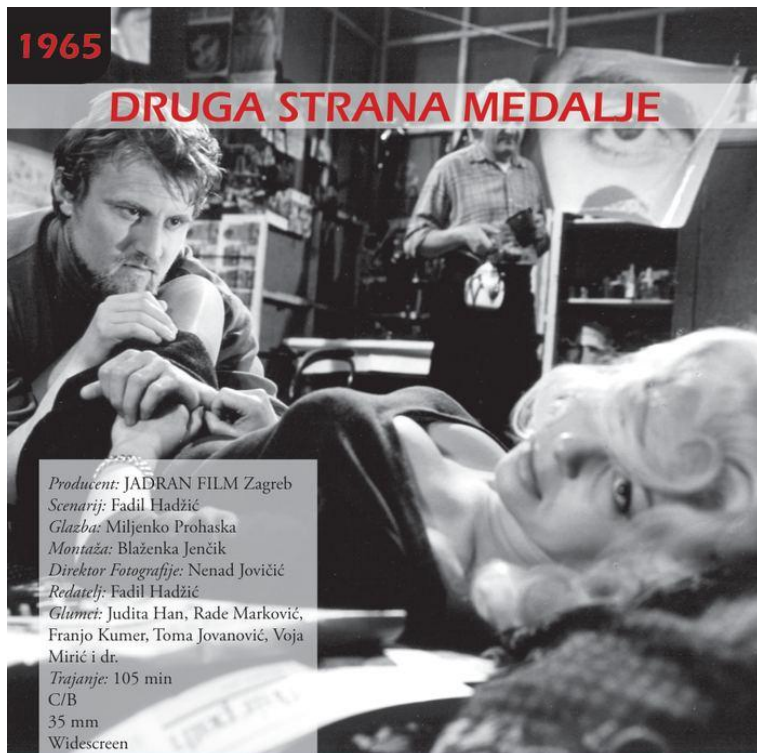
The film consists of several short stories, each constructed around the motif of a key — as a symbol of secrets, possession, possibilities, or limitations. The stories vary in genre and tone, from drama to comedy, from realistic everyday tales to symbolic parables. Each section is signed by a different director, giving the film the form of an omnibus that allows different artistic visions to come together around a common theme. The film is an experimental work that explores the possibilities of cinematic expression through the variety of authorial approaches. Through the

key motif, it raises universal questions about human nature, secrets, and the relationships between people. The film fits within the tradition of authorial cinema and represents an attempt at a more demanding cinematic expression.

1965

## DRUGA STRANA MEDALJE

*(The Other Side of the Coin)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić

*Music:* Miljenko Prohaska

*Editing:* Blaženka Jenčik

*Director of Photography:* Nenad Jovičić

*Director:* Fadil Hadžić

*Cast:* Judita Han, Rade Marković, Franjo Kumer, Toma Jovanović, Voja Mirić and others

*Running time:* 105 min

B/W

35 mm

Widescreen

The film deals with the dark sides of seemingly successful lives. The main characters are people who, viewed from the outside, have achieved everything — career, family, social status — but

who inside hide dissatisfaction, frustration, and unfulfilled longings. Through the parallel stories of several characters, the authors uncover the 'other side of the medal' — what lies behind facades of success. Particular attention is given to the psychological depth of the characters and their inner conflicts. The film raises questions about the meaning of success, the price of social conformism, and the search for an authentic life. It belongs to the tradition of socially-critical cinema that exposes the contradictions of modern society. The dramatic structure of the film leans on intimate scenes and dialogues in which the characters confront themselves and others.

## POGLED U ZJENICU SUNCA

*(A Glimpse into the Pupil of the Sun)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Ratko Đurović, Stevan Bulajić i Veljko Bulajić  
*Glazba:* Vladimir Kraus Rajterić  
*Montaža:* Josip Remenar  
*Direktor Fotografije:* Krešo Grčević  
*Redatelj:* Veljko Bulajić  
*Glumci:* Bata Živojinović, Antun Nalis, Faruk Begoli, Mladen Ladika i dr.  
*Trajanje:* 92 min  
 C/B

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ratko Đurović, Stevan Bulajić and Veljko Bulajić

*Music:* Vladimir Kraus Rajterić

*Editing:* Josip Remenar

*Director of Photography:* Krešo Grčević

*Director:* Veljko Bulajić

*Cast:* Bata Živojinović, Antun Nalis, Faruk Begoli, Mladen Ladika and others

*Running time:* 92 min

B/W

35 mm

Widescreen

The film is a poetic, intellectual drama about a man searching for meaning in his life. The protagonist is in middle age, when many people reflect on what they have done and what they could still do. He travels, meets various people, lives through encounters and partings, all in search of an answer to fundamental questions about life. The film is structured as a series of episodes and reflections, with a strong emphasis on the visual elements and atmosphere. Particular attention is given to the cinematography and the musical score, which support the contemplative tone. The film fits within the tradition of authorial cinema of the 1960s, when in Yugoslav cinema

there was experimentation with intellectual subjects and a poetic film language. It is aimed at audiences who appreciate films that demand reflection and emotional engagement.

## SEDMI KONTINENT

*(The Seventh Continent)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Dušan Vukotić and Andro Lušičić prema pripovjetki Ružene Fisher

*Music:* Tomislav Simović

*Editing:* Lida Braniš

*Director of Photography:* Karel Krška

*Director:* Dušan Vukotić

*Cast:* Hermina Pipinić, Iris Vrus, Tomica Pasarić, Abdoulaye Seck, Demeter Bitenc, Miklaš Huba and others

*Running time:* 86 min

Color

35 mm

The film is a fantastical adventure for children and young people about a group of children who discover an imaginary 'seventh continent' — a place where children rule and where adult rules no longer apply. On this magical continent the children experience adventures, encounter strange creatures, and discover their own abilities and the value of friendship. The film combines elements of fantasy, adventure, and education, with strong visual and atmospheric features that

engage the imagination of younger audiences. Through the metaphor of the seventh continent the authors create a space for exploring themes of freedom, responsibility, and growing up. The film is one of the most ambitious children's projects in Croatian cinema and stands out for its imagination and visual richness.

1966

## PONEDJELJAK ILI UTORAK

(Monday or Tuesday)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fedor Vidas and Vatroslav Mimica

*Music:* Miljenko Prohaska

*Editing:* Katja Majer

*Director of Photography:* Tomislav Pinter

*Director:* Vatroslav Mimica

*Cast:* Slobodan Dimitrijević, Pavle Vuisić, Gizela Huml, Fabijan Šovagović, Serdo Mimica, Rudolf Kukić, Zoran Konstantinović, Jagoda Kaloper, Olivera Vučo, Renata Freiskorn and others

*Running time:* 100 min

Eastmancolor

35 mm

Widescreen

The film follows one day in the life of a young man, a journalist living in Zagreb. The story is told from his perspective, through a stream of consciousness, memories, and observations. We follow him through ordinary daily activities — work, encounters with people, walks through the city — but everything is steeped in his inner reflections on life, love, work, and the meaning of existence. The film is one of the most prominent representatives of modernist film in Croatian cinema, with a clear influence of European authorial cinema of the period. Visually and dramaturgically experimental, the film breaks with traditional narrative form and offers a fragmentary, subjective experience of reality. It is intellectually demanding work that requires active engagement from the viewer.

## RONDO

(Rondo)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Zvonimir Berković  
*Glazba:* W. A. Mozart  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Zvonimir Berković  
*Glumci:* Milena Dravić, Relja Bašić,  
 Stevo Žigon, Zvonimir Rogoz, Ru-  
 dolf Kukić, Boris Festini i dr.  
*Trajanje:* 95 min  
 Color  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zvonimir Berković

*Music:* W. A. Mozart

*Editing:* Radojka Tanhofer

*Director of Photography:* Tomislav Pinter

*Director:* Zvonimir Berković

*Cast:* Milena Dravić, Relja Bašić, Stevo Žigon, Zvonimir Rogoz, Rudolf Kukić, Boris Festini and others

*Running time:* 95 min

Color

35 mm

Widescreen

The film is a chamber drama about three characters — a husband, wife, and a friend — whose relationships are interwoven over a long period of time. The story unfolds through a series of meetings between these three people, who repeatedly come together and grow apart, like a

musical rondo whose theme returns again and again with variations. The husband is an artist, the wife a beautiful woman who feels neglected, and the friend a man drawn to her. Their relationships are complex, with subtle nuances of love, friendship, jealousy, and resignation. The film is one of the finest in Croatian cinema, with extraordinary work from the actors and direction that highlights the psychological depth of the characters. The dramaturgical structure of repeating motifs gives the film a special rhythmic and emotional quality.

1967

## KAJA, UBIT ĆU TE

*(Kaja, I'll Kill You)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica and Kruno Quien based on the novella by K. Quiena

*Music:* archival

*Editing:* Katja Majer

*Director of Photography:* Frano Vodopivec

*Director:* Vatroslav Mimica

*Cast:* Zaim Muzaferija, Uglješa Kojadinović, Antun Nalis, Jolanda Đačić, Husein Čokić, Izet Hajdarhodžić and others

*Running time:* 86 min

B/W

35 mm

The film is set in a small coastal town during the Second World War and tells the story of a young woman, Kaja, caught up in the dramatic events of the war. The action centres on

relationships between people in a confined community where everyone knows everyone, but where the war reveals hidden tensions, betrayals, and conflicts. Kaja becomes the target of various interests — political, romantic, family — and her fate becomes the focus of the whole story. The film is a powerful war drama that uses individual stories to depict the broader tragedy of war and its impact on small communities. Particular attention is given to the atmosphere of the coastal town and to the characters of the local people. The film fits within the tradition of partisan/war films but with an emphasis on personal drama rather than action.

**BREZA***(The Birch Tree)*

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Ante Babaja i Božidar Violać  
*Glazba:* Anđelko Klobučar  
*Montaža:* Lida Braniš  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Ante Babaja  
*Glumci:* Manca Košir, Fabijan Šovagović, Bata Živojinović, Nela Eržišnik, Stane Sever, Martin Sagner, Drago Bahun, Angel Palašev, Hermina Pipinić, Rikard Brzeska, Viktor Beck i dr.  
*Trajanje:* 92 min  
 Eastmancolor

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ante Babaja and Božidar Violać

*Music:* Anđelko Klobučar

*Editing:* Lida Braniš

*Director of Photography:* Tomislav Pinter

*Director:* Ante Babaja

*Cast:* Manca Košir, Fabijan Šovagović, Bata Živojinović, Nela Eržišnik, Stane Sever, Martin Sagner, Drago Bahun, Angel Palašev, Hermina Pipinić, Rikard Brzeska, Viktor Beck and others

*Running time:* 92 min

Eastmancolor

35 mm

The film is an adaptation of Slavko Kolar's famous novella about the tragic fate of a village girl, Janica, called 'the Birch' for her fragility and slenderness. Janica marries a wealthy older man, but her life is filled with hardships in her new surroundings, where she is not welcomed by the

household. The husband, despite his wealth, cannot give her happiness, and her efforts to fit into the new environment fail. Janica is a tragic figure, like the birch tree that breaks easily in the wind. Her story is one about the fate of women in patriarchal village society, about loneliness and the impossibility of finding happiness. The film is one of the finest adaptations of Kolar's prose, with outstanding work by the actors and direction by Ante Babaja, who succeeded in creating a poetic, atmospheric film. It belongs to the canon of Croatian cinema and is regarded as one of its highest achievements.

1967

# ILUZIJA

(*Illusion*)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Krsto Papić i Zvonimir Majdak  
*Glazba:* Miljenko Prohaska  
*Montaža:* Blaženka Jenčik  
*Direktor Fotografije:* Krešo Grčević  
*Redatelj:* Krsto Papić  
*Glumci:* Marija Lojk, Vanja Drach, Slobodan Dimitrijević, Branko Kovačić, Nevenka Benković, Fabijan Šovagović i dr.  
*Trajanje:* 93 min  
C/B  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Krsto Papić and Zvonimir Majdak

*Music:* Miljenko Prohaska

*Editing:* Blaženka Jenčik

*Director of Photography:* Krešo Grčević

*Director:* Krsto Papić

*Cast:* Marija Lojk, Vanja Drach, Slobodan Dimitrijević, Branko Kovačić, Nevenka Benković, Fabijan Šovagović and others

*Running time:* 93 min

B/W

35 mm

Widescreen

The film deals with the theme of illusion as a fundamental component of human life. Through the story of several characters whose lives are built on illusions — about love, success, recognition — the authors explore how people create their own realities and what happens when those illusions collide with the truth. The dramatic structure is built on parallel stories that come together in moments of crisis. The film is intellectually demanding and aimed at audiences that appreciate philosophical themes in cinema. Particular attention is given to the visual aspect of the film and the symbolism that supports the central theme. The film fits within the tradition of authorial cinema of the 1960s, when in Yugoslav cinematography there was much experimentation with subject matter and form.


1968

## TRI SATA ZA LJUBAV

(Three Hours for Love)

1968

### TRI SATA ZA LJUBAV



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Fadil Hadžić  
*Glazba:* arhivska  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Fadil Hadžić  
*Glumei:* Stanislava Pešić, Dragan Nikolić, Tatjana Beljakova, Predrag Tasovac, Mladen Crnobrnja, Lenka Neuman, Vanja Žugaj, Vladimir Ružđak, Mirjana Bohanec i dr.  
*Trajanje:* 88 min  
Color  
35 mm  
Vistavision

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić

*Music:* archival

*Editing:* Radojka Tanhofer

*Director of Photography:* Frano Vodopivec

*Director:* Fadil Hadžić

*Cast:* Stanislava Pešić, Dragan Nikolić, Tatjana Beljakova, Predrag Tasovac, Mladen Crnobrnja, Lenka Neuman, Vanja Žugaj, Vladimir Ružđak, Mirjana Bohanec and others

*Running time:* 88 min

Color

35 mm Vistavision

The film follows three hours in the lives of two people who meet by chance in the city and decide to spend that time together. They are an older man and a young woman, strangers to one

another, who in those three hours go through a kind of love affair full of emotion, conversations, and confidences. The film is essentially a chamber drama focused on dialogue and the dynamics between two characters. Through their conversations the protagonists reveal themselves to each other and to the audience, exploring themes of love, loneliness, the meaning of life, and the unexpectedness of human connections. The film is in the tradition of European authorial cinema that places emphasis on dialogue and psychological depth rather than on action. Visually, it is restrained and focused on the actors.

# GOLI ČOVIK

(The Naked Man)



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Ranko Marinković  
*Glazba:* Nikica Kalodera  
*Montaža:* Katarina Stojanović  
*Direktor Fotografije:* Nenad Jovičić  
*Redatelj:* Obrad Gluščević  
*Glumci:* Vera Čukić, Antun Nalis,  
 Ljubiša Samardžić, Karlo Bulić, Rade  
 Marković, Pavle Minčić, Dragutin  
 Dobričanin, Josip Marotti, Milan  
 Srdoč i dr.  
*Trajanje:* 99 min  
 Eastmancolor  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ranko Marinković

*Music:* Nikica Kalodera

*Editing:* Katarina Stojanović

*Director of Photography:* Nenad Jovičić

*Director:* Obrad Gluščević

*Cast:* Vera Čukić, Antun Nalis, Ljubiša Samardžić, Karlo Bulić, Rade Marković, Pavle Minčić, Dragutin Dobričanin, Josip Marotti, Milan Srdoč and others

*Running time:* 99 min

Eastmancolor

35 mm

Widescreen

The film is set in Dalmatia and tells the story of a man who, by his own decision or by force of circumstance, finds himself completely stripped — both literally and metaphorically — of everything he had. He is the 'naked man', deprived of property, status, and identity, who must in this state seek a new meaning for his life. Through his journey through Dalmatian landscapes and meetings with various characters, the film explores existential themes about the essence of human

existence. The film is a poetic, philosophical work with strong visual elements that exploit the beauty of the Dalmatian landscape. Particular attention is paid to the symbolism of nakedness as a metaphor for human vulnerability and authenticity. The film is intellectually demanding and aimed at audiences that appreciate philosophical cinema.

# IMAM DVIJE MAME I DVA TATE

(I Have Two Moms and Two Dads)



1968

## IMAM DVIJE MAME I DVA TATE

*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Krešo Golik i Mirjam Tušek  
*Glazba:* Tomislav Simović  
*Montaža:* Katja Majer  
*Direktor Fotografije:* Ivica Rajković  
*Redatelj:* Krešo Golik  
*Glumci:* Mia Oremović, Relja Bašić,  
 Fabijan Šovagović, Vera Čukić,  
 Igor Galo, Davor Radolfi, Tomislav  
 Žganec, Matea Bogdanović, Zlatko  
 Kauzlarić i dr.  
*Trajanje:* 88 min  
 Eastmancolor  
 35 mm  
 Vistavision

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Krešo Golik and Mirjam Tušek

*Music:* Tomislav Simović

*Editing:* Katja Majer

*Director of Photography:* Ivica Rajković

*Director:* Krešo Golik

*Cast:* Mia Oremović, Relja Bašić, Fabijan Šovagović, Vera Čukić, Igor Galo, Davor Radolfi, Tomislav Žganec, Matea Bogdanović, Zlatko Kauzlarić and others

*Running time:* 88 min

Eastmancolor

35 mm Vistavision

The film is a family drama for children and young people, dealing with the situation of a child whose parents have divorced and remarried, so that the child now has 'two mothers and two

fathers'. The story is told from the child's perspective and explores their experience of this new family situation, with all the complications, but also the new opportunities and forms of love. The film delicately addresses themes of divorce, family restructuring, and the adaptation of children to new circumstances. It is aimed at children's audiences but also at parents, with educational and emotional messages about the importance of communication and love in modern families. The film is in the tradition of socially-engaged children's cinema.

1968

# GRAVITACIJA

(Gravity)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Branko Ivanda and Alojz Majetić

*Music:* Miljenko Prohaska

*Editing:* Lida Braniš

*Director of Photography:* Ivica Rajković

*Director:* Branko Ivanda

*Cast:* Rade Šerbedžija, Jagoda Kaloper, Snežana Nikšić, Zaim Muzaferija, Đuro Rogina, Zdravko Pošta, Mustafa Nadarević, Jelica Lovrić, Fabijan Šovagović and others

*Running time:* 84 min

B/W

35 mm

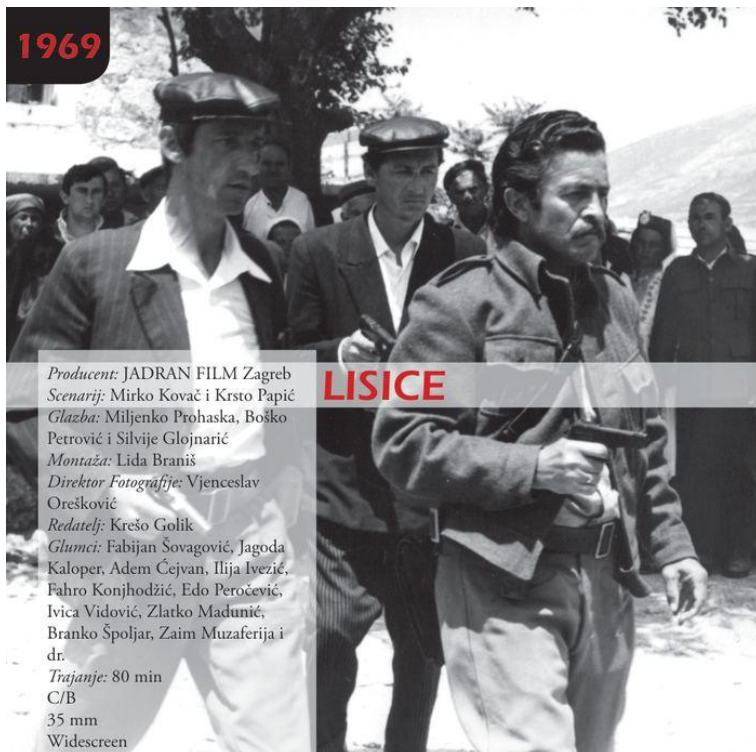
Widescreen

The film is a philosophical drama about a man who feels the metaphorical 'gravity' of his life — the weight of obligations, expectations, and choices that pull him downward. The protagonist is a middle-aged intellectual who, in a moment of crisis, tries to free himself from this gravity and find a new lightness in life. Through his attempts and his encounters with different people, the film explores themes of freedom, responsibility, and the meaning of existence. The film is intellectually demanding, with a strong emphasis on the visual aspect and atmosphere. Particular attention is given to symbolism and metaphor as a means of expression. The film fits within the tradition of authorial cinema of the late 1960s, when many directors experimented with philosophical themes and the cinematic language.

1969

## LISICE

(Handcuffs)



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Mirko Kovač i Krsto Papić

*Glazba:* Miljenko Prohaska, Boško Petrović i Silvije Glojnarčić

*Montaža:* Lida Braniš

*Direktor Fotografije:* Vjenceslav Orešković

*Redatelj:* Krešo Golik

*Glumci:* Fabijan Šovagović, Jagoda

Kaloper, Adem Čejvan, Ilija Ivezić,

Fahro Konjhodžić, Edo Peročević,

Ivica Vidović, Zlatko Madunić,

Branko Špoljar, Zaim Muzaferija i

dr.

*Trajanje:* 80 min

C/B

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Kovač and Krsto Papić

*Music:* Miljenko Prohaska, Boško Petrović and Silvije Glojnarčić

*Editing:* Lida Braniš

*Director of Photography:* Vjenceslav Orešković

*Director:* Krešo Golik

*Cast:* Fabijan Šovagović, Jagoda Kaloper, Adem Čejvan, Ilija Ivezić, Fahro Konjhodžić, Edo Peročević,

Ivica Vidović, Zlatko Madunić, Branko Špoljar, Zaim Muzaferija and others

*Running time:* 80 min

B/W

35 mm

Widescreen

The film is a powerful drama set in the immediate postwar period in a Dalmatian village. The wedding of a young couple is unexpectedly interrupted when communist authorities accuse the groom of having been a member of the Ustaše. He is arrested and led away in handcuffs from his own wedding. The bride and the wedding party are devastated, and tensions in the village rise. The film explores themes of postwar reprisals, political pressure, and the rifts that the new authorities provoke in traditional rural communities. The drama unfolds against the backdrop of a wedding that turns into tragedy, with strong symbolic charge in the contrast between the joy of celebration and the harshness of political reality. The film is one of the more powerful achievements of Croatian cinema of the period and was bold in its time for its critical view of postwar developments.

## DIVLJI ANĐELI

(*Wild Angels*)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Fadil Hadžić  
*Glazba:* arhivska  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Ivica Rajković  
*Redatelj:* Fadil Hadžić

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić

*Music:* archival

*Editing:* Radojka Tanhofer

*Director of Photography:* Ivica Rajković

*Director:* Fadil Hadžić

*Cast:* Božidar Orešković, Igor Galo, Mladen Crnobrnja, Neda Arnerić, Veronika Kovačić, Karlo Bulić, Relja Bašić, Vojislav Mićović, Duša Počkaj, Ilija Ivezić and others

*Running time:* 100 min

Eastmancolor

35 mm

Widescreen

The film deals with young people of the late 1960s who reject the conventions and values of the older generation and live their own way — wild, rebellious, free. They are the 'wild angels', young people who love freedom but who, by their actions, often end in difficult situations. The film follows a group of friends through various adventures and conflicts with the world of the adults. Themes of generational gaps, rebellion, freedom, and the search for one's own identity are explored. The film is in the tradition of films about young people of the period and reflects the cultural and social changes of the late 1960s. It is visually dynamic, with rock music as a key element of the atmosphere.



1969

## DOGAĐAJ

*(The Event)*

1969

## DOGAĐAJ



*Producer:* JADRAN FILM Zagreb  
*Scenarij:* Željko Senečić, Vatroslav Mimica i Kruno Quien, prema noveli A. P. Čehova  
*Glazba:* arhivska  
*Montaža:* Katja Majer  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Pavle Vuisić, Serdo Mimica, Boris Dvornik, Fabijan Šovagović, Neda Spasojević, Fahro Konjihodžić, Marina Nemet, Zdenka Heršak, Lena Politeo, Stevo Vujatović i dr.  
*Trajanje:* 104 min  
Eastmancolor  
35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Željko Senečić, Vatroslav Mimica and Kruno Quien, based on the novella by A. P. Čehova

*Music:* archival

*Editing:* Katja Majer

*Director of Photography:* Frano Vodopivec

*Director:* Vatroslav Mimica

*Cast:* Pavle Vuisić, Serdo Mimica, Boris Dvornik, Fabijan Šovagović, Neda Spasojević, Fahro Konjihodžić, Marina Nemet, Zdenka Heršak, Lena Politeo, Stevo Vujatović and others

*Running time:* 104 min

Eastmancolor

35 mm

The film is built around a single dramatic event whose ripples and consequences are followed through the lives of several characters. The event itself is the focal point around which the entire

story revolves — a moment that changes lives and reveals hidden truths about people and their relationships. Through the perspectives of different characters who experience or witness this event, the film explores themes of memory, responsibility, truth, and lies. The film is dramaturgically complex, with multiple temporal levels and points of view. Particular attention is paid to building the atmosphere and psychological depth of the characters. The film fits within the tradition of authorial cinema and represents an attempt at a more demanding cinematic expression.

1970

## JEDANAESTA ZAPOVJED

*(The Eleventh Commandment)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Davorin Stipetić and Marijan Arhanić

*Music:* Boško Petrović

*Editing:* Lida Braniš

*Director of Photography:* Tomislav Pinter

*Director:* Vanča Kljaković

*Cast:* Dragomir Bojanić and Vesna Malahodžić

*Running time:* 80 min

Color

35 mm

Widescreen

The film is a satirical comedy about people who live by the principle of the 'eleventh commandment' — 'thou shalt not be caught' — that is, ones who break the rules but try to avoid

being held accountable. Through several parallel stories of various characters who in different ways evade responsibility, the film delivers a critique of social hypocrisy and moral laxity. The comedic structure of the film allows for serious subjects to be treated through humour, with sharp satirical jabs at various social phenomena. The film fits within the tradition of socially-engaged satirical cinema and represents a critique of mores in the form of entertainment. The cover of the catalogue carries a scene from this film, attesting to its prominence in the catalogue of Jadran Film.

1970

## IDU DANI

*(The Days Are Passing)*

1970

## IDU DANI



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Fadil Hadžić  
*Glazba:* Vojislav Kostić  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Fadil Hadžić  
*Glumci:* Ivica Vidović, Dragutin Dobričanin, Janez Hočevar, Rade Šerbedžija, Majda Kohek, Branko Milenković, Ljiljana Danilović, Zoran Longinović, Fahro Konjhodžić i dr.  
*Trajanje:* 90 min  
Color  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić

*Music:* Vojislav Kostić

*Editing:* Radojka Tanhofer

*Director of Photography:* Frano Vodopivec

*Director:* Fadil Hadžić

*Cast:* Ivica Vidović, Dragutin Dobričanin, Janez Hočevar, Rade Šerbedžija, Majda Kohek, Branko Milenković, Ljiljana Danilović, Zoran Longinović, Fahro Konjhodžić and others

*Running time:* 90 min

Color

35 mm

Widescreen

The film is a quiet drama about the passing of time and human lives. The story follows several characters in their everyday routines, with an emphasis on how time slowly changes lives, relationships, and circumstances. There is no great dramatic plot, but rather observation of life in its everyday rhythm — 'the days are passing' — bringing slow but inevitable transformations. The film is in the tradition of poetic, contemplative cinema with an emphasis on atmosphere and visual aspects. Particular attention is given to the cinematography and use of natural lighting. The film is intellectually demanding and aimed at audiences that appreciate films which require active engagement and contemplation. It belongs to the lineage of authorial cinema of the late 1960s and early 1970s.

# HRANJENIK

*(The Provider)*

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Milan Grgić

*Music:* Živan Cvitković

*Editing:* Katja Majer

*Director of Photography:* Frano Vodopivec

*Director:* Vatroslav Mimica

*Cast:* Fabijan Šovagović, Nikola Angelovski, Zvonimir Črnko, Kruno Valenić, Edo Peročević, Boris Festini, Ilija Ivezić, Giuseppe Addobbati and others

*Running time:* 88 min

Eastmancolor

35 mm

Widescreen

The film deals with the theme of human dignity and survival in difficult conditions. The protagonist is a man who, by force of circumstance, finds himself in the role of 'the provider' — someone who must feed and care for others, but who is also dependent on the kindness of others. Through his story the authors explore complex relationships of dependency, gratitude, exploitation, and human compassion. The film is a serious drama with strong psychological emphases and social criticism. Particular attention is paid to the relationship between the protagonist and his surroundings, and to the questions of moral responsibility raised by his situation. The film fits within the tradition of socially-engaged cinema that addresses themes of marginalised social groups and human existence at the edges of society.

1970

## PUT U RAJ

(The Road to Paradise)

1970

## PUT U RAJ



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Miroslav Krleža, prema vlastitoj noveli  
*Glazba:* Nikica Kalodera  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Mario Fanelli  
*Glumci:* Boris Buzančić, Ljuba Tadić, Zvonimir Strmac, Mato Grković, Snežana Nikšić, Branka Strmac, Relja Bašić, Antun Nalis, Svjetlana Knežević i dr.  
*Trajanje:* 103 min  
Color  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Miroslav Krleža, prema vlastitoj noveli

*Music:* Nikica Kalodera

*Editing:* Radojka Tanhofer

*Director of Photography:* Tomislav Pinter

*Director:* Mario Fanelli

*Cast:* Boris Buzančić, Ljuba Tadić, Zvonimir Strmac, Mato Grković, Snežana Nikšić, Branka Strmac, Relja Bašić, Antun Nalis, Svjetlana Knežević and others

*Running time:* 103 min

Color

35 mm

Widescreen

The film follows the journey of several people who set out in search of their own 'paradise' — a place or a state of mind which would mean for them the fulfilment of all their wishes. Each character has their own idea of paradise: for some it is material wealth, for others love, for yet others spiritual peace. Through their parallel journeys and meetings, the film explores universal themes about happiness, the meaning of life, and human aspirations. The film is a poetic, allegorical work with strong symbolic charge. Particular attention is paid to the visual aspect of the film and the metaphors that support the central themes. The film fits within the tradition of authorial cinema that explores philosophical themes through cinematic means.

1971

## U GORI RASTE ZELEN BOR

*(A Green Pine Grows in the Mountain)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Antun Vrdoljak

*Music:* Anđelko Klobučar

*Editing:* Radojka Tanhofer

*Director of Photography:* Frano Vodopivec

*Director:* Antun Vrdoljak

*Cast:* Boris Dvornik, Ivica Vidović, Veljko Milojević, Mato Ergović, Ilija Ivezić, Kole Angelovski, Fabijan Šovagović, Boris Buzančić and others

*Running time:* 82 min

Eastmancolor

35 mm

Widescreen

The film is set in the mountainous regions of Croatia and tells of life in a small mountain village. The protagonist is a young woman who, in the harsh conditions of mountain life, tries to find her place and her happiness. The title alludes to a folk song and symbolises the endurance and beauty of mountain life. Through the heroine's story and the lives of those around her, the film explores themes of tradition, modernity, love, and the survival of mountain communities. The visual aspect of the film exploits the beauty of the mountain landscapes and the atmosphere of village life. The film is in the tradition of films about rural Croatia and brings to the screen a less seen part of the country and its way of life.

# MIRISI, ZLATO I TAMJAN

*(Perfumes, Gold and Frankincense)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ante Babaja and Božidar Viočić

*Music:* archival

*Editing:* Lida Braniš Bobanac

*Director of Photography:* Janez Kališnik

*Director:* Ante Babaja

*Cast:* Sven Lasta, Ivona Petri, Milka Podrug-Kokotović, Nataša Nešović and others

*Running time:* 99 min

B/W

35 mm

Widescreen

The film deals with the lives of older people in a Dalmatian setting, particularly with the relationship between an old aristocrat and the servants who care for him in his final years. The

title is a biblical allusion to the gifts of the Magi and symbolises themes of devotion, sacrifice, and the rituals of saying farewell. Through the story of these characters the film explores the universal themes of ageing, death, dependence, and the relationships between social classes. The film is a poetic, melancholic drama with strong visual and atmospheric features. Particular attention is given to the cinematography that captures the beauty of Dalmatia and to the careful work of the actors who portray complex emotional states. The film fits within the tradition of authorial cinema and represents one of the more sensitive treatments of the theme of old age in Croatian cinema.

1971

## PUTOVANJE NA MJESTO NESREĆE

*(Journey to the Scene of the Accident)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Zvonimir Berković  
*Glazba:* Alfi Kabiljo  
*Montaža:* Katja Majer  
*Direktor Fotografije:* Aleksandar Petković  
*Redatelj:* Zvonimir Berković  
*Glumci:* Ana Karić, Rade Šerbedžija, Emil Kutijaro, Stevo Žigon, Nataša Maričić i dr.  
*Trajanje:* 84 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zvonimir Berković

*Music:* Alfi Kabiljo

*Editing:* Katja Majer

*Director of Photography:* Aleksandar Petković

*Director:* Zvonimir Berković

*Cast:* Ana Karić, Rade Šerbedžija, Emil Kutijaro, Stevo Žigon, Nataša Maričić and others

*Running time:* 84 min

Eastmancolor

35 mm

Widescreen

The film tells of a tragic day in the life of a woman (Ana Karić). She learns that her husband has been in a road accident and is lying in hospital in Split. The news was brought to her by an

unknown young man (Rade Šerbedžija). The woman is getting ready to travel to her husband when the young man returns to inform her that her husband does not in fact want her to come, but his lover, a student. Shaken and depressed by this, she accepts the young man's advances and then decides to confront the other woman (Nataša Maričić). She goes to her to give her the sleeping-car ticket. Their conversation is heated, and the student reveals to the wife that the same young man courted her too in a similar way. Wounded by this, she goes to visit her father (Emil Kutijaro) at a retirement home. There she sees a group of pensioners hunting birds in the park. In the restaurant she meets her father, who has found a new woman at the home and wants to marry her. Already tipsy and disappointed, the woman drives the young man away and returns to her apartment, where she kills herself. This was another attempt to speak about the lives and fates of women.

1972

## POSLIJEPODNE JEDNOG FAZANA

*(One Pheasant's Afternoon)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Marijan Arhanić and Davorin Stipetić

*Music:* Alfi Kabiljo

*Editing:* Radojka Tanhofer

*Director of Photography:* Frano Vodopivec

*Director:* Marijan Arhanić

*Cast:* Rade Šerbedžija, Mile Rupčić, Mišo Kovač, Jasna Mihalinec, Stipe Belobrk, Igor Galo, Franjo Majetić and others

*Running time:* 90 min

Color

35 mm

Widescreen

The film tells of one afternoon on the bank of a river beside a big city. Various people gather there, meeting or passing each other by. There is no defined plot; instead, several stories unfold simultaneously, touching one another, if by nothing else, at least by location and time. Three musicians come to the river bank to sing and to be somewhat carefree and rowdy; a retired colonel arrives with his son Fazan to fish; a young man and a young woman, an old marathon runner, and many others. The drama will play out around the colonel's lonely son Fazan who, attempting his first solo undertaking, falls into the water and drowns. The pretty, breezy, cheerful story thus ends in an unexpected death. This was once again a film that, somehow on the margins, tried to penetrate our contemporary urban relationships, even though it took place outside city streets.

1972

# VUK SAMOTNJAK

*(The Lone Wolf)*



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Stjepan Perović i Obrad Gluščević

*Glazba:* Bojan Adamić

*Montaža:* Lida Braniš-Bobanac

*Direktor Fotografije:* Nenad Jovičić

*Redatelj:* Obrad Gluščević

*Glumci:* Slavko Štimac, Ivan Štimac,

Boro Ivanišević, Smiljan Čičić,

Željko Mataija, Edo Peročević, pas

Hund i dr.

*Trajanje:* 79 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Stjepan Perović and Obrad Gluščević

*Music:* Bojan Adamić

*Editing:* Lida Braniš-Bobanac

*Director of Photography:* Nenad Jovičić

*Director:* Obrad Gluščević

*Cast:* Slavko Štimac, Ivan Štimac, Boro Ivanišević, Smiljan Čičić, Željko Mataija, Edo Peročević, pas Hund and others

*Running time:* 79 min

Eastmancolor

35 mm

Widescreen

A touching story about the friendship between a village boy and a German Shepherd, gone wild and left over from the war in the mountains. The boy finds in the mountains a large dog resembling a wolf and manages to befriend it. The villagers, however, believe it is a dangerous lone wolf and insist that it must be killed. The boy knows of their intentions and fears for his pet, to whom he brings food in the mountains and who once saves him from a real wolf. But a hunt begins, because the villagers believe this lone wolf has just killed sheep in one of the pens. They set a large trap in the mountains, but the boy manages to save his friend from it, and in the shooting he shields the dog with his own body and is wounded. The villagers find the boy and take him home; the dog stays in the mountains. In his delirium, the boy calls and asks for the dog. Sensing that his master is in danger, the dog comes to his house. The mistrustful villagers wait for him with rifles in their hands, but he passes among them and reaches the wounded boy, licking his hands. This finely-made humane story was excellently received by audiences.

1973

## PREDSTAVA HAMLETA U SELU MRDUŠA DONJA

*(The Performance of Hamlet in the Village of Mrduša Donja)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Krsto Papić i Ivo Brešan  
prema drami I. Brešana  
*Glazba:* Đelo Jusić  
*Montaža:* Lida Braniš Bobanac  
*Direktor Fotografije:* Vjenceslav  
Orešković  
*Redatelj:* Krsto Papić  
*Glumci:* Rade Šerbedžija, Milena  
Dravić, Fabijan Šovagović, Ljubiša  
Samardžić, Krešimir Zidarić, Zdenka  
Heršak, Izet Hajdarhodžić i dr.  
*Trajanje:* 95 min  
Color  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Krsto Papić and Ivo Brešan based on the play by I. Brešana

*Music:* Đelo Jusić

*Editing:* Lida Braniš Bobanac

*Director of Photography:* Vjenceslav Orešković

*Director:* Krsto Papić

*Cast:* Rade Šerbedžija, Milena Dravić, Fabijan Šovagović, Ljubiša Samardžić, Krešimir Zidarić, Zdenka Heršak, Izet Hajdarhodžić and others

*Running time:* 95 min

Color

35 mm

Widescreen

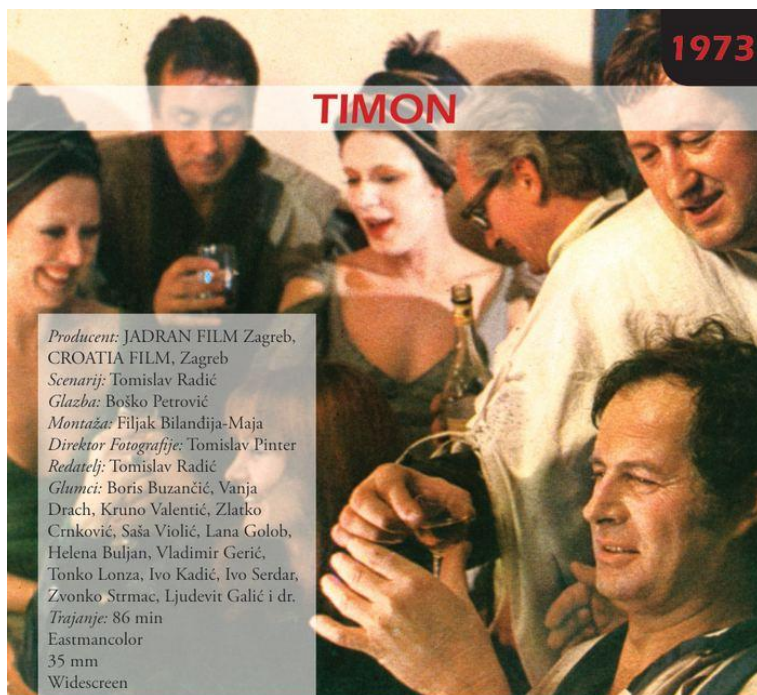
In the village of Mrduša Donja, preparations are under way to mark the anniversary of the election of the president of the peasants' working co-operative. He orders the schoolteacher to prepare a play to be performed in the village. The teacher hesitates, because the president has

somewhere heard of 'Hamlet' and wants precisely that play. The grotesque preparation of 'Hamlet' in this Dinaric village begins. The roles of King Claudius and the Queen are taken on by the co-operative's president and his mistress. While the play is being prepared, another drama unfolds, one resembling Hamlet itself. The president has falsely accused the co-operative's treasurer, a former fighter, of embezzlement, and the treasurer has been imprisoned. His son tries to expose this dirty business and clear his father's name. He tries to obtain documents from the co-operative's clerks, but they have been hidden. His sweetheart, who plays Ophelia in the play, wants to help him. The young man succeeds in unmasking the co-operative's president during the very performance. In the meantime, his father has thrown himself under a train. The people leave the play and the dinner, and the president is left alone.

1973

# TIMON

(*Timon*)



*Producent:* JADRAN FILM Zagreb,  
CROATIA FILM, Zagreb  
*Scenarij:* Tomislav Radić  
*Glazba:* Boško Petrović  
*Montaža:* Filjak Bilandija-Maja  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Tomislav Radić  
*Glumci:* Boris Buzančić, Vanja  
Drach, Kruno Valentić, Zlatko  
Crnković, Saša Viočić, Lana Golob,  
Helena Buljan, Vladimir Gerić,  
Tonko Lonza, Ivo Kadić, Ivo Serdar,  
Zvonko Strmac, Ljudevit Galić i dr.  
*Trajanje:* 86 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Tomislav Radić

*Music:* Boško Petrović

*Editing:* Filjak Bilandija-Maja

*Director of Photography:* Tomislav Pinter

*Director:* Tomislav Radić

*Cast:* Boris Buzančić, Vanja Drach, Kruno Valentić, Zlatko Crnković, Saša Viočić, Lana Golob, Helena Buljan, Vladimir Gerić, Tonko Lonza, Ivo Kadić, Ivo Serdar, Zvonko Strmac, Ljudevit Galić and others

*Running time:* 86 min

Eastmancolor

35 mm

Widescreen

Just after the premiere of Shakespeare's tragedy 'Timon of Athens' at the theatre, a crowd of admirers fills the dressing room of the leading actor to congratulate him on his extraordinary success. Everyone embraces and kisses him, everyone tells him how splendid he was, how he

gave the best performance of his life. The leading man receives the congratulations elated and is sincerely moved by the expressions of friendship with which everyone greets him. From that day on, he is constantly surrounded by fame and admiration. At the same time, all his actions are subjected to a much more critical eye from those around him than before. Heedless of the exceptional attention he is now under, he behaves like a man entirely certain of his own invulnerability, like a man who knows everyone will forgive him everything. He embarks on a love affair with the company prompter and thereby provokes the first criticisms from those around him. Colleagues find more and more fault with his behaviour — he drinks, he is arrogant, on stage he is no longer what he was at the start, so they say. The leading man concludes that his colleagues are people of very ordinary spirit, who can speak of nothing but their own small daily problems. Not bothering to hide this opinion, he falls into ever sharper conflicts with his former friends. They begin to attack him openly, the quarrels grow more frequent, and he becomes completely isolated. Thus he begins, against his own intention, to live in his private life the fate of the Timon whom he plays on stage.

1973

# KUŽIŠ, STARI MOJ

*(You Get It, Old Man)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Zvonimir Majdak i Vanča Kljaković  
*Glazba:* Alfi Kabiljo  
*Montaža:* Lida Braniš Bobanac  
*Direktor Fotografije:* Branko Blažina  
*Redatelj:* Vanča Kljaković  
*Glumci:* Ivica Vidović, Eva Ras, Relja Bašić, Milutin Butković, Danilo Stojković, Zdenka Heršak, Mato Ergović i dr.  
*Trajanje:* 94 min  
Color  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Zvonimir Majdak and Vanča Kljaković

*Music:* Alfi Kabiljo

*Editing:* Lida Braniš Bobanac

*Director of Photography:* Branko Blažina

*Director:* Vanča Kljaković

*Cast:* Ivica Vidović, Eva Ras, Relja Bašić, Milutin Butković, Danilo Stojković, Zdenka Heršak, Mato Ergović and others

*Running time:* 94 min

Color

35 mm

Widescreen

The film tells of people from the city pavement, of those from the suburbs who come into the centre as 'wide-boys' and the like, earning their living from unknown and unrecognised sources. Franjo is one of them. A former 'wide-boy', he is now unemployed and unable to fend for himself. He lives his life in the urban bustle, always remaining in a way naive, never quite assimilated to what we call the rapid urbanisation of our society. He is no real city slicker, but stays on the margins, tied to the cornfields of his suburb, to which he is connected by an umbilical cord. Around several smaller stories, in which Franjo is the main or one of the main characters, this witty and somewhat sad tale of Zagreb urban intimacy unfolds. His female companion is very similar to him: a girl without a home or job, but unspoiled and an excellent partner for this character. This adaptation of Majdak's novel of the same name was well received.

1974

## KUD PUKLO DA PUKLO

*(Come What May)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Rajko Grlić, Srđan Karanović and Aleksandar Konigsmark

*Music:* Branislav Živković

*Editing:* Miroslava Kapić

*Director of Photography:* Živko Zalar

*Director:* Rajko Grlić

*Cast:* Mladen Budišćak, Jagoda Kaloper, Feliks Smitka, Srećko Ptiček, Slobodan Šembera and others

*Running time:* 89 min

Eastmancolor

35 mm

Widescreen

The film tells of the decision of a young worker (Mladen Budišćak) to break with his usual way of life. He stops working, dissatisfied with both his wage and the position of the working

class. His wife (Jagoda Kaloper), a student from a well-off family, helps him in this. But the young couple soon becomes the target of a film crew that wants to make a documentary about them — as people who have stepped out of the ordinary everyday routine and gone in search of a different life. The crew, in a way, even helps them to leave behind everything that until then had made up their lives. But with time the experiment begins to show negative sides. Both young people increasingly feel as if they are in a greenhouse, exposed to public scrutiny. Their private life is threatened, and the future entirely uncertain. The film was one of the first in our cinema to experiment in a modern way with form, in which numerous non-professional actors appear, and the theme too was unusually critical and in a way grotesque.

1974

## KAPETAN MIKULA MALI

*(Captain Mikula the Little)*



*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb

*Screenplay:* Obrad Glušćević

*Music:* Nikica Kalodera

*Editing:* Lida Braniš Bobanac

*Director of Photography:* Nenad Jovičić

*Director:* Obrad Glušćević

*Cast:* Petre Prličko, Tonči Vidan, Joško Pažanin, Manojlo Cvijanović, Zlatko Madunić, Tana Mascarelli and others

*Running time:* 86 min

Eastmancolor

35 mm

Widescreen

During the Second World War, a Dalmatian fishing boat (trabakul) takes refugees on board on the coast and is supposed to ferry them to the island of Vis. The captain of the trabakul is old Mikula, helped by his grandson, Mikula the Little. But on the way they have engine trouble and decide to hide the boat in a cove on an island, while the grandfather sets off to the island's small town to find a new part for the engine. After him go his grandson Mikula and his two friends, and along the way on the island they also find an American parachutist whom the Germans are hunting. Through cunning and bravery, little Mikula succeeds in saving his grandfather — who has been captured by the Germans — as well as the parachutist. The whole adventure ends well and the boat with the refugees reaches Vis.

## DEPS

(Deps)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Antun Vrdoljak  
*Glazba:* Alfi Kabiljo  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Vjenceslav Orešković  
*Redatelj:* Antun Vrdoljak  
*Glumci:* Bekim Fehmiu, Milena Dravić, Fabijan Šovagović, Relja Bašić, Krešimir Zidarić, Zvonko Lepetić, Vlado Puhalo, Mato Ergović i dr.  
*Trajanje:* 90 min

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Antun Vrdoljak

*Music:* Alfi Kabiljo

*Editing:* Radojka Tanhofer

*Director of Photography:* Vjenceslav Orešković

*Director:* Antun Vrdoljak

*Cast:* Bekim Fehmiu, Milena Dravić, Fabijan Šovagović, Relja Bašić, Krešimir Zidarić, Zvonko Lepetić, Vlado Puhalo, Mato Ergović and others

*Running time:* 90 min

Eastmancolor

35 mm

The story takes place during the course of one night, in which the protagonist, the criminal Deps (Bekim Fehmiu), reviews his whole life, weighing up his actions and the circumstances in which he lived. Through his reflections we follow the biography of a young man who began life

in reform schools and prisons, after losing his parents early — they had lived in a bad marriage. He took to the streets and, unwilling to work, went from offence to offence, from prison to prison. Finally, in a respite, he met a girl (Milena Dravić), a waitress, who falls in love with him and is ready to help him. At the police station, where he has been taken on suspicion of breaking into a bank — which he has not done — after a conversation with the investigator (Fabijan Šovagović), who is an old acquaintance, Deps decides to change his life. Once released as innocent, he takes a job as a refrigerated-truck driver. The girl will wait for him. This social story with a happy ending follows the usual trend in our cinema.

1975

# KUĆA

(The House)

1975

## KUĆA



*Producent:* JADRAN FILM Zagreb, CROATIA FILM Zagreb  
*Scenarij:* Bogdan Žižić i Željko Senečić  
*Glazba:* Tomislav Simović  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Bogdan Žižić  
*Glumci:* Fabijan Šovagović, Jagoda Kaloper, Rade Marković, Ana Karić, Marija Kohn, Franjomajetić, Krešimir Zidarić i dr.  
*Trajanje:* 93 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb

*Screenplay:* Bogdan Žižić and Željko Senečić

*Music:* Tomislav Simović

*Editing:* Radojka Tanhofer

*Director of Photography:* Tomislav Pinter

*Director:* Bogdan Žižić

*Cast:* Fabijan Šovagović, Jagoda Kaloper, Rade Marković, Ana Karić, Marija Kohn, Franjomajetić, Krešimir Zidarić and others

*Running time:* 93 min

Eastmancolor

35 mm

Widescreen

The film tells of the fall of an honest man, the director of a firm, who, out of love for a young woman, has gambled away both his honesty and his life. A fifty-year-old bachelor accidentally meets a young woman who lives in difficult conditions with her mother. He wants to help her and arranges for her and her mother to return to a house that had been nationalised. Over time he and the young woman grow close and even marry. He promises that he will renovate the house in which they now live together. This is not possible on his salary, so he gets involved in various dealings and accepts bribes from foreign partners. But he comes to realise that he has fallen into a trap, since his dealings have been discovered. He tries to flee abroad, but is arrested at the airport. After serving his sentence and suffering a heart attack, he is left disabled. He sits in a wheelchair on the terrace of the fateful house, while the young woman lives her own life...

1975

## HITLER IZ NAŠEG SOKAKA

*(Hitler from Our Street)*



*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Zoran Petrović, Vladimir Tadej

*Music:* Živan Cvitković

*Editing:* Blaženka Jenčik

*Director of Photography:* Nenad Jovičić

*Director:* Vladimir Tadej

*Cast:* Nikola Simić, Boris Dvornik, Ružica Sokić, Duško Bulajić, Ivan Hajtl, Mato Ergović, Tihomir Pljeskonjić, Zvonko Lepetić, Mira Banjac, Franjo Živni and others

*Running time:* 84 min

Eastmancolor

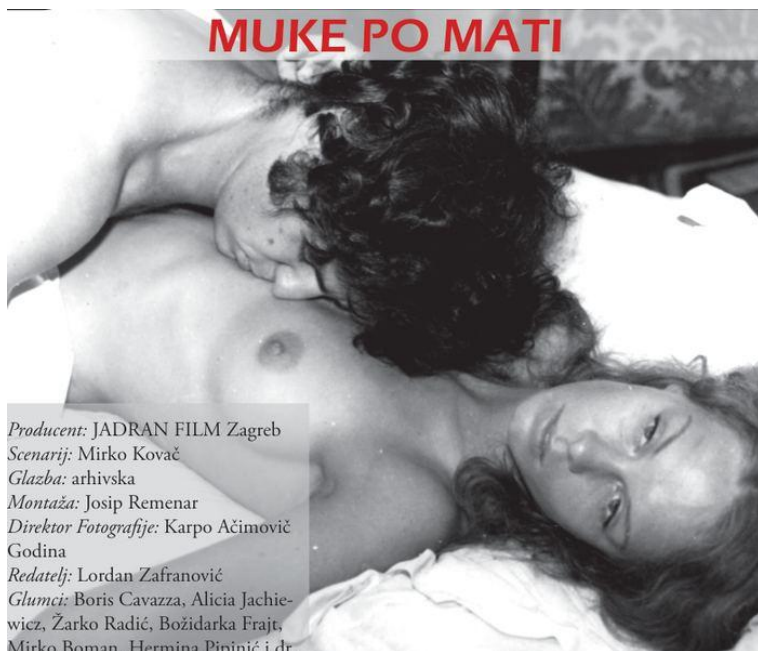
35 mm

Widescreen

The film is a satirical look at small-minded people who, in given circumstances, become tyrants in their immediate surroundings — the 'Hitlers' of their own little world. The protagonist is a man who, by force of circumstance, gains a small amount of power in his block of flats or street and begins to abuse it, terrorising those around him. Through this character the authors deliver a critique of authoritarian tendencies in ordinary people and of the way conditions can bring out the worst in human nature. The film is a satirical drama with elements of black humour, with strong social criticism. Particular attention is given to the psychological development of the protagonist and his slide into tyranny. The film fits within the tradition of socially-engaged satirical cinema that exposes hidden authoritarian tendencies in society.

## MUKE PO MATI

*(The Passion According to Mati)*



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Mirko Kovač  
*Glazba:* arhivska  
*Montaža:* Josip Remenar  
*Direktor Fotografije:* Karpo Ačimović  
 Godina  
*Redatelj:* Lordan Zafranović  
*Glumci:* Boris Cavazza, Alicia Jachiewicz, Žarko Radić, Božidarka Frajt, Mirko Boman, Hermina Pipinić i dr.

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Kovač

*Music:* archival

*Editing:* Josip Remenar

*Director of Photography:* Karpo Ačimović Godina

*Director:* Lordan Zafranović

*Cast:* Boris Cavazza, Alicia Jachiewicz, Žarko Radić, Božidarka Frajt, Mirko Boman, Hermina Pipinić and others

*Running time:* 91 min

Color

35 mm

Widescreen

The film deals with the difficult life of an older Dalmatian woman, Mati, who has gone through many hardships in life — war, poverty, the loss of loved ones, illness — and who in old age tries to find peace and meaning. The title alludes to the religious form of 'the passion' (a story of suffering), and the film treats her life as a 'passion' according to her. Through Mati's story and her memories the film explores the universal themes of human suffering, endurance, faith, and

dignity. The film is a poetic, melancholic drama with strong religious and cultural connotations. Particular attention is paid to the visual aspect of the film, the Dalmatian landscape, and the careful acting that conveys complex emotional states. The film fits within the tradition of authorial cinema that addresses themes of old age and life's suffering.

1975

## ATENTAT U SARAJEVU

*(The Assassination in Sarajevo)*



*Producent:* JADRAN FILM Zagreb,  
CENTAR FILM Beograd

*Scenarij:* Stevan Bulajić i Vladimir  
Bor

*Glazba:* Lybuš Fišero

*Montaža:* Roger Dwyre

*Direktor Fotografije:* Jan Curyk

*Redatelj:* Veljko Bulajić

*Glumci:* Cristopher Olummer,  
Florinda Bolkan, Maximilian Schell,  
Irfan Mensur, Radoš Bajić, Jan  
Hrušinsky i dr.

*Trajanje:* 125 min

Eastmancolor

35 mm

*Producer:* JADRAN FILM Zagreb, CENTAR FILM Beograd

*Screenplay:* Stevan Bulajić and Vladimir Bor

*Music:* Lybuš Fišero

*Editing:* Roger Dwyre

*Director of Photography:* Jan Curyk

*Director:* Veljko Bulajić

*Cast:* Cristopher Olummer, Florinda Bolkan, Maximilian Schell, Irfan Mensur, Radoš Bajić, Jan  
Hrušinsky and others

*Running time:* 125 min

Eastmancolor

35 mm

A historical drama about the assassination of Archduke Franz Ferdinand in Sarajevo on 28 June 1914, an event that triggered the First World War. The film follows the preparations of

Young Bosnia organisation and the young assassin Gavrilo Princip leading up to that fateful day. Particular attention is given to the political and historical context — the relations within the Austro-Hungarian Empire, the national movements in the Balkans, the personalities of the central figures. The film is an ambitious historical drama with strong production values, numerous extras, and an authentic reconstruction of the era. Through individual destinies the broader picture of historical processes that shaped the 20th century is shown. The film is in the tradition of historical films and represents an important Yugoslav contribution to that genre.

# SELJAČKA BUNA 1573

(The Peasant Revolt 1573)



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Vatroslav Mimica

*Glazba:* Alfi Kabiljo

*Montaža:* Vuksan Lukovac

*Direktor Fotografije:* Branko Blažina

*Redatelj:* Vatroslav Mimica

*Glumci:* Fabijan Šovagović,

Velimir Živojinović, Pavle Vuisić,

Franjo Majetić, Sergio Mimica i dr.

*Tržanje:* 104 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica

*Music:* Alfi Kabiljo

*Editing:* Vuksan Lukovac

*Director of Photography:* Branko Blažina

*Director:* Vatroslav Mimica

*Cast:* Fabijan Šovagović, Velimir Živojinović, Pavle Vuisić, Franjo Majetić, Sergio Mimica and others

*Running time:* 104 min

Eastmancolor

35 mm

Widescreen

A historical drama about the great peasant uprising in Croatia and Slovenia in 1573, led by Matija Gubec. The film follows the events from the harsh conditions in which the peasants lived

under feudal nobility, through the organisation of the rebellion, to the dramatic conclusion at the battle of Stubica and the brutal punishment of the rebellion's leaders. Matija Gubec, executed by being crowned with a red-hot iron crown, has become a symbol of the peasants' struggle for freedom. The film is an ambitious historical work with numerous battle scenes, careful period reconstruction, and strong social messaging. Through this historical episode it speaks of universal themes of injustice, the struggle for freedom, and the sacrifice for ideals. The film stands as one of the most important historical works of Croatian cinema.

# ČETIRI DANA DO SMRTI

(Four Days to Death)



Producent: JADRAN FILM Zagreb  
 Scenarij: Miroslav Jokić  
 Glazba: Radomir Petrović  
 Montaža: Natalija Cvijić  
 Direktor Fotografije: Živorad Milić  
 Redatelj: Miroslav Jokić  
 Glumci: FBert Sotlar, Predrag Ejdus,  
 Fabijan Šovagović, Ljuba Tadić i dr.  
 Trajanje: 99 min  
 Color  
 35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Miroslav Jokić

*Music:* Radomir Petrović

*Editing:* Natalija Cvijić

*Director of Photography:* Živorad Milić

*Director:* Miroslav Jokić

*Cast:* FBert Sotlar, Predrag Ejdus, Fabijan Šovagović, Ljuba Tadić and others

*Running time:* 99 min

Color

35 mm

The film follows the last four days in the life of a man who knows he is going to die. The protagonist learns he has a terminal illness and that there are only four days left. The film documents how he spends those days, with whom he meets, what he wants to do, how he says

goodbye to the world and to people. Through this dramatic situation the film explores universal themes of life, death, the meaning of existence, and human dignity in the final hours. The film is an intimate, philosophical drama with a strong emphasis on the psychological aspect and on dialogue. Particular attention is given to the actor's work, which carries the entire dramatic burden. The film fits within the tradition of authorial cinema that addresses existential themes through cinematic means.

# IZBAVITELJ

(The Rat Saviour)



Producent: JADRAN FILM Zagreb,  
 CROATIA FILM, Zagreb  
 Scenarij: Ivo Brešan i Krsto Papić  
 Glazba: Branislav Živković  
 Montaža: Miroslava Kapić i Žana  
 Gerova  
 Direktor Fotografije: Ivica Rajković  
 Redatelj: Krsto Papić  
 Glumci: Mirjana Majurec, Ivica  
 Vidović, Fabijanšovagović, Relja  
 Bašić, Ilija Ivezić i dr.  
 Trajanje: 74 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Ivo Brešan and Krsto Papić

*Music:* Branislav Živković

*Editing:* Miroslava Kapić and Žana Gerova

*Director of Photography:* Ivica Rajković

*Director:* Krsto Papić

*Cast:* Mirjana Majurec, Ivica Vidović, Fabijanšovagović, Relja Bašić, Ilija Ivezić and others

*Running time:* 74 min

Eastmancolor

35 mm

Widescreen

The film is a horror-fantasy based on the story 'The Rat Saviour' by Alexander Grin. The protagonist is a young writer who, settling in an old building, comes to discover that the city is being besieged by rats which can take on human form. Through his investigation he reveals a

hidden world of rat-people who infiltrate society and prepare to take it over. The film is one of the rare horror films in Croatian cinema and is exceptional for its visual aspect, atmosphere, and bold subject matter. Particular attention is paid to the symbolic level of the film, which can be read as an allegory of social processes. The film achieved international success and is regarded as a cult work in the genre. It fits within the tradition of European auteur horror and stands as an important contribution of Croatian cinema to world genre cinema.

# HAJDUČKA VREMENA

(The Outlaws' Times)



1977

## HAJDUČKA VREMENA

Producent: JADRAN FILM Zagreb, CROATIA FILM Zagreb  
 Scenarij: Branko Čopić, Arsen Diklić, Vlasta Radovanović i Vladimir Tadej  
 Glazba: Živan Cvitković  
 Montaža: Blaženka Jenčik  
 Direktor Fotografije: Tomislav Pinter  
 Redatelj: Vladimir Tadej  
 Glumci: Boris Dvornik, Ružica Sokić, Danilo Stojković, Ramiz Pašić, Behar Sušić, Slavko Simić, Mato Ergović, Đuro Utješinović, Ramiz Pašić i dr.  
 Trajanje: 81 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb

*Screenplay:* Branko Čopić, Arsen Diklić, Vlasta Radovanović and Vladimir Tadej

*Music:* Živan Cvitković

*Editing:* Blaženka Jenčik

*Director of Photography:* Tomislav Pinter

*Director:* Vladimir Tadej

*Cast:* Boris Dvornik, Ružica Sokić, Danilo Stojković, Ramiz Pašić, Behar Sušić, Slavko Simić, Mato Ergović, Đuro Utješinović, Ramiz Pašić and others

*Running time:* 81 min

Eastmancolor

35 mm

Widescreen

A historical adventure film about the 'hajduci' — outlaws — who in the Ottoman era fought against Turkish rule in the South Slavic territories. The film follows the adventures of a group of hajduks led by an experienced commander, through actions of resistance, attacks on Turkish caravans, and the rescue of the captives. The story combines historical facts with the folklore-romantic tradition about the hajduks as fighters for freedom and the people's heroes. The film is a dynamic adventure work with action sequences, beautiful landscapes, and dramatic situations. Particular attention is paid to the costumes, the props, and the period reconstruction. The film is in the tradition of historical adventure films and represents a popular form of cinematic treatment of the hajduk past.

## CIGULI MIGULI

*(Ciguli Miguli)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Joža Horvat  
*Režija:* Ivo Tijardović  
*Montaža:* Radojka Ivančević  
*Operator Fotografije:* Nikola Tanhofer

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Joža Horvat

*Music:* Ivo Tijardović

*Editing:* Radojka Ivančević

*Director of Photography:* Nikola Tanhofer

*Director:* Branko Marjanović

*Cast:* Ljubomir Didić, August Čilić, Viktor Beck, Boris Buzančić and others

*Running time:* 104 min

B/W

35 mm

The film is a comedy based on the play of the same name by Fadil Hadžić, dealing satirically with bureaucratic absurdities and small-mindedness in social institutions. The title 'Ciguli Miguli' alludes to the meaningless administrative paperwork that complicates citizens' lives. Through humorous situations and witty dialogue, the film delivers a critique of the bureaucratic system and the people who abuse it. The main characters are ordinary citizens who try to settle some matter through institutions and the bureaucrats who, instead of helping them, multiply obstacles. The film is in the tradition of socially-engaged comedies that, through laughter, deliver serious social criticism. Particular attention is paid to the actors' work and to comic timing.



1977

# LETAČI VELIKOG NEBA

*(Flyers of the Great Sky)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Milan Grgić  
*Glazba:* Alfi Kabiljo  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Frano Vodopivec  
*Redatelj:* Marijan Arhanić  
*Glumci:* Boris Dvornik, Zvonko Lepetić, Milan Štrljčić, Aleksandra Ranković, Corrado Vujnović, Jasna Ivić, Ramiz Pašić i dr.  
*Trajanje:* 105 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Milan Grgić

*Music:* Alfi Kabiljo

*Editing:* Radojka Tanhofer

*Director of Photography:* Frano Vodopivec

*Director:* Marijan Arhanić

*Cast:* Boris Dvornik, Zvonko Lepetić, Milan Štrljčić, Aleksandra Ranković, Corrado Vujnović, Jasna Ivić, Ramiz Pašić and others

*Running time:* 105 min

Eastmancolor

35 mm

Widescreen

The film is dedicated to the pilots of the partisan air force during the Second World War. It follows a group of young pilots who, with limited resources and under extremely difficult conditions, conduct operations against the occupiers. Through their adventures and the relationships among the pilots, the film depicts a less seen aspect of the People's Liberation Struggle — air combat. Particular attention is paid to the technical aspect of flying, the planes, and the air engagements, which are recreated with great care. The film is also a drama about the courage, sacrifice, and comradeship of the young fighters. It is in the tradition of partisan films but with an emphasis on the specifics of the air force. The film is interesting for the wider audience of war-film fans.

# NE NAGINJI SE VAN

(Don't Lean Out)



*Producent:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Scenarij:* Kruno Quien i Bogdan Žižić

*Glazba:* Ozren Depolo

*Montaža:* Martin Tomić

*Direktor Fotografije:* Branko Blažina

*Redatelj:* Bogdan Žižić

*Glumci:* Ivo Gregurević, Fabijan Šovagović, Mira Banjac, Jadranka Stilin, Zdenko Jelčić, Inge Appelt i dr.

*Trajanje:* 104 min  
Eastmancolor

*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Kruno Quien and Bogdan Žižić

*Music:* Ozren Depolo

*Editing:* Martin Tomić

*Director of Photography:* Branko Blažina

*Director:* Bogdan Žižić

*Cast:* Ivo Gregurević, Fabijan Šovagović, Mira Banjac, Jadranka Stilin, Zdenko Jelčić, Inge Appelt and others

*Running time:* 104 min

Eastmancolor

35 mm

Widescreen

The film follows a journey by train, which over the course of its course becomes a frame for various meetings and stories between the passengers. The title alludes to the warning signs in train carriages and metaphorically suggests that one should not 'lean out' of one's life. Through

the various characters who board and disembark, the film weaves a mosaic of contemporary society. Each passenger brings their own story, their own problems and aspirations, and their meetings with other passengers reveal different aspects of life. The film is a poetic, episodic work with strong atmospheric and visual qualities. Particular attention is paid to dialogue and the interactions between the characters. The film fits within the tradition of authorial cinema that uses the situation of travel as a metaphor for life.

## MEĆAVA

*(The Blizzard)*

*Producers:* JADRAN FILM Zagreb, CROATIA FILM Zagreb  
*Scenarij:* Antun Vrdoljak prema drami Pere Budaka  
*Glazba:* Pero Gotovac  
*Montaža:* Radojka Tanhofer  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Antun Vrdoljak  
*Glumci:* Slobodan Perović, Milka Podrug-Kokotović, Zvonimir Lepetić, Mato Ergović, Vera Zima, Vinko Kraljević, Fabijan Šovagović, Kruno Valentić, Marija Aleksić i dr.  
*Trajanje:* 88 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb

*Screenplay:* Antun Vrdoljak based on the play by Pere Budaka

*Music:* Pero Gotovac

*Editing:* Radojka Tanhofer

*Director of Photography:* Tomislav Pinter

*Director:* Antun Vrdoljak

*Cast:* Slobodan Perović, Milka Podrug-Kokotović, Zvonimir Lepetić, Mato Ergović, Vera Zima, Vinko Kraljević, Fabijan Šovagović, Kruno Valentić, Marija Aleksić and others

*Running time:* 88 min

Eastmancolor

35 mm

Widescreen

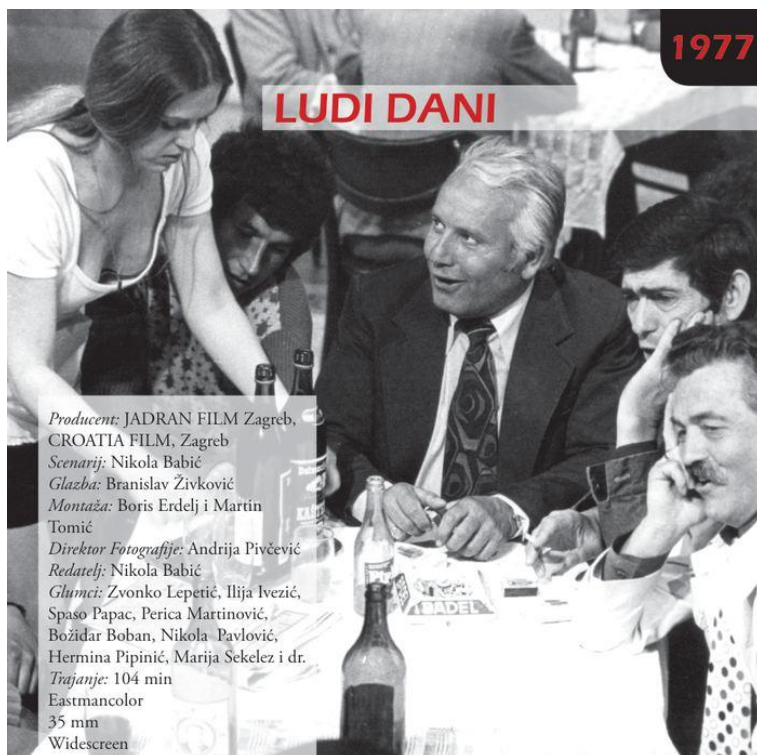
The film is set in a mountain area cut off from the world by a fierce snowstorm. A group of people are stuck in a mountain hut or village and must survive together until the storm passes. The closed circumstances, the cold, and the isolation provoke a variety of reactions among the

people — some show their best, others their worst. Through these limit situations, the film explores the universal themes of human nature, solidarity, conflict, and survival. The film is a chamber drama with a strong atmospheric note, with the cold and the storm functioning as a metaphor of the human condition. Particular attention is paid to the visual aspect of the film and to the work of the actors who portray different reactions to the extreme situation. The film fits within the tradition of authorial cinema that uses limit situations to explore human character.

1977

## LUDI DANI

*(Crazy Days)*



*Producent:* JADRAN FILM Zagreb,  
CROATIA FILM, Zagreb

*Scenarij:* Nikola Babić

*Glazba:* Branislav Živković

*Montaža:* Boris Erdelj i Martin  
Tomić

*Direktor Fotografije:* Andrija Pivčević

*Redatelj:* Nikola Babić

*Glumci:* Zvonko Lepetić, Ilija Ivezić,  
Spaso Papac, Perica Martinović,  
Božidar Boban, Nikola Pavlović,

Hermína Pipinić, Marija Sekelez i dr.

*Trajanje:* 104 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Nikola Babić

*Music:* Branislav Živković

*Editing:* Boris Erdelj and Martin Tomić

*Director of Photography:* Andrija Pivčević

*Director:* Nikola Babić

*Cast:* Zvonko Lepetić, Ilija Ivezić, Spaso Papac, Perica Martinović, Božidar Boban, Nikola Pavlović,  
Hermína Pipinić, Marija Sekelez and others

*Running time:* 104 min

Eastmancolor

35 mm

Widescreen

The film follows several characters during a period of intense, 'crazy' days in which their lives undergo dramatic changes. The story unfolds quickly, with many events that intertwine and influence the characters' fates. The film captures the atmosphere of youthful energy, rebellion, and the search for one's own identity in the dynamic environment of the city. Through the parallel stories of several characters, the authors explore the themes of generational conflicts, love, friendship, and the search for one's own path. The film is dynamic, with strong music and a visual aspect that reflects the period's energy. It fits within the tradition of films about young people and represents a cinematic document of the era. Particular attention is paid to the actors' work and the authenticity of the dialogue.

1978

# POSLJEDNJI PODVIG DIVERZANTA OBLAKA

*(The Last Feat of Saboteur Oblak)*

## DIVERZANTA OBLAKA



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Vatroslav Mimica  
*Glazba:* Marjan Makar  
*Montaža:* Vuksan Lukavac  
*Direktor Fotografije:* Božidar Nikolić  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Pavle Vuisić, Slavica Jukić,  
Miki Manojlović, Ratko Buljan,  
Ana Hercigonja, Ivica Pajer, Jagoda  
Kaloper, Izet Hajdarhodžić i dr.  
*Trajanje:* 107 min  
Color  
35 mm

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Vatroslav Mimica

*Music:* Marjan Makar

*Editing:* Vuksan Lukavac

*Director of Photography:* Božidar Nikolić

*Director:* Vatroslav Mimica

*Cast:* Pavle Vuisić, Slavica Jukić, Miki Manojlović, Ratko Buljan, Ana Hercigonja, Ivica Pajer, Jagoda Kaloper, Izet Hajdarhodžić and others

*Running time:* 107 min

Color

35 mm

Widescreen

A war drama about the partisan saboteur called Oblak ('Cloud'), known for his daring actions behind enemy lines. The film follows his final mission, the most difficult and most dangerous of his life. Through the dramatic events of this mission and the flashbacks of his previous actions, an image is built of an extraordinary warrior — a man dedicated to the struggle, courageous, but

also exhausted by years of war. Particular attention is given to the psychological aspect of his character and to the relationships he develops with his fellow combatants. The film is a dynamic war drama with action sequences but with a strong emotional layer. It fits within the tradition of partisan films, with the accent on individual heroism and personal sacrifice.

## BRAVO MAESTRO

*(Bravo Maestro)**Producent:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb*Scenarij:* Rajko Grlić i Srđan Karanović*Glazba:* Branislav Živković*Montaža:* Živka Toplak*Direktor Fotografije:* Živko Zalar*Redatelj:* Rajko Grlić*Glumci:* Rade Šerbedija, Aleksandar Berček, Koraljka Hrs, Božidar Boban, Radojka Šverko, Mladen Budišćak, Ante Vican, Zvonimir Lepetić, Izet Hajdarhodžić, Angel Palašev, Zlata Petković i dr.*Trajanje:* 99 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb*Screenplay:* Rajko Grlić and Srđan Karanović*MUSIC:* Branislav Živković*Editing:* Živka Toplak*Director of Photography:* Živko Zalar*Director:* Rajko Grlić*Cast:* Rade Šerbedija, Aleksandar Berček, Koraljka Hrs, Božidar Boban, Radojka Šverko, Mladen Budišćak, Ante Vican, Zvonimir Lepetić, Izet Hajdarhodžić, Angel Palašev, Zlata Petković and others*Running time:* 99 min

Eastmancolor

35 mm

Widescreen

The film is a drama about a successful conductor — the 'maestro' — who, at the peak of his career, faces a personal crisis. The outward 'Bravo' he hears from audiences and critics does not reflect his internal state, in which he doubts the meaning of his work, his relationships, and his life. Through his crisis and his attempts to find a way out, the film explores the universal themes of success and inner emptiness, public recognition and private isolation, the artistic vocation and human longings. The film is an intimate drama with strong psychological emphases, where music plays an important role both as the theme and as the dramatic element. Particular attention is paid to the cinematography and the musical numbers, which create the atmosphere of the world of classical music. The film is in the tradition of European authorial cinema about the lives of artists.

# OKUPACIJA U 26 SLIKA

(Occupation in 26 Pictures)



**1978**  
**OKUPACIJA**  
**U 26 SLIKA**  
 Producent: JADRAN FILM Zagreb  
 Scenarij: Mirko Kovač i Lordan Zafranović  
 Glazba: Alfi Kabiljo  
 Montaža: Josip Remenar  
 Direktor Fotografije: Karpo Ačimović  
 Godina  
 Redatelj: Lordan Zafranović  
 Glumci: Boris Kralj, Milan Štrljić, Frano Lasić, Ivan Klemenc, Stevo Žigon, Zvonimir Lepetić, Tanja Poberžnik, Gordana Pavlov, Milan Erak, Karlo Bulić, Dušica Žegarac, Boris Dvornik, Rade Marković, Antun Nalis, Bert Sotlar, Milka Podrug-Kokotović, Izet Hajdarhodžić, Tatjana Bošković, Fahro Konjhodžić, Marija Paro i dr.  
 Trajanje: 118 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Kovač and Lordan Zafranović

*Music:* Alfi Kabiljo

*Editing:* Josip Remenar

*Director of Photography:* Karpo Ačimović Godina

*Director:* Lordan Zafranović

*Cast:* Boris Kralj, Milan Štrljić, Frano Lasić, Ivan Klemenc, Stevo Žigon, Zvonimir Lepetić, Tanja Poberžnik, Gordana Pavlov, Milan Erak, Karlo Bulić, Dušica Žegarac, Boris Dvornik, Rade Marković, Antun Nalis, Bert Sotlar, Milka Podrug-Kokotović, Izet Hajdarhodžić, Tatjana Bošković, Fahro Konjhodžić, Marija Paro and others

*Running time:* 118 min

Eastmancolor

35 mm

Widescreen

The film consists of 26 'pictures' or scenes from the period of the Italian occupation of Dubrovnik in the Second World War. Through this episodic structure the authors paint a complete picture of life under the occupation — the daily life, the resistance, the betrayals, the love, the tragedies. Particular attention is given to the atmosphere of the city of Dubrovnik and to the way the war altered relationships between people. The film is an ambitious historical drama with rich visual content, careful period reconstruction, and a strong moral charge. Through the parallel stories of various characters, broader historical processes are shown. The film is one of the most important works of Croatian cinema in dealing with the Second World War and represents an outstanding artistic achievement of director Lordan Zafranović. The visual style, music, and authorial concept place it among the masterpieces of Yugoslav cinema.

1979

## USPORENO KRETANJE

*(Slow Motion)*



*Producer:* JADRAN FILM Zagreb, CROATIA FILM, Zagreb

*Screenplay:* Tomislav Sabljak

*Music:* Alfi Kabiljo

*Editing:* Damir German

*Director of Photography:* Drago Novak

*Director:* Vanča Kljaković

*Cast:* Vlatko Dulić, Ivica Vidović, Relja Bašić, Mia Oremović, Kostadinka Velkovska, Vanja Drach, Boris Buzančić, Saša Debetić and others

*Running time:* 106 min

Eastmancolor

35 mm

Widescreen

The film deals with the rhythm of contemporary life and the experience of time. The title alludes to the slow motion in film and metaphorically suggests a way of seeing life — one in which every moment is observed carefully and the entire complexity becomes visible. Through the stories of several characters whose lives flow at a slowed-down pace because of various circumstances — illness, grief, contemplation — the film explores the themes of time, perception, and the meaning of life. The film is intellectually demanding and aimed at audiences that appreciate philosophical themes in cinema. Particular attention is given to the visual aspect of the film and the cinematographic style that supports the central theme. The film fits within the tradition of authorial cinema that experiments with the cinematic language.

# ČOVJEK KOGA TREBA UBITI

*(The Man Who Must Be Killed)*



*Producent:* JADRAN FILM Zagreb, CROATIA FILM Zagreb, Filmski studio Titograd  
*Scenarij:* Veljko Bulajić, Bruno di Geronimo, Ratko Đurović  
*Glazba:* Jože Horvat  
*Montaža:* Zlatko Pušić  
*Direktor Fotografije:* Artur Colins i Branko Ivatović  
*Redatelj:* Vatroslav Mimica  
*Glumci:* Zvonimir Črnko, Charles Milot, Vladimir Popović, Ranko Kovačević, Tatjana Bošković, Dušica Žegarac, Tanasije Uzunović, Mato Ergović, Veljko Mandić i dr.  
*Trajanje:* 105 min  
 Color  
 35 mm

*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb, Filmski studio Titograd

*Screenplay:* Veljko Bulajić, Bruno di Geronimo, Ratko Đurović

*Music:* Jože Horvat

*Editing:* Zlatko Pušić

*Director of Photography:* Artur Colins and Branko Ivatović

*Director:* Vatroslav Mimica

*Cast:* Zvonimir Črnko, Charles Milot, Vladimir Popović, Ranko Kovačević, Tatjana Bošković, Dušica Žegarac, Tanasije Uzunović, Mato Ergović, Veljko Mandić and others

*Running time:* 105 min

Color

35 mm

Widescreen

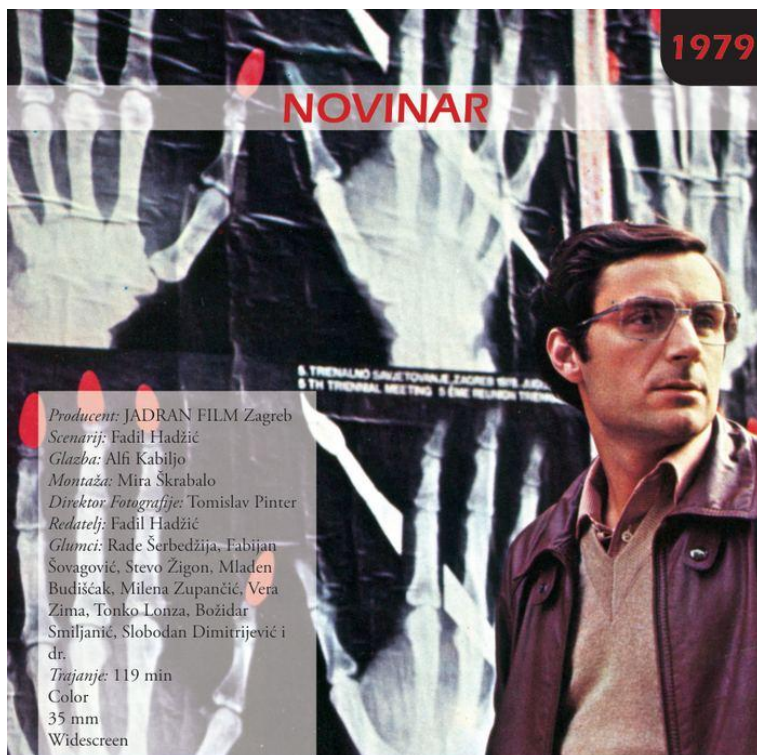
A psychological thriller about a man who, by force of circumstance, becomes the target of an assassination. Through the dramatic events that lead up to and follow the planned attack, the film explores the themes of guilt, responsibility, fear, and survival. Particular attention is paid to the psychological profiles of the protagonist and those who pursue him. The film is dynamic, with a

tense atmosphere and dramatic situations that hold the viewer's attention. It is in the tradition of psychological thrillers and represents an attempt to develop genre cinema in our country. Visually and stylistically the film follows the conventions of the genre but with an authorial signature that gives it a particular character. The dramatic structure builds tension up to the climactic confrontation.

1979

# NOVINAR

*(The Journalist)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Fadil Hadžić

*MUSIC:* Alfi Kabiljo

*Editing:* Mira Škrabalo

*Director of Photography:* Tomislav Pinter

*Director:* Fadil Hadžić

*Cast:* Rade Šerbedžija, Fabijan Šovagović, Stevo Žigon, Mladen Budišćak, Milena Zupančić, Vera Zima, Tonko Lonza, Božidar Smiljanić, Slobodan Dimitrijević and others

*Running time:* 119 min

Color

35 mm

Widescreen

The film follows the life and work of a journalist who, through his investigative work, comes into conflict with various interest groups in society. The journalist is portrayed as a man dedicated to the search for truth, who through his articles tries to make a difference. But his work brings him risks — pressures, threats, attempts to silence him. The film explores the themes of journalist ethics, freedom of the press, the relationship between media and authority. Particular attention is paid to the moral dilemmas the journalist faces and the price he pays for his choices. The film is an engaged drama with a strong social-criticism layer. It fits within the tradition of films about the profession of journalism and the role of the media in society. The film is interesting because of its current themes and its dramatic depth.

# POVRATAK

(The Return)



Producent: JADRAN FILM Zagreb,  
 SLAVICA FILM Split  
 Scenarij: Antun Vrdoljak i Ugo Piro  
 Glazba: Miljenko Prohaska  
 Montaža: Radojka Tanhofer  
 Direktor Fotografije: Tomislav Pinter  
 Redatelj: Antun Vrdoljak  
 Glumci: Boris Dvornik, Fabijan  
 Šovagović, Rade Šerbedžija, Mile-  
 na Dravić, Boris Buzančić, Dušica  
 Žegarac i dr.  
 Trajanje: 95 min  
 Eastmancolor

Producer: JADRAN FILM Zagreb, SLAVICA FILM Split

Screenplay: Antun Vrdoljak and Ugo Piro

Music: Miljenko Prohaska

Editing: Radojka Tanhofer

Director of Photography: Tomislav Pinter

Director: Antun Vrdoljak

Cast: Boris Dvornik, Fabijan Šovagović, Rade Šerbedžija, Milena Dravić, Boris Buzančić, Dušica Žegarac and others

Running time: 95 min

Eastmancolor

35 mm

Widescreen

The film deals with the theme of return — to one's homeland, to family, to oneself. The protagonist is a man who, after years of being away, returns to the place from which he set out, and there he finds changes — both in the people and in himself. Through his return and the

meetings with the people from his past, the film explores universal themes of time, memory, identity, and belonging. The film is an intimate drama with strong emotional layers. Particular attention is paid to the atmosphere and the visual aspect that support the contemplative tone. The film fits within the tradition of authorial cinema that addresses the theme of return as a metaphor for self-knowledge. It is aimed at audiences who appreciate films which demand reflection.

1979

# DAJ ŠTO DAŠ

*(Give What You Give)*



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Kruno Quien i Bogdan Žižić

*Glazba:* Ozren Depolo

*Montaža:* Martin Tomić

*Direktor fotografije:* Želimir Guberović

*Redatelj:* Bogdan Žižić

*Glumci:* Sreten Mokrović, Jasna Opalić, Slobodan Milovanović,

Zvonimir Lepetić, Vjera Žagar

Nardeli, Fabijan Šovagović i dr.

*Trajanje:* 99 min

Color

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Kruno Quien and Bogdan Žižić

*Music:* Ozren Depolo

*Editing:* Martin Tomić

*Director of Photography:* Želimir Guberović

*Director:* Bogdan Žižić

*Cast:* Sreten Mokrović, Jasna Opalić, Slobodan Milovanović, Zvonimir Lepetić, Vjera Žagar Nardeli,

Fabijan Šovagović and others

*Running time:* 99 min

Color

35 mm

Widescreen

The film deals with the philosophy of life expressed in the title — accept what life gives you, without much questioning. The protagonist is a man who lives by this principle, getting by from one day to the next, without ambition and without long-term plans. Through his story and his meetings with various people, the film explores the themes of fate, free will, the meaning of life, and the choice between activity and passivity. The film is a tragicomic drama with elements of philosophical reflection. Particular attention is paid to the actors' work and the dialogue, which reveal the characters and themes. The film fits within the tradition of socially-engaged cinema that raises questions about lifestyles and the choices people make.

## GOSPOĐICA

*(The Spinster)*

*Producer:* JADRAN FILM Zagreb, TELEPOL Munchen and RTV Zagreb

*Screenplay:* Leopold Ahlsen, based on the novella by Ivo Andrića

*Music:* Alfi Kabiljo

*Editing:* Inga Sauer and Maja Virag Rodica

*Director of Photography:* Živko Zalar

*Director:* Vojtjeh Jasny

*Cast:* Heidelide Weiss, Rade Šerbedžija, Jelisaveta Sablijić, Branko Cvejić, Petar Dobrić, Đuro

Utješanović and others

*Running time:* 110 min

Color

35 mm

Widescreen

The film is an adaptation of Ivo Andrić's novel 'Gospođica' (The Spinster) about a woman who, through her obsession with money and accumulation, loses her humanity and the possibility of a real life. The protagonist is an unmarried woman who, after her father's death, dedicates her life to building a fortune, denying herself every joy and human emotion. Through her story the film explores the universal themes of avarice, loneliness, and the price one pays for material obsession. The film is a strong psychological drama with extraordinary acting work portraying the development of the heroine's character. Particular attention is given to the visual aspect and the atmosphere of inter-war Sarajevo. The film is an important adaptation of one of Andrić's most significant novels and represents a high achievement of Yugoslav cinema.

1980

# IZGUBLJENI ZAVIČAJ

*(Lost Homeland)*



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Slobodan Novak and Ante Babaja, based on the novella by S. Novaka

*Music:* Claudio Monteverdi u obradi Anđelka Klobučara

*Editing:* Martin Tomić

*Director of Photography:* Goran Trbuljak

*Director:* Ante Babaja

*Cast:* Nereo Scaglia, Zvonimir Črnko, Miljenko Mužić, Neda Spasojević, Ines Fančović, Ivo Gregurević and others

*Running time:* 110 min

Color

35 mm

Widescreen

The film deals with the theme of the lost homeland — a place from which people have left and to which they cannot return. The protagonist is a man who, through his memories and his return, tries to recover the world of his childhood, but realises that what is lost cannot truly be regained. Through his journey, the film explores the universal themes of nostalgia, time, identity, and belonging. The film is a poetic, melancholic drama with strong visual and emotional features. Particular attention is paid to the landscapes that represent the lost homeland and the atmosphere that conveys the longing for what is gone. The film fits within the tradition of authorial cinema and is a sensitive treatment of the universal theme of return and loss.

1980

# LUDA KUĆA

(Madhouse)



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Nermina Ferizbegović,

*Koscenaristi:* Nada Kokotović, Lazar

*Stojanović, Ljubiša Ristić*

*Glazba:* arhivska

*Montaža:* Ingeborg Fulepp

*Direktor Fotografije:* Enes Midžić

*Redatelj:* Ljubiša Ristić

*Glumi:* Miodrag Krivokapić, Zvonimir

*Zoričić, Zdenka Heršak, Ratko*

*Buljan, Janez Bormež, Stane Potisk,*

*Petar Dobrić, Jelica Lovrić i dr.*

*Trajanje:* 99 min

*Color*

*35 mm*

*Widescreen*

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Nermina Ferizbegović, *Koscenaristi:* Nada Kokotović, Lazar Stojanović, Ljubiša Ristić

*Music:* archival

*Editing:* Ingeborg Fulepp

*Director of Photography:* Enes Midžić

*Director:* Ljubiša Ristić

*Cast:* Miodrag Krivokapić, Zvonimir Zoričić, Zdenka Heršak, Ratko Buljan, Janez Bormež, Stane Potisk,

Petar Dobrić, Jelica Lovrić and others

*Running time:* 99 min

*Color*

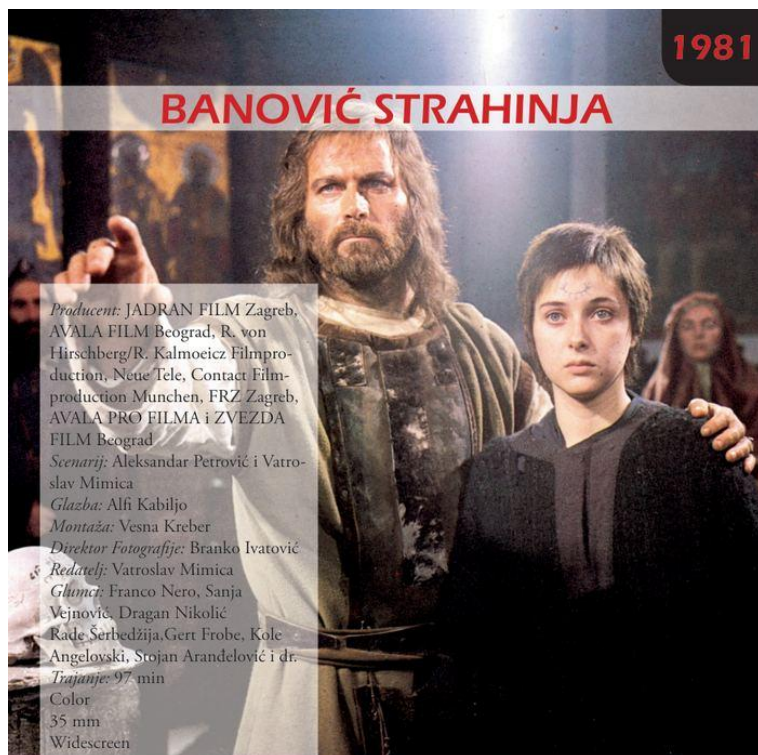
*35 mm*

*Widescreen*

The film is a tragicomedy about a family whose home has become a 'madhouse' — a place of chaos, conflicts, and absurdities. Through humorous and dramatic situations in the family's life, the authors deliver a critique of contemporary family relations and social conventions. The characters are colourful, with their own eccentricities and problems, and their interactions produce both comic and dramatic moments. The film is an engaged tragicomedy with a strong social-critical layer. Particular attention is paid to the acting work and the dialogue, which carry the comedic structure. The film fits within the tradition of socially-engaged comedies that use humour to deliver serious social messages. It is aimed at a wider audience but with an authorial sensibility.

# BANOVIĆ STRAHINJA

(*Banović Strahinja*)



*Producent:* JADRAN FILM Zagreb, AVALA FILM Beograd, R. von Hirschberg/R. Kalmoeicz Filmproduction, Neue Tele, Contact Filmproduction Munchen, FRZ Zagreb, AVALA PRO FILMA i ZVEZDA FILM Beograd

*Scenarij:* Aleksandar Petrović i Vatroslav Mimica

*Glazba:* Alfi Kabiljo

*Montaža:* Vesna Kreber

*Direktor Fotografije:* Branko Ivatović

*Redatelj:* Vatroslav Mimica

*Glumci:* Franco Nero, Sanja

Vejnović, Dragan Nikolić

Rade Šerbedžija, Gert Frobe, Kole

Angelovski, Stojan Arandelović i dr.

*Trajanje:* 97 min

Color

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, AVALA FILM Beograd, R. von Hirschberg/R. Kalmoeicz Filmproduction, Neue Tele, Contact Filmproduction Munchen, FRZ Zagreb, AVALA PRO FILMA and ZVEZDA FILM Beograd

*Screenplay:* Aleksandar Petrović and Vatroslav Mimica

*Music:* Alfi Kabiljo

*Editing:* Vesna Kreber

*Director of Photography:* Branko Ivatović

*Director:* Vatroslav Mimica

*Cast:* Franco Nero, Sanja Vejnović, Dragan Nikolić Rade Šerbedžija, Gert Frobe, Kole Angelovski, Stojan Arandelović and others

*Running time:* 97 min

Color

35 mm

Widescreen

A medieval historical drama based on the famous Serbian epic poem of the same name. The story tells of the knight Banović Strahinja, whose wife has been taken away by a Turkish dervish. Strahinja sets out alone to look for her, and through this journey he meets a number of characters and goes through trials of courage, honour, and forgiveness. The film is a spectacular historical drama with action sequences, beautiful landscapes, and rich costumes. Through the medieval story it raises universal themes of honour, love, forgiveness, and human dignity. The film is in the tradition of historical epics, with international cast (including Polish actor Franco Nero in the lead role in some versions of similar Balkan productions). The film is an ambitious project of Yugoslav cinema and represents one of the most prominent adaptations of folk poetry.

## PAD ITALIJE

(The Fall of Italy)



1981

### PAD ITALIJE

*Producers:* JADRAN FILM Zagreb

*Scenarij:* Mirko Kovač i Lordan Zafranović

*Glazba:* Alfi Kabiljo

*Montaža:* Josip Remenar

*Direktor Fotografije:* Božidar Nikolić

*Redatelj:* Lordan Zafranović

*Glumci:* Danijel Olbrychski, Ena Begović, Gorica Popović, Mirjana Karanović, Dragan Maksimović, Miodrag Krivokapić, Dušan Janičijević, Ljilana Krstić, Bata Živojinović, Frano Lasić, Snežana Savić, Izet Hajdarhodžić, Antun Nalis, Zaim Muzaferija, Vjenceslav Kapural i dr.

*Trajanje:* 114 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Kovač and Lordan Zafranović

*Music:* Alfi Kabiljo

*Editing:* Josip Remenar

*Director of Photography:* Božidar Nikolić

*Director:* Lordan Zafranović

*Cast:* Danijel Olbrychski, Ena Begović, Gorica Popović, Mirjana Karanović, Dragan Maksimović, Miodrag Krivokapić, Dušan Janičijević, Ljilana Krstić, Bata Živojinović, Frano Lasić, Snežana Savić, Izet Hajdarhodžić, Antun Nalis, Zaim Muzaferija, Vjenceslav Kapural and others

*Running time:* 114 min

Eastmancolor

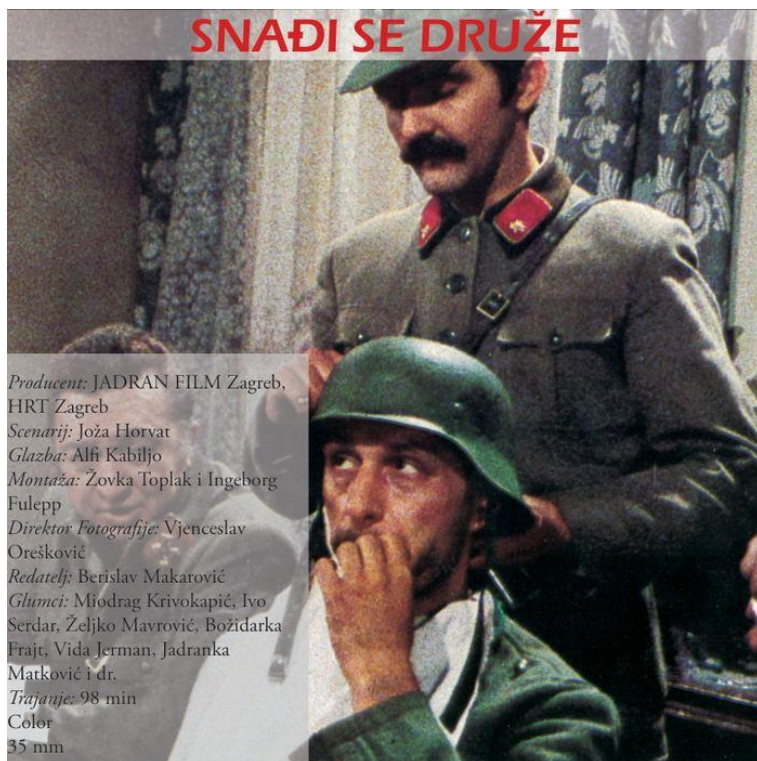
35 mm

Widescreen

Partisan struggle on an island. Davorin (Daniel Olbrychski) is the commander of the unit. The commissar is the partisan woman (Gorica Popović). Davorin kills a girl (Snežana Savić) who has collaborated with the occupier and was the lover of one of the partisans (Frano Lasić), and demotes the latter. He meets the daughter of a local rich man (Ena Begović) and they fall in love. Davorin does not notice that the partisan-commissar is in love with him. With the fall of Italy the situation on the island changes. The people break into the rich man's mansion. Davorin protects his daughter, marries her, and moves into the mansion. The Germans and Ustaše arrive on the island. The Ustaše brutally kill Davorin's brother. The partisans attack the Germans, and the captured Italians they throw into the sea. But a group of Chetniks lands on the island. Davorin, made careless by love and happiness, lets the Chetniks go after he has disarmed them, and does not even post guards to defend the island. The Chetniks begin to commit crimes, and the Germans, who have meanwhile landed again, massacre the people during the harvest. After all this, Davorin is brought before a court. His younger brother Lovro, who has come from the mainland as an officer, sits in judgement. He is condemned to death. The film is a distinctive war drama that opens up new perspectives on the war and revolution.

# SNADI SE DRUŽE

*(Cope, Comrade)*



*Producers:* JADRAN FILM Zagreb, HRT Zagreb  
*Scenarij:* Joža Horvat  
*Glazba:* Alfi Kabiljo  
*Montaža:* Žovka Toplak i Ingeborg Fulepp  
*Direktor Fotografije:* Vjenceslav Orešković  
*Redatelj:* Berislav Makarović  
*Glumci:* Miodrag Krivokapić, Ivo Serdar, Željko Mavrović, Božidarka Frajt, Vida Jerman, Jadranka Matković i dr.  
*Trajanje:* 98 min  
 Color  
 35 mm

*Producer:* JADRAN FILM Zagreb, HRT Zagreb

*Screenplay:* Joža Horvat

*Music:* Alfi Kabiljo

*Editing:* Žovka Toplak and Ingeborg Fulepp

*Director of Photography:* Vjenceslav Orešković

*Director:* Berislav Makarović

*Cast:* Miodrag Krivokapić, Ivo Serdar, Željko Mavrović, Božidarka Frajt, Vida Jerman, Jadranka Matković and others

*Running time:* 98 min

Color

35 mm

The film is in fact a second domestic film version of Joža Horvat's novel 'Mačak pod šljemom' ('Cat Under the Helmet'), but with Horvat writing a somewhat different story for it. We follow

how Ilija Kapara, an ordinary woodcutter, becomes a fighter and then a squad leader. He is one of those whom commanders always send on the most difficult tasks. His squad, which follows him on every assignment, is unusual but brave when the need arises. On one mission, Ilija meets a Domobran soldier, Franjo Smokvina, who has deserted from his unit. They become friends and will go on several adventures together. Kapara's greatest wish is to meet and settle accounts with the Domobran officer who tormented him and almost shot him while he was still a woodcutter. That wish will be fulfilled, for that officer will surrender to him together with his whole company! In this way Kapara triumphantly leads an entire Domobran company over to the partisans. In the end, the commander once again sends him on one of the difficult missions.

# SAMO JEDNOM SE LJUBI

*(You Only Love Once)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Rajko Grlić i Branko Šomen  
*Glazba:* Branislav Živković  
*Montaža:* Živka Toplak  
*Direktor Fotografije:* Tomislav Pinter  
*Redatelj:* Rajko Grlić  
*Glumci:* Predrag Manojlović, Vladica Milosavljević, Mladen Budišćak, Zijah Sokolović, Dragoljub Lazarov, Miljenko Brlečić, Neva Rosić i Erland Josephson.  
*Trajanje:* 103 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb  
*Screenplay:* Rajko Grlić and Branko Šomen  
*Music:* Branislav Živković  
*Editing:* Živka Toplak  
*Director of Photography:* Tomislav Pinter  
*Director:* Rajko Grlić  
*Cast:* Predrag Manojlović, Vladica Milosavljević, Mladen Budišćak, Zijah Sokolović, Dragoljub Lazarov, Miljenko Brlečić, Neva Rosić and Erland Josephson.  
*Running time:* 103 min  
 Eastmancolor  
 35 mm  
 Widescreen

The story of this film takes place just after the war. Young people who fought in the war work at various jobs. Among them is Tomislav (Predrag Manojlović), who with his comrades (Mladen Budišćak and Zijah Sokolović) works for the militia. He meets the ballerina Beba (Vladica Milosavljević), who lives with her parents — deported to a small town for collaboration with the occupier. In his official duty he has to deal with their accommodation. After a clash with the young woman, these two people from such different social strata and with such different views fall in love. Tomislav marries Beba despite the opposition of his friends, who cannot understand it. He then lives with her and her parents. But the marriage will not last. Conflicts are the daily reality. Tomislav loses his nerve and is finally placed in a mental hospital, then escapes and comes to her dressing room, where he kills her with a pistol. The film is, then, a postwar drama, a moral conflict, a clash with the new time arriving, in which the protagonist cannot find his place.

1982

# HOĆU ŽIVJETI

(I Want to Live)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Mirko Sabolović  
*Glazba:* Alfi Kabiljo  
*Montaža:* Martin Tomić  
*Direktor Fotografije:* Ivica Rajković  
*Redatelj:* Miroslav Mikuljan  
*Glumci:* Fabijan Šovagović, Milan Štrljić, Milan Srdoč, Ena Begović, Zdenka Heršak, Slavica Jukić, Uglješa Kojadinović, Đuro Utješanović i dr.  
*Trajanje:* 102 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Sabolović

*Music:* Alfi Kabiljo

*Editing:* Martin Tomić

*Director of Photography:* Ivica Rajković

*Director:* Miroslav Mikuljan

*Cast:* Fabijan Šovagović, Milan Štrljić, Milan Srdoč, Ena Begović, Zdenka Heršak, Slavica Jukić, Uglješa Kojadinović, Đuro Utješanović and others

*Running time:* 102 min

Eastmancolor

35 mm

Widescreen

This is one of the rare Croatian films that deals with relationships in the village. The drama is family but also social. The peasant Marko (Fabijan Šovagović) decides to sell his horses and buy piglets for breeding from the co-operative. His father, old Petar (Milan Srdoč), opposes this, especially the sale of the horses. When Marko sells the horses, Petar tries to hang himself but is saved. Marko's son Filip (Milan Štrlić) does not want to work; he wants his own life. He falls in love with a mute girl, Tereza (Ena Begović), and wants to marry her, which provokes an even deeper conflict with his father. Marko's pigs die. The neighbours follow his failure with malicious pleasure. Marko borrows money from the woman innkeeper (Zdenka Heršak) with whom he is intimate. Her husband (Adem Čejvan) arrives from Germany and learns of the affair. Another conflict follows. But Marko's business improves. He delivers his first shipment of pigs and throws a great celebration. To dinner, Filip brings Tereza. Marko is angry and rises from the table, but Filip and Tereza stay. Filip has fought for his own life.

1982

## SERVANTES IZ MALOG MISTA

*(The Cervantes from the Little Town)*

1982

## SERVANTES IZ MALOG MISTA



*Producent:* JADRAN FILM Zagreb,  
CROATIA FILM Zagreb, FRZ -  
SERVANTES Zagreb

*Scenarij:* Miljenko Smoje

*Glazba:* Zdenko Runjić

*Montaža:* Blaženka Jenčić

*Direktor Fotografije:* Branko Blažina

*Redatelj:* Daniel Marušić

*Glumci:* Ivica Vidović, Boris Dvornik,  
Karlo Bulić, Asja Kisić, Zvonko  
Lepetić, Katia Tchenko, Fabijan  
Šovagović, Zdravka Krstulović, Špiro  
Guberina.

*Trajanje:* 105 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, CROATIA FILM Zagreb, FRZ SERVANTES Zagreb

*Screenplay:* Miljenko Smoje

*MUSIC:* Zdenko Runjić

*Editing:* Blaženka Jenčić

*Director of Photography:* Branko Blažina

*Director:* Daniel Marušić

*Cast:* Ivica Vidović, Boris Dvornik, Karlo Bulić, Asja Kisić, Zvonko Lepetić, Katia Tchenko, Fabijan Šovagović, Zdravka Krstulović, Špiro Guberina.

*Running time:* 105 min

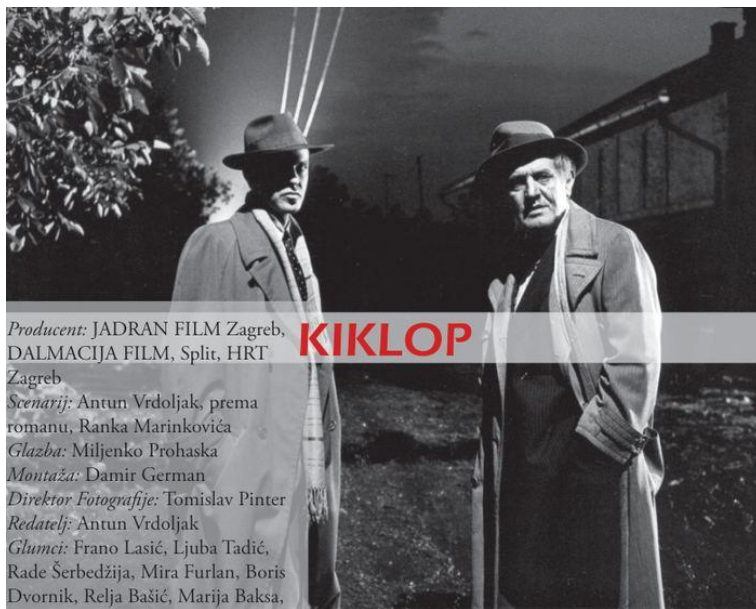
Eastmancolor

35 mm

Widescreen

To the imaginary Malo Misto, after a shipwreck of a life, an eccentric returns — a 'poet, translator, artist', an unhappy and at once comic, but noble figure, whom the locals mockingly call Servantes because he 'translates Don Quixote by Cervantes'. Ten years after Servantes's return, the once-neglected and impoverished Malo Misto has become a tourist centre and is going through an economic boom. Understandably, that prosperity also brings many human and social deviations, which the ascetic and purist Servantes perceives more easily than 'ordinary mortals' and comments on in his own way. One day, with the wave of tourists, a pretty and charming Swedish woman comes to Malo Misto. Unexpectedly, love awakens in Servantes. But it ends as everything in his life ends: comic and sad.

## KIKLOP

*(The Cyclops)*

*Producent:* JADRAN FILM Zagreb,  
DALMACIJA FILM, Split, HRT  
Zagreb

*Scenarij:* Antun Vrdoljak, prema  
romanu, Ranka Marinkovića

*Glazba:* Miljenko Prohaska

*Montaža:* Damir German

*Direktor Fotografije:* Tomislav Pinter

*Redatelj:* Antun Vrdoljak

*Glumci:* Frano Lasić, Ljuba Tadić,  
Rade Šerbedžija, Mira Furlan, Boris  
Dvornik, Relja Bašić, Marija Baksa,

*Producer:* JADRAN FILM Zagreb, DALMACIJA FILM, Split, HRT Zagreb

*Screenplay:* Antun Vrdoljak, based on the novel by, Ranka Marinkovića

*Music:* Miljenko Prohaska

*Editing:* Damir German

*Director of Photography:* Tomislav Pinter

*Director:* Antun Vrdoljak

*Cast:* Frano Lasić, Ljuba Tadić, Rade Šerbedžija, Mira Furlan, Boris Dvornik, Relja Bašić, Marija Baksa,  
Bert Sotlar, Rade Marković, Ivo Gregurević, Mustafa Nadarević and others

*Running time:* 137 min

Color

35 mm

Widescreen

The film is set in Zagreb on the eve of the Second World War. The young intellectual Melkior, a journalist and writer, drifts from his mistress to another beauty with whom he is in love. But she is a loose woman and lives with a magus and palm-reader who prophesies hard times for Melkior. Melkior has a friend in the old bohemian and philosopher Maestro, who one night kills himself in a very unusual way. After Maestro's death Melkior is lost. He is summoned to the army. But there, with the help of a corruptible orderly, he manages to feign illness. He is discharged

from the army just in the days before the attack on Yugoslavia. When the war comes, Melkior rushes to the barracks to enlist as a volunteer, but there is no longer anyone there... Stunned, he steps out into the night and is lost in the deserted street. There are also many episodic events and numerous interesting faces. The film is very well realised, recreating the Zagreb atmosphere of the period.

# AMBASADOR

*(The Ambassador)*

1984

## AMBASADOR

*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo, KINEMATOGRAFI Zagreb  
*Scenarij:* Fadil Hadžić  
*Glazba:* Alfi Kabiljo  
*Montaža:* Robert Lisjak  
*Direktor Fotografije:* Živko Zalar  
*Redatelj:* Fadil Hadžić  
*Glumci:* Miodrag Radovanović, Elizabeta Kukić, Voja Brajović, Željko Konigsknecht, Fabijan Šovagović, Marija Kohn i dr.  
*Trajanje:* 92 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo, KINEMATOGRAFI Zagreb

*Screenplay:* Fadil Hadžić

*Music:* Alfi Kabiljo

*Editing:* Robert Lisjak

*Director of Photography:* Živko Zalar

*Director:* Fadil Hadžić

*Cast:* Miodrag Radovanović, Elizabeta Kukić, Voja Brajović, Željko Konigsknecht, Fabijan Šovagović, Marija Kohn and others

*Running time:* 92 min

Eastmancolor

35 mm

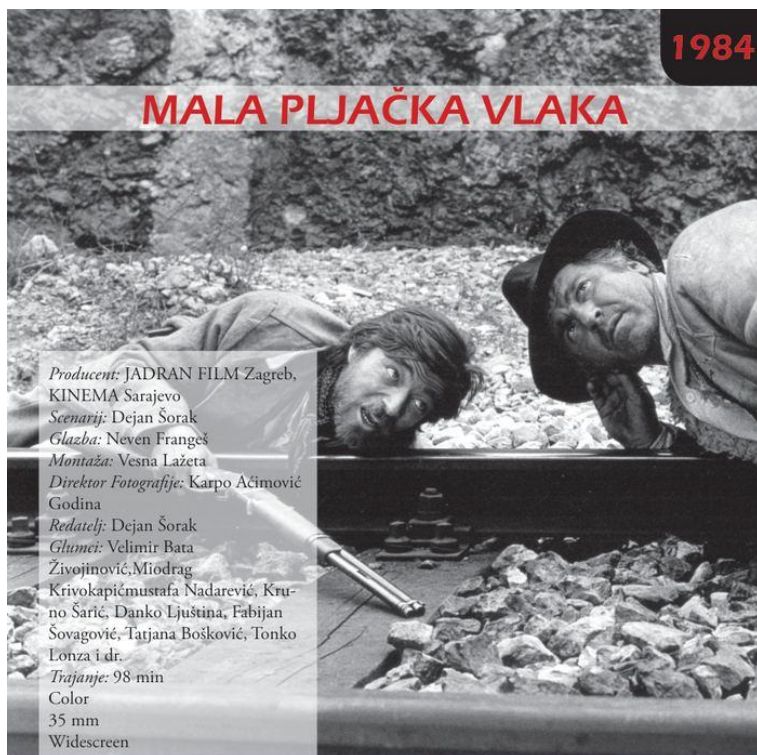
Widescreen

The film is a family drama unfolding over 24 hours in the villa of former ambassador Milković, who has problems with his children. His daughter is strange and devoted to the cult of her dead mother; the younger son steals cars; the older son is a doctor with an attractive and demanding wife who still asks for money from his father. The father is a former fighter and Spanish-war veteran. Along with the constant conflicts with his children he experiences his daughter's suicide attempt, in which the conditions in the family and his neglect of the children come to light. All this is observed by a worker who came that day to fix the central heating...

1984

## MALA PLJAČKA VLAKA

(The Little Train Robbery)



*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo

*Screenplay:* Dejan Šorak

*Music:* Neven Frangeš

*Editing:* Vesna Lažeta

*Director of Photography:* Karpo Aćimović Godina

*Director:* Dejan Šorak

*Cast:* Velimir Bata Živojinović, Miodrag Krivokapić, Mustafa Nadarević, Kruno Šarić, Danko Ljuština, Fabijan Šovagović, Tatjana Bošković, Tonko Lonza and others

*Running time:* 98 min

Color

35 mm

Widescreen

On the Velebit plateau in 1918, on the eve of the collapse of Austria-Hungary, a robber and his gang rob passers-by who stray into this backwater. He is at times opposed by a sergeant with a detachment of gendarmes. But they are in cahoots, and every so often the sergeant arrests the robber, gets a reward for it which they share, and then lets the robber escape. Onto the road also comes a Russian émigré couple, a beautiful countess and an officer who makes a living by playing Russian roulette. A travelling cinema also passes by, in which the robbers watch the film 'The Great Train Robbery'. The robber's dream is to rob a train, but there is no railway nearby! Finally Austria-Hungary falls, and in the new state the roles change: the robbers don gendarme uniforms and become guardians of order, while the former gendarmes turn to banditry. However, the old agreement between the principal players in this story remains in force. The film is a real thematic refreshment as a stylised humorous tale.

# RANI SNJEG U MÜNCHENU

(*Early Snow in Munich*)



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Goran Massot  
*Glazba:* Ozren Depolo  
*Montaža:* Martin Tomić  
*Direktor Fotografije:* Goran Trbuljak  
*Redatelj:* Bogdan Žižić  
*Glumci:* Pavle Vuisić, Iva Marjanović,  
 Drago Grgečić Gabor, Ute Fiedler,  
 Relja Bašić i dr.  
*Trajanje:* 98 min  
 Color

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Goran Massot

*Music:* Ozren Depolo

*Editing:* Martin Tomić

*Director of Photography:* Goran Trbuljak

*Director:* Bogdan Žižić

*Cast:* Pavle Vuisić, Iva Marjanović, Drago Grgečić Gabor, Ute Fiedler, Relja Bašić and others

*Running time:* 98 min

Color

35 mm

Widescreen

The film presents one of the possible dramas from the life of our people in Germany. The old guest-worker Lovrić plans soon to return home with his wife and son, where he is building a house and a workshop for his son. But the young man, who has lived in Munich for 16 years, has grown attached to that environment and does not intend to go back. The conflict between father and son simmers, and erupts at the moment when the son announces that he intends to marry a

German woman, Hannelore. He invites his father to the wedding. The father, having already sent his wife home, experiences a real drama; he cannot accept that his son, for whom he has been preparing and building everything, will stay abroad. He briefly appears at the wedding but does not go on to Hannelore's parents' house, and instead returns to the apartment. He takes out a pistol, a war trophy, and shoots himself. After the wedding celebration, the son comes looking for him and finds him dead. It seems that in that moment he understood his father's drama. Wrapped in his father's coat, he watches as his young wife and the wedding party throw snowballs in the snow that fell on Munich that night... The film is a serious drama about our people abroad. It was made in collaboration with Centar Film of Belgrade, Makedonija Film of Skopje, Zvezda Film of Novi Sad and FRZ Munich.

1985

## CRVENI I CRNI

*(The Red and the Black)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Marija Peakić-Mikuljan  
*Glazba:* Neven Frangeš  
*Montaža:* Vesna Lažeta  
*Direktor Fotografije:* Andrija Pivčević  
*Redatelj:* Miroslav Mikuljan  
*Glumci:* Bekim Fehmiu, Milan Štrljic, Olivera Ježina, Miodrag Krstović, Radko Polić, Fabijan Šovagović, Boris Kralj, Bogoljub Petrović, Igor Galo, Ivan Bekjarev i dr.  
*Trajanje:* 124 min  
Eastmancolor  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Marija Peakić-Mikuljan

*Music:* Neven Frangeš

*Editing:* Vesna Lažeta

*Director of Photography:* Andrija Pivčević

*Director:* Miroslav Mikuljan

*Cast:* Bekim Fehmiu, Milan Štrljic, Olivera Ježina, Miodrag Krstović, Radko Polić, Fabijan Šovagović, Boris Kralj, Bogoljub Petrović, Igor Galo, Ivan Bekjarev and others

*Running time:* 124 min

Eastmancolor

35 mm

Widescreen

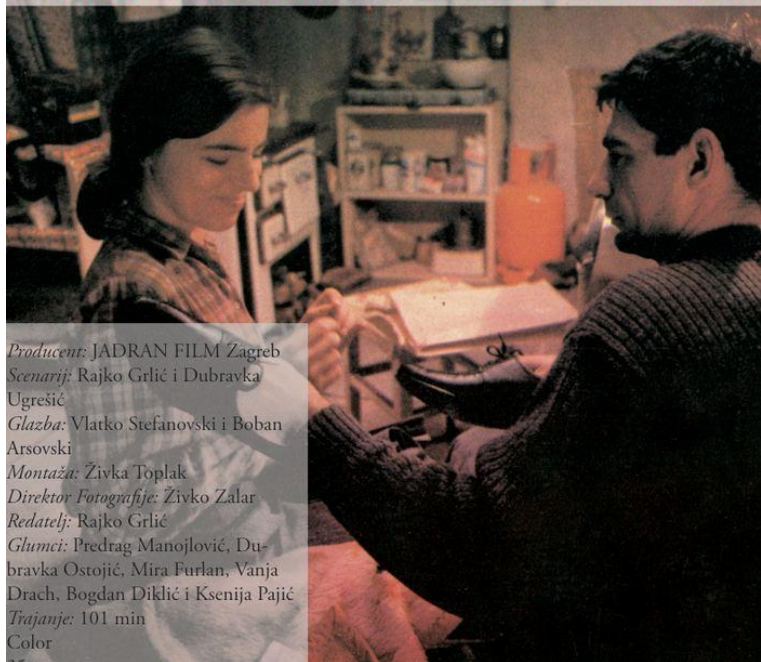
In 1921 Italy annexed Istria. The coal-mining region of Labin, surrounded by mines (pits), was especially strategically important to the new authority. The local Croatian and Slovenian

population is deeply disappointed by the conduct of the Kingdom of Yugoslavia which, by the Treaty of Rapallo, practically sold them to foreigners. Accumulated social problems and political dissatisfaction caused by frequent fascist violence and attempts to denationalise the Slavic population lead to a great miners' strike, headed by the popular trade-union leader of the area, Ivan Pippan. The young miner Ive Blažina joins the strikers and, in the 37 days the strike lasts, lives through the most dramatic moments of his life. As commander of the red workers' guards, Ive fights for his Labin miners' republic, for his love for the beautiful and tragic Marija Brezac, and for his Istria. But sudden intervention by the Italian army brutally shatters his dreams. Ivan Pippan breaks under the weight of responsibility and surrenders. But not all share his view. While on the surface fascist revenge rages, Ive and his comrades wander through the labyrinth of the mine's underground, fighting for life itself and seeking a way out. Will they find it?

## ZA SREĆU JE POTREBNO TROJE

*(Three Are Needed for Happiness)*

### ZA SREĆU JE POTREBNO TROJE



*Producenr:* JADRAN FILM Zagreb  
*Scenarij:* Rajko Grlić i Dubravka Ugrešić  
*Glazba:* Vlatko Stefanovski i Boban Arsovski  
*Montaža:* Živka Toplak  
*Direktor Fotografije:* Živko Zalar  
*Redatelj:* Rajko Grlić  
*Glumci:* Predrag Manojlović, Dubravka Ostojić, Mira Furlan, Vanja Drach, Bogdan Diklić i Ksenija Pajić  
*Trajanje:* 101 min  
 Color

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Rajko Grlić and Dubravka Ugrešić

*Music:* Vlatko Stefanovski and Boban Arsovski

*Editing:* Živka Toplak

*Director of Photography:* Živko Zalar

*Director:* Rajko Grlić

*Cast:* Predrag Manojlović, Dubravka Ostojić, Mira Furlan, Vanja Drach, Bogdan Diklić and Ksenija Pajić

*Running time:* 101 min

Color

35 mm

Widescreen

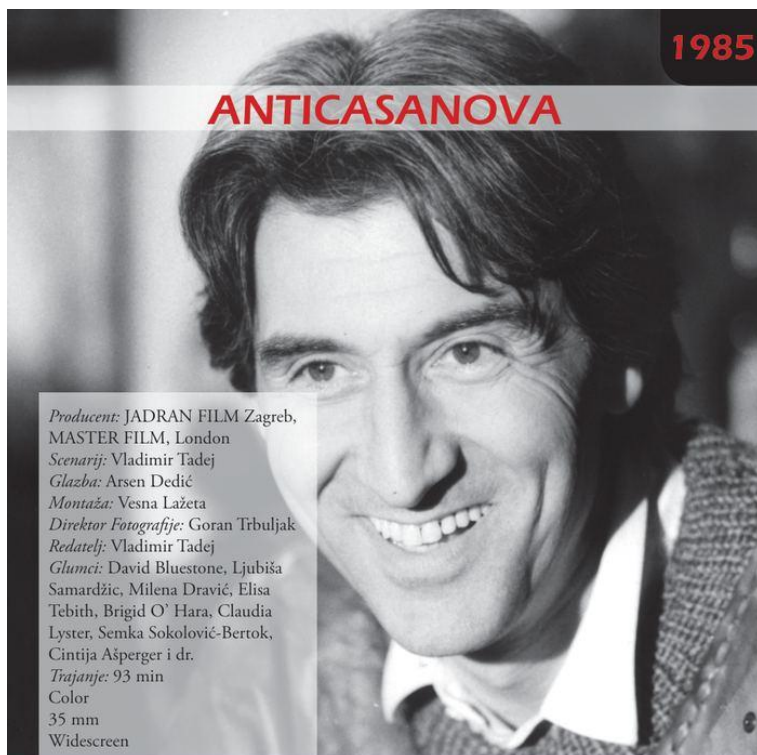
The film deals with the theme of complex love relationships, where the traditional couple is no longer enough for happiness. The title alludes to the situation in which three people are necessary for fulfilment — be it a romantic triangle, a family relationship, or a friendship.

Through the dramatic relationships of the main characters, the film explores modern forms of love and the search for happiness in non-traditional configurations. The film is a sophisticated drama with elements of comedy, with attention to the psychological aspect of the characters. Particular attention is given to the dialogue and the dynamic between the characters. The film fits within the tradition of authorial cinema that addresses modern themes about relationships. It is aimed at an audience that appreciates films which approach traditional themes in new ways.

1985

## ANTICASANOVA

(*Anticasanova*)



*Producer:* JADRAN FILM Zagreb, MASTER FILM, London

*Screenplay:* Vladimir Tadej

*Music:* Arsen Dedić

*Editing:* Vesna Lažeta

*Director of Photography:* Goran Trbuljak

*Director:* Vladimir Tadej

*Cast:* David Bluestone, Ljubiša Samardžić, Milena Dravić, Elisa Tebith, Brigid O' Hara, Claudia Lyster, Semka Sokolović-Bertok, Cintija Ašperger and others

*Running time:* 93 min

Color

35 mm

Widescreen

The film is a comedy about a man who, contrary to the figure of Casanova, has no luck with women. Through humorous and dramatic situations of his attempts to find love, the film explores universal themes of loneliness, self-confidence, social expectations of men, and the search for an authentic relationship. The protagonist is an 'anti-Casanova' — a man who, unlike the famous seducer, encounters constant failures and rejections. Through his story the authors deliver a critique of social stereotypes about masculinity and successful relationships. The film is an engaged comedy with a strong social-critical layer. Particular attention is paid to the acting work and the comic timing. The film fits within the tradition of comedies that, through laughter, deliver serious messages about contemporary life.

# VEČERNJA ZVONA

(Evening Bells)



*Producers:* JADRAN FILM Zagreb  
*Scenarij:* Mirko Kovač i Lordan Zafranović  
*Glazba:* arhivska i Vladimir Kraus Rajterić  
*Montaža:* Andrija Zafranović  
*Direktor Fotografije:* Andrija Pivčević  
*Redatelj:* Lordan Zafranović  
*Glumci:* Rade Šerbedžija, Petar Božović, Ljiljana Blagojević, Neda Arnerić, Miodrag Krivokapić, Kristijan Ugrina, Irfan Mensur, Zijah Sokolović, Ivo Gregurević, Mustafa Nadarević, Kruno Šarić, Stevo Žigon, Petar Prličko, Zvonimir Lepetić, Antun Nalis, Nada Subotić, Mía Oremović, Zorko Rajčić, Matko Raguž i dr.  
*Trajanje:* 132 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Mirko Kovač and Lordan Zafranović

*Music:* archival and Vladimir Kraus Rajterić

*Editing:* Andrija Zafranović

*Director of Photography:* Andrija Pivčević

*Director:* Lordan Zafranović

*Cast:* Rade Šerbedžija, Petar Božović, Ljiljana Blagojević, Neda Arnerić, Miodrag Krivokapić, Kristijan Ugrina, Irfan Mensur, Zijah Sokolović, Ivo Gregurević, Mustafa Nadarević, Kruno Šarić, Stevo Žigon, Petar Prličko, Zvonimir Lepetić, Antun Nalis, Nada Subotić, Mía Oremović, Zorko Rajčić, Matko Raguž and others

*Running time:* 132 min

Eastmancolor

35 mm

Widescreen

The film is a poetic drama about old age and the proximity of death. The title alludes to the bells that ring in the evening, marking the end of the day, and symbolically the end of life. The protagonists are older people who, in the final phase of life, reflect on what they have experienced, what they have achieved, and what they regret. Through their stories and memories the film explores the universal themes of time, memory, the meaning of life, and farewell. The film is an intimate drama with strong emotional layers. Particular attention is paid to the visual aspect of the film and the atmosphere that supports the contemplative tone. The film fits within the tradition of authorial cinema that addresses themes of old age and death. It is aimed at a mature audience that appreciates films requiring emotional engagement.

1986

# OBEĆANA ZEMLJA

*(The Promised Land)*



*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo

*Screenplay:* Ivo Brešan and Veljko Bulajić

*Music:* Alfi Kabiljo

*Editing:* Veljko Bulajić

*Director of Photography:* Goran Trbuljak

*Director:* Veljko Bulajić

*Cast:* Velimir Bata Živojinović, Dara Džokić, Vanja Drach, Mirjana Karanović, Vjenceslav Kapural, Dragan Nikolić, Vanja Matujec, Igor Mešin, Olivera Marković, Ljubo Kapor, Ivica Pajer and others

*Running time:* 84 min

Color

35 mm

Widescreen

The film deals with the universal theme of the 'promised land' — a place or state of mind that promises happiness and fulfilment, but always seems to remain beyond reach. The protagonists are people in search of their own promised land — some literally, by emigrating to a better place, others metaphorically, in pursuit of personal dreams and ideals. Through the parallel stories of several characters the film explores the themes of hope, disappointment, immigration, and the search for meaning. The film is a serious drama with strong social-critical and philosophical messages. Particular attention is paid to the visual aspect of the film and the cinematographic style that supports the theme. The film fits within the tradition of socially-engaged cinema that addresses universal themes through specific stories.

1987

## OFICIR S RUŽOM

*(Officer with a Rose)*



*Producent:* JADRAN FILM Zagreb,  
CENTAR FILM Beograd  
*Scenarij:* Dejan Šorak  
*Glazba:* arhivska  
*Montaža:* Vesna Lažeta  
*Direktor Fotografije:* Goran Trbuljak  
*Redatelj:* Dejan Šorak  
*Glumci:* Ksenija Pajić, Žarko  
Laušević, Vicko Ruić, Dragan Mrkić  
i dr.  
*Trajanje:* 103 min  
Color  
35 mm  
Widescreen

*Producer:* JADRAN FILM Zagreb, CENTAR FILM Beograd

*Screenplay:* Dejan Šorak

*Music:* archival

*Editing:* Vesna Lažeta

*Director of Photography:* Goran Trbuljak

*Director:* Dejan Šorak

*Cast:* Ksenija Pajić, Žarko Laušević, Vicko Ruić, Dragan Mrkić and others

*Running time:* 103 min

Color

35 mm

Widescreen

The film is set in the immediate postwar period and tells of an officer of the new authority who, despite his political role, retains a romantic side — symbolised by the rose he carries.

Through his story, the film explores the conflict between political duty and personal feelings, between revolutionary ideals and human emotions. The protagonist meets a young woman from a 'wrong' social background, and their love becomes a test of his ideological commitment. The film is a sophisticated drama with strong psychological elements and social-historical commentary. Particular attention is paid to the actors' work and to the recreation of the postwar atmosphere. The film fits within the tradition of films that critically address the postwar period and the establishment of the new regime.

# OSUĐENI

(The Condemned)



*Producer:* JADRAN FILM Zagreb

*Screenplay:* Pavao Pavličić

*Music:* Alfi Kabiljo

*Editing:* Vesna Kreber

*Director of Photography:* Dragan Ruljančić

*Director:* Zoran Tadić

*Cast:* Rade Šerbedžija, Ivo Gregurević, Mira Furlan, Sonja Savić, Jovan Ličina, Vlatko Dulić, Zvonko Torjanac, Đorđe Rapajić, Tošo Jelić, Boris Buzančić, Fabijan Šovagović and others

*Running time:* 92 min

Color

35 mm

Widescreen

The film tells the story of people who, by some judgment — court, social, or personal — have been labelled as 'condemned'. Through their stories the film explores universal themes of guilt, punishment, redemption, and the relationship between society and the individual. The protagonists are people on the margins of society, accused or punished for various offences, who try to find a place for themselves in a world that has rejected them. The film is a serious social drama with strong moral and ethical messages. Particular attention is paid to the psychological depth of the characters and the social-critical aspect. The film fits within the tradition of socially-engaged cinema that addresses themes of marginalised groups.

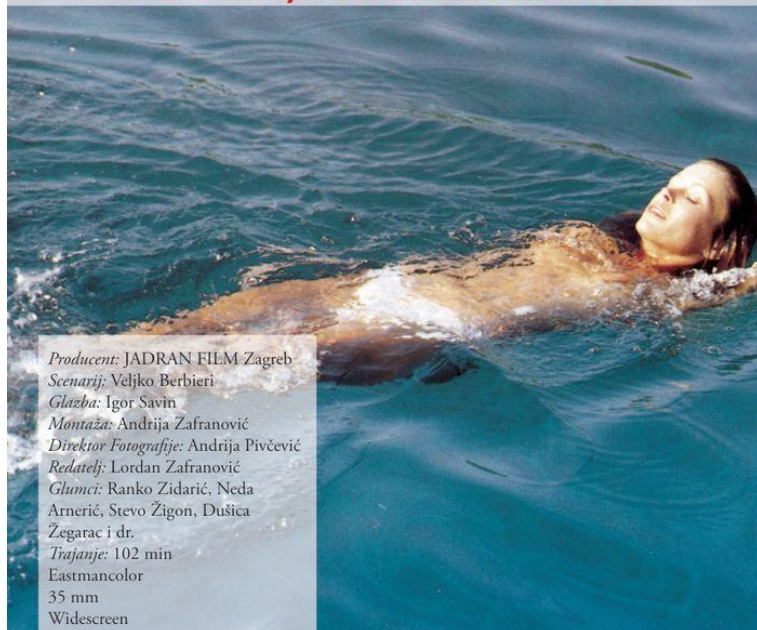


# ALOHA, PRAZNIK KURVI

*(Aloha, the Whores' Holiday)*

1988

## ALOHA, PRAZNIK KURVI



Producent: JADRAN FILM Zagreb  
 Scenarij: Veljko Berbieri  
 Glazba: Igor Savin  
 Montaža: Andrija Zafranović  
 Direktor Fotografije: Andrija Pivčević  
 Redatelj: Lordan Zafranović  
 Glumci: Ranko Zidarić, Neda Arnerić, Stevo Žigon, Dušica Žegarac i dr.  
 Trajanje: 102 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Veljko Berbieri

*Music:* Igor Savin

*Editing:* Andrija Zafranović

*Director of Photography:* Andrija Pivčević

*Director:* Lordan Zafranović

*Cast:* Ranko Zidarić, Neda Arnerić, Stevo Žigon, Dušica Žegarac and others

*Running time:* 102 min

Eastmancolor

35 mm

Widescreen

The film is a provocative drama about the underworld and characters at the margins of society. The story revolves around prostitution as a theme, with the title 'Aloha' alluding to a holiday or

break for the protagonists from the harsh life on the streets. Through their stories the film explores the themes of marginalisation, exploitation, solidarity among those at the edge of society, and human dignity in extreme conditions. The film is a bold work for its time, with strong realistic elements and a critical view of society. Particular attention is paid to the acting work and the authenticity of the dialogue. The film fits within the tradition of socially-engaged cinema that addresses taboo themes. It is aimed at a mature audience and provokes reflection on social inequality.

# GLEMBAJEVI

(The Glembays)



*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo  
*Scenarij:* Antun Vrdoljak prema drami Miroslava Krleže  
*Glazba:* Arsen Dedić  
*Montaža:* Damir German  
*Direktor Fotografije:* Vjekoslav Vrdoljak  
*Redatelj:* Antun Vrdoljak  
*Glumci:* Mustafa Nadarević, Ena Begović, Tonko Lonza, Bernarda Oman i dr.  
*Trajanje:* 114 min  
 Eastmancolor

*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo

*Screenplay:* Antun Vrdoljak based on the play by Miroslava Krleže

*Music:* Arsen Dedić

*Editing:* Damir German

*Director of Photography:* Vjekoslav Vrdoljak

*Director:* Antun Vrdoljak

*Cast:* Mustafa Nadarević, Ena Begović, Tonko Lonza, Bernarda Oman and others

*Running time:* 114 min

Eastmancolor

35 mm

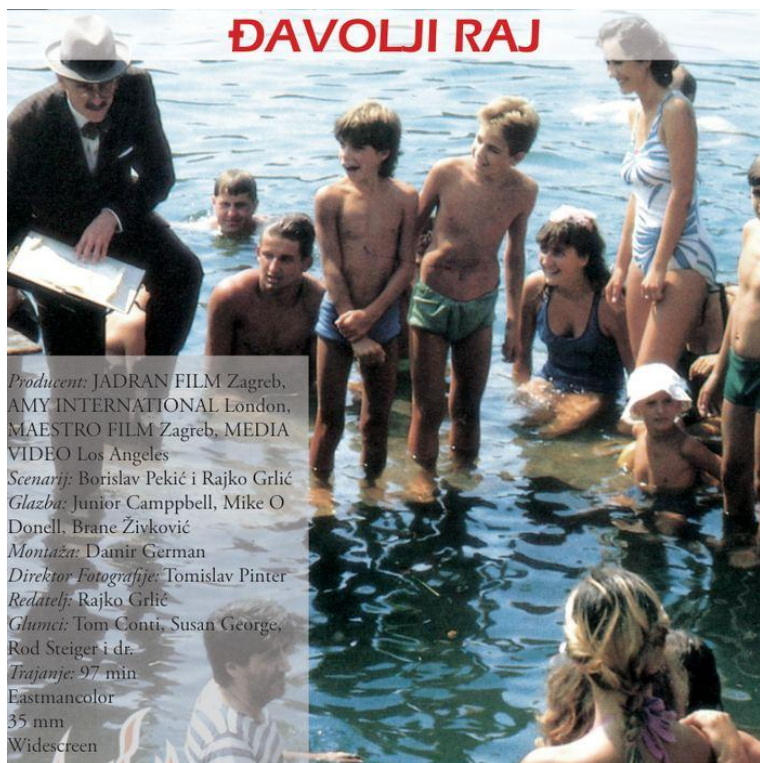
Widescreen

An adaptation of Miroslav Krleža's drama 'Gospoda Glembajevi' ('The Glembay Family') — one of the central works of Croatian literature. The film follows the dramatic events in the family of the rich industrialist Glembay, where, through one night, secrets long buried come to the surface, leading to family tragedy. Themes of money, power, hypocrisy, love, and revenge are

explored. The film is an ambitious adaptation with strong acting work and careful recreation of the bourgeois atmosphere of the period. Particular attention is paid to dialogue and the dramatic structure that follows Krleža's text. The film is one of the most important adaptations of Krleža's drama and represents a high achievement of Croatian cinema. It is intellectually demanding and aimed at audiences that appreciate literary adaptations and classical drama.

# ĐAVOLJI RAJ

*(Devil's Paradise)*



*Producers:* JADRAN FILM Zagreb,  
AMY INTERNATIONAL London,  
MAESTRO FILM Zagreb, MEDIA  
VIDEO Los Angeles

*Scenarij:* Borislav Pekić i Rajko Grlić  
*Glazba:* Junior Campbell, Mike O  
Donell, Brane Živković

*Montaža:* Damir German

*Direktor Fotografije:* Tomislav Pinter

*Redatelj:* Rajko Grlić

*Glumci:* Tom Conti, Susan George,  
Rod Steiger i dr.

*Trajanje:* 97 min

Eastmancolor

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, AMY INTERNATIONAL London, MAESTRO FILM Zagreb,  
MEDIA VIDEO Los Angeles

*Screenplay:* Borislav Pekić and Rajko Grlić

*Music:* Junior Campbell, Mike O Donell, Brane Živković

*Editing:* Damir German

*Director of Photography:* Tomislav Pinter

*Director:* Rajko Grlić

*Cast:* Tom Conti, Susan George, Rod Steiger and others

*Running time:* 97 min

Eastmancolor

35 mm

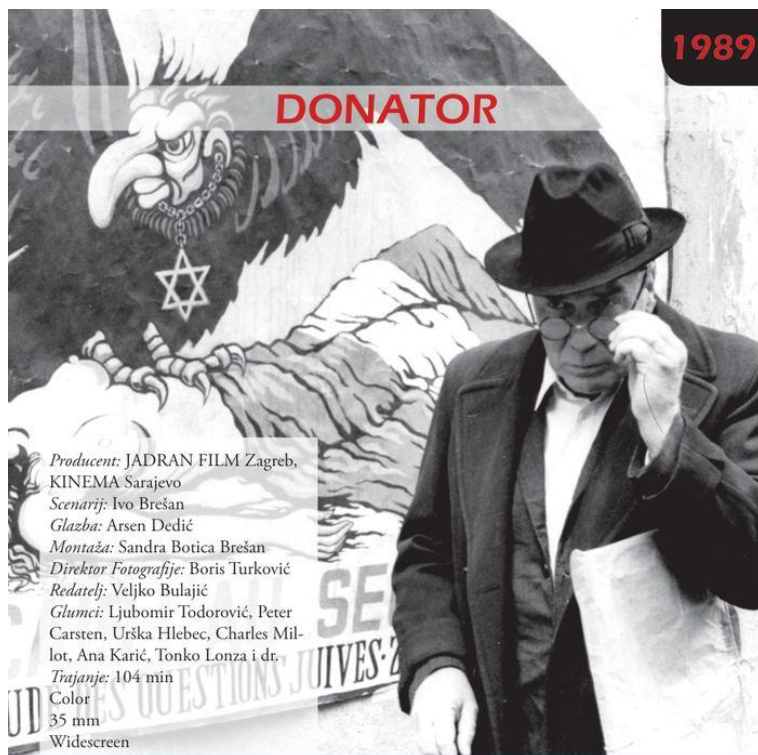
Widescreen

The film is a drama about people who live in conditions that can be called 'the devil's paradise' — a place that on the surface seems beautiful or appealing, but in essence hides dark sides. The protagonists are people of various backgrounds caught in this paradoxical situation, trying to find a way out or to come to terms with the reality. Through their stories the film explores universal themes of illusion, disappointment, the search for happiness, and the price of compromise. The film is a serious drama with strong symbolic and metaphorical aspects. Particular attention is paid to the visual aspect of the film and the atmosphere that supports the central theme. The film fits within the tradition of authorial cinema that addresses dark and complex themes through cinematic means.

1989

# DONATOR

*(The Donor)*



*Producer:* JADRAN FILM Zagreb,

KINEMA Sarajevo

*Scenarij:* Ivo Brešan

*Glazba:* Arsen Dedić

*Montaža:* Sandra Botica Brešan

*Direktor Fotografije:* Boris Turković

*Redatelj:* Veljko Bulajić

*Glumci:* Ljubomir Todorović, Peter

Carsten, Urška Hlebec, Charles Mil-

lot, Ana Karić, Tonko Lonza i dr.

*Trajanje:* 104 min

Color

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, KINEMA Sarajevo

*Screenplay:* Ivo Brešan

*MUSIC:* Arsen Dedić

*Editing:* Sandra Botica Brešan

*Director of Photography:* Boris Turković

*Director:* Veljko Bulajić

*Cast:* Ljubomir Todorović, Peter Carsten, Urška Hlebec, Charles Millot, Ana Karić, Tonko Lonza and others

*Running time:* 104 min

Color

35 mm

Widescreen

The film is a moral drama about a man who, through donations to various good causes, tries to redeem himself for a past life of immoral acts. Through his attempts to find spiritual peace and through his meetings with various people he helps, the film explores the universal themes of guilt, redemption, generosity, and the meaning of life. The protagonist is a complex character — on the outside generous and noble, but inside tormented by his past. The film is a sophisticated drama with strong psychological emphases. Particular attention is paid to the acting work and the dialogue, which reveal the layers of the character. The film fits within the tradition of authorial cinema that addresses moral and ethical themes through individual stories.

# KRVOPIJCI

(Bloodsuckers)



Producent: JADRAN FILM Zagreb  
 Scenarij: Dejan Šorak  
 Scenografija: Stanko Dobrina  
 Direktor: Milan Šamec  
 Direktor Fotografije: Goran Trbuljak  
 Redatelj: Dejan Šorak  
 Glumci: Danilo Lazović, Ksenija Marinković, Semka Sokolović, Maro Martinović, Zvonko Torjanac, Danko Ljuština, Ranko Zidarić i dr.  
 Trajanje: 87 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Dejan Šorak *Scenografija:* Stanko Dobrina *Direktor:* Milan Šamec

*Director of Photography:* Goran Trbuljak

*Director:* Dejan Šorak

*Cast:* Danilo Lazović, Ksenija Marinković, Semka Sokolović, Maro Martinović, Zvonko Torjanac, Danko Ljuština, Ranko Zidarić and others

*Running time:* 87 min

Eastmancolor

35 mm

Widescreen

The film deals metaphorically with people who 'suck the blood' of others — exploiters who in different ways take from those weaker than themselves. Through the stories of various characters who are either victims or perpetrators of such relationships, the film delivers a critique of social phenomena that allow exploitation in modern conditions. The metaphor of vampires is used to underline the inhumanity of these relationships. The film is a critical social drama with elements of grotesque and satire. Particular attention is paid to the symbolic layer of the film and

to the social-critical messages. The film fits within the tradition of socially-engaged cinema that uses metaphors to deliver harsh social criticism. It is aimed at audiences that appreciate engaged film with a clear authorial position.

1991

## KARNEVAL, ANĐEO I PRAH

*(Carnival, Angel and Dust)*



*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Antun Vrdoljak prema priči Ranka Marinkovića

*Music:* Arsen Dedić

*Editing:* Damir German

*Director of Photography:* Vjekoslav Vrdoljak

*Director:* Antun Vrdoljak

*Cast:* Boris Dvornik, Ivica Vidović, Tonko Lonza, Ena Begović, Žarko Potočnjak, Rade Šerbedžija and others

*Running time:* 143 min

Color

35 mm

Widescreen

The film is a poetic drama that brings together three symbolic motifs from the title — carnival as a metaphor for life as celebration and disguise, the angel as a symbol of spiritual aspiration, and dust as a metaphor for mortality and impermanence. Through the stories of several characters whose lives weave these motifs, the film explores the universal themes of life, death, art, and the transient nature of human existence. The film is an authorial work with strong visual elements and a poetic film language. Particular attention is paid to the symbolism and metaphor as the means of expression. The film fits within the tradition of authorial cinema that explores existential themes through visually rich and emotionally charged cinematic means. It is aimed at audiences that appreciate intellectually demanding cinema.

# KRHOTINE

(Fragments)

1991

## KRHOTINE

*Producers:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb  
*Scenarij:* Lada Kaštelan i Zrinko Ogresta  
*Montaža:* Josip Podvorac  
*Direktor Fotografije:* Davorin Gecl  
*Redatelj:* Zrinko Ogresta  
*Glumci:* Filip Šovagović, Alma Prica, Slavko Juraga, Nada Subotić, Ivo Gregurević i dr.  
*Trajanje:* 106 min  
 Eastmancolor  
 35 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Lada Kaštelan and Zrinko Ogresta

*Editing:* Josip Podvorac

*Director of Photography:* Davorin Gecl

*Director:* Zrinko Ogresta

*Cast:* Filip Šovagović, Alma Prica, Slavko Juraga, Nada Subotić, Ivo Gregurević and others

*Running time:* 106 min

Eastmancolor

35 mm

Widescreen

The film is a drama from the time of the disintegration of Yugoslavia and the beginning of the war in Croatia. The title 'Fragments' alludes both to the shards of a broken state and to the fragmented lives of the people caught in the turmoil. Through the stories of several characters

whose lives the changes destroy, the film documents the historic moment of the transition from one system to another and from peace to war. Particular attention is paid to personal stories that reflect the broader social and political processes. The film is an important historical document and an authorial reflection on the period. Visually and dramaturgically the film follows the chaos and uncertainty of the era. It belongs to the lineage of films that critically address the dissolution of Yugoslavia and the war of the 1990s.

# VRIJEME RATNIKA

*(Time of the Warrior)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Dejan Šorak  
*Glazba:* Davor Rocco  
*Montaža:* Josip Podvorac  
*Direktor Fotografije:* Vjekoslav Vrdoljak  
*Redatelj:* Dejan Šorak  
*Glumci:* Josip Genda, Kruno Šarić, Sven Lasta, Edo Peročević, Sanja Marin, Čedo Vujić, Đuro Utješanović, Katarina Kocevsa,

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Dejan Šorak

*Music:* Davor Rocco

*Editing:* Josip Podvorac

*Director of Photography:* Vjekoslav Vrdoljak

*Director:* Dejan Šorak

*Cast:* Josip Genda, Kruno Šarić, Sven Lasta, Edo Peročević, Sanja Marin, Čedo Vujić, Đuro Utješanović, Katarina Kocevsa, Nina Turkalj, Ilija Ivezić, Siniša Juričić and others

*Running time:* 95 min

Color

35 mm

The film deals with the time of the Croatian Homeland War (1991-1995) and the people who became warriors in the defence of their homeland. Through the stories of several fighters — their motivations, fears, sacrifices, comradeships — the film paints a picture of a generation that, by the force of historical circumstance, took up arms. Particular attention is paid to the psychological aspect of the protagonists and to the universal themes of war that transcend specific historical context. The film is a serious war drama with strong emotional layers. It is in the tradition of war

films but with a particular emphasis on the personal stories of the warriors. The film is an important contribution of Croatian cinema to the cinematic processing of the Homeland War.

# KAMENITA VRATA

(Stone Gate)



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Ante Babaja

*Glazba:* Anđelko Klobučar

*Montaža:* Martin Tomić

*Direktor Fotografije:* Goran Trbuljak

*Redatelj:* Ante Babaja

*Glumci:* Ivica Kunčević, Vedrana Medimorec, Kruno Šarić, Božidar Alić, Zlatko Crnković, Koraljka Hrs, Ankica Dobrić, Pero Kvirgić, Zvonimir Zoričić, Aleksandra Turjak i dr.

*Trajanje:* 115 min

Color

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ante Babaja

*Music:* Anđelko Klobučar

*Editing:* Martin Tomić

*Director of Photography:* Goran Trbuljak

*Director:* Ante Babaja

*Cast:* Ivica Kunčević, Vedrana Medimorec, Kruno Šarić, Božidar Alić, Zlatko Crnković, Koraljka Hrs, Ankica Dobrić, Pero Kvirgić, Zvonimir Zoričić, Aleksandra Turjak and others

*Running time:* 115 min

Color

35 mm

Widescreen

The film is set around the famous Stone Gate (Kamenita vrata) in the Zagreb Upper Town, a place of legend and spirituality where, according to tradition, a fire destroyed everything except an icon of the Virgin Mary. Through stories of various people who come to the Stone Gate

seeking solace, prayer, or simply a quiet refuge, the film explores universal themes of faith, hope, urban life, and the role of holy places in modern society. The film is a poetic, atmospheric work with strong visual and emotional features. Particular attention is paid to the symbolism of the place itself and to the careful work of the actors who portray various life stories. The film fits within the tradition of authorial cinema that addresses spiritual and existential themes through specific places and stories.

# VRIJEME ZA

(Time For...)



Producent: JADRAN FILM Zagreb,  
 RAITRE Rim, ELLEPI FILM Rim  
 Scenarij: Oja Kodar  
 Glazba: Franco Piersanti  
 Montaža: Nina Palinkaš  
 Direktor Fotografije: Gary Graver  
 Redatelj: Oja Kodar  
 Glumci: Nada Gačešić-Livaković,  
 Ivan Brkić, Zvonimir Novosel,  
 Duško Valentić, Vinko Kraljević,  
 Djordje Rapajić i dr.  
 Trajanje: 99 min

*Producer:* JADRAN FILM Zagreb, RAITRE Rim, ELLEPI FILM Rim

*Screenplay:* Oja Kodar

*Music:* Franco Piersanti

*Editing:* Nina Palinkaš

*Director of Photography:* Gary Graver

*Director:* Oja Kodar

*Cast:* Nada Gačešić-Livaković, Ivan Brkić, Zvonimir Novosel, Duško Valentić, Vinko Kraljević, Djordje Rapajić and others

*Running time:* 99 min

Eastmancolor

35 mm

The film deals with the concept of time and the various 'times' in human life — time for love, time for parting, time for change, time for reflection. The title is intentionally unfinished, alluding to the universal frame of human experience as a series of various 'times' that need to be lived

through. Through the stories of several characters in different life situations, the film explores how people deal with time, with changes, with the demands that different life moments make. The film is a philosophical, poetic work with strong contemplative elements. Particular attention is paid to the visual aspect and the slow rhythm that supports the central theme. The film fits within the tradition of authorial cinema that explores universal themes through cinematic means.

# CIJENA ŽIVOTA

*(The Price of Life)*



*Producer:* GRAPHIS Zagreb,  
JADRAN FILM Zagreb  
*Scenarij:* Fabijan Šovagović, Bogdan  
Žižić  
*Glazba:* Rajko Dujmić  
*Montaža:* Martin Tomić  
*Direktor Fotografije:* Goran Trbuljak  
*Redatelj:* Bogdan Žižić  
*Glumci:* Slavko Juraga, Barbara  
Vicković, Ico Tomljenović, Goran  
Grgić i dr.  
*Trajanje:* 103 min  
Agfacolor  
35 mm

*Producer:* GRAPHIS Zagreb, JADRAN FILM Zagreb

*Screenplay:* Fabijan Šovagović, Bogdan Žižić

*Music:* Rajko Dujmić

*Editing:* Martin Tomić

*Director of Photography:* Goran Trbuljak

*Director:* Bogdan Žižić

*Cast:* Slavko Juraga, Barbara Vicković, Ico Tomljenović, Goran Grgić and others

*Running time:* 103 min Agfacolor

35 mm

The film deals with the universal theme of the price one pays for life — for choices, for the truth, for love, for survival. Through the stories of several characters who, in different ways, have paid 'the price' for their lives, the film explores moral and ethical dilemmas of modern life. The protagonists are people in extreme situations who must choose between various values, often

with painful consequences. The film is a serious drama with strong moral messages. Particular attention is paid to the psychological aspect of the characters and to dialogues that reveal their inner conflicts. The film fits within the tradition of socially-engaged cinema that, through individual stories, addresses universal questions. It is aimed at an audience that appreciates films which demand emotional and intellectual engagement.

## VUKOVAR SE VRAĆA KUĆI

*(Vukovar Comes Home)*



*Producent:* JADRAN FILM Zagreb,  
 HRVATSKA TELEVIZIJA Zagreb  
*Scenarij:* Pavao Pavličić  
*Glazba:* Igor Savin  
*Montaža:* Vesna Lažeta  
*Direktor Fotografije:* Goran Trbuljak  
*Redatelj:* Branko Schmidt  
*Glumci:* Goran Navojec, Sanja Ma-  
 rin, Horst Janson, Srđan Ivanišević,  
 Fabijan Šovagović, Ivo Gregurević i  
 dr.  
*Trajanje:* 99 min  
 Eastmancolor  
 35 mm

*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Pavao Pavličić

*Music:* Igor Savin

*Editing:* Vesna Lažeta

*Director of Photography:* Goran Trbuljak

*Director:* Branko Schmidt

*Cast:* Goran Navojec, Sanja Marin, Horst Janson, Srđan Ivanišević, Fabijan Šovagović, Ivo Gregurević and others

*Running time:* 99 min

Eastmancolor

35 mm

The film is dedicated to Vukovar — the city that became the symbol of suffering in the Croatian Homeland War. Through the stories of people who survived the fall of Vukovar and whose return is symbolically the 'home-coming' of the city, the film explores the universal themes of loss, memory, faith, and reconstruction. The title alludes to the hope that Vukovar, in spite of all its devastation, will live again. The film is a moving documentary-style drama with strong

emotional layers. Particular attention is paid to the authenticity of the stories and the documentary aspect that gives the film added value. The film is an important cinematic document of one of the most tragic periods of recent Croatian history.

## PUTOVANJE TAMNOM POLUTKOM

*(Journey Through the Dark Hemisphere)*



*Producent:* JADRAN FILM Zagreb,  
HRVATSKA TELEVIZIJA Zagreb  
*Scenarij:* Davor Žmegač i Pavao  
Pavličić  
*Glazba:* Zrinko Tutić  
*Montaža:* Bernarda Fruk  
*Direktor Fotografije:* Slobodan  
Trninić  
*Redatelj:* Davor Žmegač  
*Glumci:* Goran Navojec, Edita  
Majić, Vedran Lulić i dr.

*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Davor Žmegač and Pavao Pavličić

*Music:* Zrinko Tutić

*Editing:* Bernarda Fruk

*Director of Photography:* Slobodan Trninić

*Director:* Davor Žmegač

*Cast:* Goran Navojec, Edita Majić, Vedran Lulić and others

*Running time:* 96 min

Eastmancolor

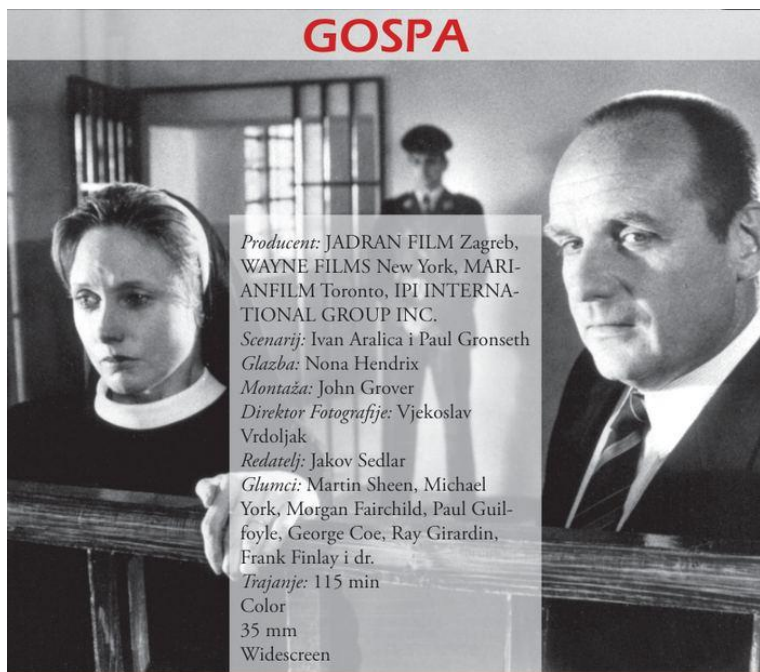
35 mm

The film is a metaphorical journey through the 'dark hemisphere' — both literally to dark or remote places, and metaphorically into the dark sides of human nature and society. The protagonist is a man who, by his journey, explores marginal areas of life and gets to know various people whose lives unfold in the 'dark hemisphere' of society. The film is a philosophical road movie with strong symbolic elements. Through the journey and the meetings the film explores universal themes about human nature, social inequalities, and the search for meaning. Particular

attention is paid to the visual aspect of the film and the locations that contribute to the atmosphere. The film fits within the tradition of authorial cinema and explores complex themes through cinematic means.

## GOSPA

*(Gospa (Our Lady))*



*Producers:* JADRAN FILM Zagreb,  
WAYNE FILMS New York, MARI-  
ANFILM Toronto, IPI INTERNA-  
TIONAL GROUP INC.

*Scenarij:* Ivan Aralica i Paul Gronseth

*Glazba:* Nona Hendrix

*Montaža:* John Grover

*Direktor Fotografije:* Vjekoslav  
Vrdoljak

*Redatelj:* Jakov Sedlar

*Glumci:* Martin Sheen, Michael  
York, Morgan Fairchild, Paul Guil-  
foyle, George Coe, Ray Girardin,  
Frank Finlay i dr.

*Trajanje:* 115 min

Color

35 mm

Widescreen

*Producer:* JADRAN FILM Zagreb, WAYNE FILMS New York, MARIANFILM Toronto, IPI INTERNATIONAL GROUP INC.

*Screenplay:* Ivan Aralica and Paul Gronseth

*Music:* Nona Hendrix

*Editing:* John Grover

*Director of Photography:* Vjekoslav Vrdoljak

*Director:* Jakov Sedlar

*Cast:* Martin Sheen, Michael York, Morgan Fairchild, Paul Guilfoyle, George Coe, Ray Girardin, Frank Finlay and others

*Running time:* 115 min

Color

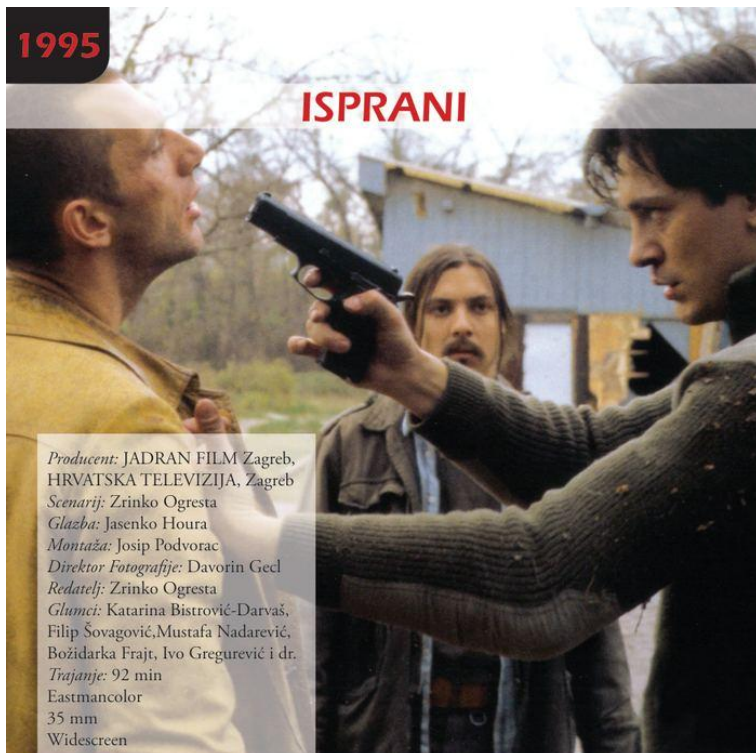
35 mm

Widescreen

The film deals with the events surrounding the apparitions of the Virgin Mary in Međugorje, which began in 1981, and the impact those events had on the local community, the Catholic Church, and the wider world. Through the stories of the visionaries, the priests, and the witnesses,

the film explores the themes of faith, miracle, doubt, and the relationship between religious experience and the modern world. The film also addresses the political pressure on those involved in the events during the communist period. The film is a serious religious-themed drama with strong emotional and spiritual messages. Particular attention is paid to authenticity and the careful reconstruction of the events. The film is in the tradition of religiously-themed cinema and represents an important contribution to the cinematic processing of the Međugorje phenomenon. International distribution gave the film a wider reach.

## ISPRANI

*(Washed Out)*

*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA, Zagreb

*Screenplay:* Zrinko Ogresta

*Music:* Jasenko Houra

*Editing:* Josip Podvorac

*Director of Photography:* Davorin Gecl

*Director:* Zrinko Ogresta

*Cast:* Katarina Bistrović-Darvaš, Filip Šovagović, Mustafa Nadarević, Božidarka Frajt, Ivo Gregurević and others

*Running time:* 92 min

Eastmancolor

35 mm

Widescreen

A young man, Luka, and a young woman, Diana, travel by car to the seaside. On the way they learn that armed, rebel Serbs are moving through the area they are passing through. Through a strange chain of events, they fall into their trap at a barricade. Diana is killed and Luka is detained. A year later, Luka returns to the scene of the crime and starts his own investigation, in the course of which he meets Diana's family who live in the area...

## PROLAZI SVE

*(All Passes (Student Trilogy))*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Ranko Zidarić  
*Glazba:* Luka Kunčević  
*Montaža:* Tihomir Žarn  
*Direktor Fotografije:* Vanja Černjul  
*Redatelj:* Goran Pavletić  
*Glumci:* Ranko Zidarić, Dejan Ačimović, Mila Elegović i dr.

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ranko Zidarić

*Music:* Luka Kunčević

*Editing:* Tihomir Žarn

*Director of Photography:* Vanja Černjul

*Director:* Goran Pavletić

*Cast:* Ranko Zidarić, Dejan Ačimović, Mila Elegović and others

*Running time:* 55 min

Color

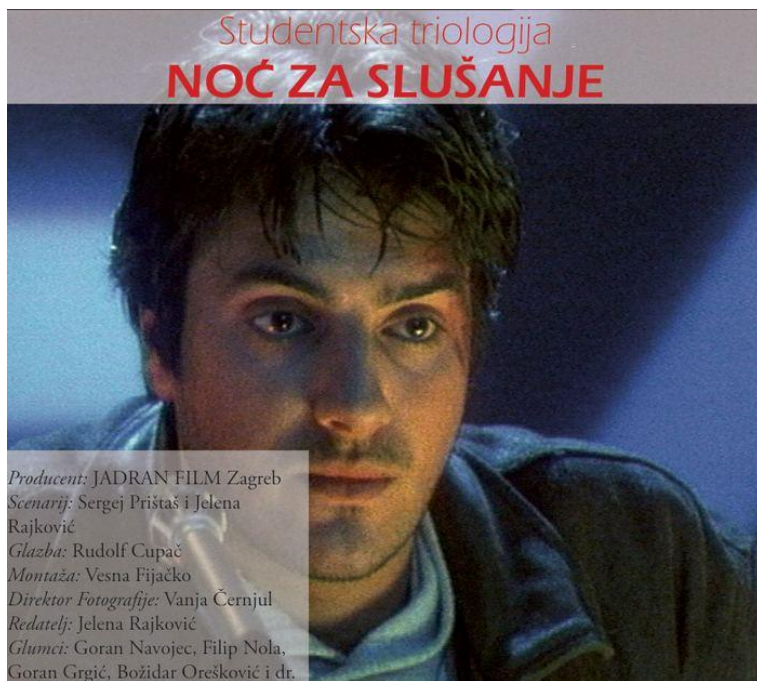
16 mm

Part of the Student Trilogy — three short films made by young directors at the time of their student work. 'Prolazi sve' ('All Passes') is a film that deals with the universal experience that everything in life is transient — pain, joy, love, time. Through the stories of several young characters in different life situations, the film explores how young people cope with the impermanence of things and how they find meaning in a changing world. The film is a poetic,

contemplative drama with strong visual elements. Particular attention is paid to the atmosphere and the mood that supports the central theme. The film represents an example of student film work and offers a fresh authorial voice in Croatian cinema of the mid-1990s.

## NOĆ ZA SLUŠANJE

(*A Night for Listening (Student Trilogy)*)



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Sergej Prištaš i Jelena Rajković  
*Glazba:* Rudolf Cupač  
*Montaža:* Vesna Fijačko  
*Direktor Fotografije:* Vanja Černjul  
*Redatelj:* Jelena Rajković  
*Glumci:* Goran Navojec, Filip Nola, Goran Grgić, Božidar Orešković i dr.

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Sergej Prištaš and Jelena Rajković

*Music:* Rudolf Cupač

*Editing:* Vesna Fijačko

*Director of Photography:* Vanja Černjul

*Director:* Jelena Rajković

*Cast:* Goran Navojec, Filip Nola, Goran Grgić, Božidar Orešković and others

*Running time:* 43 min

Color

16 mm

The night programme of a radio station, set in a street-front shop window, is interrupted by a returnee from the war, Bruno, threatening with explosives. Bruno wants to talk about a journalist's mistake that led to a tragedy in his life. The night shift on the radio is hosted by a classical-music DJ, and the most attentive listener is a homeless 'eccentric' from the street. The editor of the paper that published the sensationalist article is out of town. The whole case is being

handled by an inspector who perhaps has too much understanding for an ex-soldier. Bruno wants just two things: for everyone to hear that he is alive, and for someone to bring him a good techno CD.

## VIDIMO SE

(See You (Student Trilogy))



*Producent:* JADRAN FILM Zagreb

*Scenarij:* Ivan Salaj

*Glazba:* Hrvoje Štefanić

*Montaža:* Jelena Paljan

*Direktor Fotografije:* Vanja Černjul

*Redatelj:* Ivan Salaj

*Glumci:* Nenad Cvetko, Goran

Višnjić, Rene Bitorajac, Mislav

Vilišić, Nadežda Nola-Perišić i dr.

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Ivan Salaj

*Music:* Hrvoje Štefanić

*Editing:* Jelena Paljan

*Director of Photography:* Vanja Černjul

*Director:* Ivan Salaj

*Cast:* Nenad Cvetko, Goran Višnjić, Rene Bitorajac, Mislav Vilišić, Nadežda Nola-Perišić and others

*Running time:* 70 min

Color

16 mm

The action of the film takes place in Zagreb and its surroundings in two different time periods: at the beginning of the summer of 1981 and in the autumn of 1991. It tells of the friendship and fates of five friends. Adre, Maks, Mislav and Kruno meet after a long time, and the occasion is the funeral of Borna, who was killed while serving in the National Guard. Vukovar is falling, the HOS (Croatian Liberation Forces) is in conflict with the Government, Zagreb is under air attack.

In the atmosphere one feels the growing disappointment, frustration and despair of the friends, for whom the fulfilment of a childhood promise becomes an obsession and a path to revenge...

## SEDMA KRONIKA

*(The Seventh Chronicle)*



*Producent:* JADRAN FILM Zagreb  
*Scenarij:* Bruno Gamulin  
*Glazba:* Davor Rocco  
*Montaža:* Martin Tomić i Ingeborg Fulepp  
*Direktor Fotografije:* Enes Midžić  
*Redatelj:* Bruno Gamulin  
*Glumci:* Rene Medvešek, Alma Prica, Sven Medvešek, Josip Genda, Ivo Gregurević, Milka Podrug-Kokotović, Tonko Lonza i dr.  
*Trajanje:* 108 min  
 Eastmancolor  
 34 mm  
 Widescreen

*Producer:* JADRAN FILM Zagreb

*Screenplay:* Bruno Gamulin

*Music:* Davor Rocco

*Editing:* Martin Tomić and Ingeborg Fulepp

*Director of Photography:* Enes Midžić

*Director:* Bruno Gamulin

*Cast:* Rene Medvešek, Alma Prica, Sven Medvešek, Josip Genda, Ivo Gregurević, Milka Podrug-Kokotović, Tonko Lonza and others

*Running time:* 108 min

Eastmancolor

34 mm

Widescreen

The main character of the film is a fugitive sentenced for political reasons on the basis of a fabricated 'verbal delict' and imprisoned in the harsh penal camp on Goli Otok. He manages to escape by swimming to the neighbouring island of Rab in a supreme effort. Exhausted from hours of swimming and badly wounded by sharp rocks, he is found unconscious on the shore by

nuns who hide him in the labyrinth of small cells of their monastery on Kaldanac. Helpless, almost dying, he gives himself over to their care and to an uncertain recovery. While lying in bed, between nightmarish scenes of the penal camp and severe gangrenous crises, he searches for the motives of his unexpected rescuers. They grow more numerous every day, since the pursuit by a special agent from the capital and the local militiamen is becoming ever more persistent. Political and police repression over the inhabitants of the small town of Rab is omnipotent and omnipresent and turns into a real siege. As care for the fugitive becomes ever more arduous and extremely dangerous for his protectors, and as he realises that punishing his persecutors is meaningless, he is brought into a moral dilemma that has no logical resolution. He decides on an unexpected turn 'for the good of all'. Through the device of parallel tracking of these separate layers of the film story, the interaction of motifs of all the characters in relation to the fugitive is made possible, and they are unified in the same idea: an instinctive revolt against totalitarian repression.

## KAD MRTVI ZAPJEVAJU

*(When the Dead Start Singing)*



*Producenat:* JADRAN FILM Zagreb,  
HRVATSKA TELEVIZIJA Zagreb

*Scenarij:* Mate Matišić

*Glazba:* Zrinko Tutić

*Montaža:* Robert Lisjak

*Direktor Fotografije:* Vjeko Vrdoljak

*Redatelj:* Krsto Papić

*Glumci:* Ivo Gregurević, Ivica

Vidović, Mirjana Majurec, Ksenija

Pajić, Matija Prskalo, Peter Carsten

i dr.

*Trajanje:* 101 min

Eastmancolor

34 mm

*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Mate Matišić

*Music:* Zrinko Tutić

*Editing:* Robert Lisjak

*Director of Photography:* Vjeko Vrdoljak

*Director:* Krsto Papić

*Cast:* Ivo Gregurević, Ivica Vidović, Mirjana Majurec, Ksenija Pajić, Matija Prskalo, Peter Carsten and others

*Running time:* 101 min

Eastmancolor

34 mm

Widescreen

In the 1920s, two Croatian emigrants return home longing for their families, love, and a peaceful life. But one of them, an economic emigrant, is still in his full strength, and in order to

get the German pension he decides to declare himself dead, so he travels home alive in a coffin. The other emigrant (the political one) is still being pursued by an ageing UDBA officer who wants to kill him, so that he, the UDBA man, can then retire on his 'well-earned' pension. Things become even more complicated when the economic emigrant becomes the target of a mafia, which has already sold his healthy organs to an old but very ill German. The two friends will thus go from one dangerous situation to another, helping each other. The hardest part, however, comes in the homeland, where instead of happiness and a peaceful life they are met by the psychosis of war and the war itself, which has already begun.

# TRANSATLANTIC

(*Transatlantic*)



*Producer:* JADRAN FILM Zagreb, HRVATSKA TELEVIZIJA Zagreb

*Screenplay:* Mladen Juran

*Music:* Alan Bjelinski

*Editing:* Marina Barac

*Director of Photography:* Goran Trbuljak

*Director:* Mladen Juran

*Cast:* Melita Jurišić, Filip Šovagović, Alen Liverić, Boris Dvornik, Josip Genda, Matija Prskalo, Relja Bašić, Eric Aeckermann, Ivo Gregurević, Velimir Chytil, Slavko Juraga, Mustafa Nadarević and others

*Running time:* 98 min

Eastmancolor

34 mm

The central action of this film takes place in America, and its 'offshoots' extend up to the present. Driven by poverty and the possibility of mobilisation, Jakov flees to America in 1918 as a war deserter, together with his cousin Luka. The opportunity arose when Miho, the owner of an immigrant hotel in Pittsburgh, sent a letter asking for a wife. On that journey sets off Zorka, Jakov's only love, indignant at the pressure of Jakov's mother, a widow, who has succeeded in marrying her son to the somewhat wealthier but unloved Ivana. In America Miho sees through

Zorka's situation, does not marry her, but generously sends money home for Jakov's escape. At the moment when Jakov learns that Miho is his real father, whom his mother out of fear, poverty, and shame did not want to wait for, a crime is committed. The patriot Miho dies at the hand of an unknown professional killer, and Zorka is suspected of his death and arrested. Jakov untiringly conducts his personal investigation, and the trail leads him to Miho's partner, the saloon owner Bara, blackmailed by organised crime which is then being born in America as the dark face of the rapid road to prosperity. With the help of friends from the Croatian National Brotherhood and the priest Radica, the newcomers go on to live their American lives. Luka begins a successful boxing career, and Jakov, with Zorka, despite the worldwide Spanish flu epidemic, tries to cross the border and settle in Canada. As a wealthy Canadian citizen, Jakov returns ten years later, forced by destiny, to his homeland — now the state of Yugoslavia. But there he is again exposed to the same organised crime he had come to know in Pittsburgh. Unable to resolve alone his personal tragedy and the evil that has descended on his homeland, Jakov makes the only possible decision. He returns to an emigration from which there is no return.