

# PulaPitch

## TV Series

### Arena

**ČAPIN**  
OD OBALE DO OBALE



**GRGUR**  
NAPRAVIT ĆU SCENU



**JURIČAN**  
POJESTI



**KOROVLJEV I VELJOVIĆ**  
MRTVI KUT



**KOSOVAC I PREKAJ**  
ROBERTA, SABERI SE



**TURIĆ**  
RUMPUS



**VORKAPIĆ**  
BANIJA





Društvo hrvatskih filmskih redatelja započelo je s poticanjem scenarističkog rada 2006. godine osnivanjem scenarističkog programa „Branko Bauer“ za razvoj scenarija za dugometražne igrane filmove namijenjenog prvenstveno scenaristima i scenaristima/redateljima debitantima čiji je cilj konkretnim radom na pojedinačnim scenarijima produbiti dramaturške vještine koje će doprinijeti uspješnoj finalizaciji scenarističkih projekata. Godine 2016. Društvo je osnovalo scenaristički program „Krstó Papić“ namijenjen poticanju istraživanja i radu na razvoju scenarija za srednjemetražni i dugometražni dokumentarni film čiji je cilj pak poticanje rada na dokumentarnim filmovima inovativnog autorskog pristupa i relevantne suvremene tematike koji imaju zahtjevan proces istraživanja.

Usljed pandemije Covida-19 i potresa u 2020. godini, cjelokupna audiovizualna proizvodnja je stala čime je bilo otežano stvaranje i ugrožena egzistencija audiovizualnih autora. Upravo je iz tih razloga Upravni odbor Društva donio odluku da se ustanovi novi scenaristički program razvoja scenarija za dokumentarne i igrane serije sa željom da u tim uvjetima potakne rad na scenarijima, a i zbog prepoznatog velikog interesa za nastajanjem dokumentarnih i igranih serija u doba uspona digitalnih platformi.

Za igrane serije kao žiri i mentori imenovani su Snježana Tribuson (*Odmori se, zaslužio si, Mrkomir I.*) i Ognjen Sviličić (*Stipe u gostima, Minus i plus*), a za dokumentarne serije Saša Ban (*Betonski spavači, Mijenjam svijet*) i Miroslav Sikavica (*Direkt, Prtljaga*).

Sudionici scenarističkog programa za igrane serije u 2021. godini bili su Andrej Korovljev (s koautoricom Marijanom Veljović), Lana Kosovac (s koautoricom Amandom Prekaj), Dubravka Turić i Vlatka Vorkapić, dok su sudionici za dokumentarne serije bili Silva Čapin, Goran Dević, Ivan Grgur i Dario Juričan.

U partnerstvu s Pulskim filmskim festivalom pristupili smo organizaciji predstavljanja navedenih autora i njihovih scenarija zainteresiranim producentima, televizijskim kućama i digitalnim platformama iz Hrvatske i inozemstva, pod nazivom „PulaPitch: TV Series Arena“.

The Croatian Film Directors Guild started encouraging screenwriting in 2006 by establishing the “Branko Bauer” screenwriting programme dedicated to developing feature film scenarios. The programme is primarily intended for screenwriters and novice screenwriters/directors and aims to foster specific work on individual scenarios to develop their dramaturgical skills, which will help them complete screenwriting projects successfully. In 2016, the Guild established the “Krstó Papić” screenwriting programme aimed at encouraging research and development of scenarios for medium-length and feature documentary films in order to stimulate work on the development of documentary films with an innovative author’s approach and contemporary themes, which require a complex research process.

During the COVID-19 pandemic and in the aftermath of the Zagreb and Banija earthquake in 2020, audio-visual production came to a halt, adversely affecting audio-visual authors’ creative processes and their livelihoods. That is why the Board of the Guild decided to establish a new screenwriting programme for developing scenarios for docuseries and drama series, wishing to inspire working on scenarios in these new conditions, but also because of the greater interest in docuseries and drama series that followed the growth of digital platforms.

The jury and mentors for the category of drama series are Snježana Tribuson (*Odmori se, zaslužio si, Mrkomir I.*) and Ognjen Sviličić (*Stipe u gostima, Minus i plus*), while in the docuseries category the positions are held by Saša Ban (*Betonski spavači, Mijenjam svijet*) and Miroslav Sikavica (*Direkt, Prtljaga*).

Participants of the screenwriting programme for drama series in 2021 were Andrej Korovljev (with co-author Marijana Veljović), Lana Kosovac (with co-author Amanda Prekaj), Dubravka Turić and Vlatka Vorkapić, while those participating in the docuseries category were Silva Čapin, Goran Dević, Ivan Grgur and Dario Juričan.

In collaboration with the Pula Film Festival, we decided to introduce the authors mentioned above and their scenarios to Croatian and foreign producers, TV broadcasters and digital platforms interested, all under the name “PulaPitch: TV Series Arena”.



DOCUSERIES  
6 EPISODES × 30'

# Od obale do obale

/ Ferry Tales



# Silva Ćapin

**Silva Čapin** (Osijek, 1989) hrvatska je filmska scenaristica i redateljica u statusu Samostalnog umjetnika. Nakon završenih studija Komparativne književnosti (BA) i Filmske i TV režije (BA i MA) na Sveučilištu u Zagrebu, od 2014. do 2017. radi kao vanjski suradnik na HRT-u gdje režira emisije u kulturnom, dječjem i zabavnom programu. Od 2018. godine piše i režira za Dramski program Hrvatskog radija. Sa svojim kratkometražnim filmovima i projektima sudjeluje na brojnim radionicama i pitchovima, kao i na domaćim i stranim festivalima. Održava filmske i radiofonske radionice te je članica i jedna od osnivačica umjetničke organizacije „Plafon“. Godine 2021. režirala je kratki film *Hortikultura* te trenutno razvija dokumentarnu seriju *Od obale do obale*, kao i svoj prvi dugometražni igrani film *Tajnica godine*.

### Od obale do obale

Ovaj opservacijsko – narativni serijal sastoji se od 6 tematskih cjelina koje tvore okosnicu svake epizode:

POSADA / TERET / PUTNICI OTOČANI / PUTNICI S KOPNA /  
GODIŠNJA DOBA / BROD

*Od obale do obale* bavi se prikazom međuovisnosti otoka i kopna. S kamerom se probijamo kroz turističku vrevu, znojne i preplanule vlasnike automobila jednako kao što s njom bilježimo i prijevoz tereta – pošte, LCD televizora za lokalne kafiće, nove kuhinje ili sofe. Cilj je uhvatiti stvarnu atmosferu trenutka kroz praćenje različitih posada, trajekata i putnika u različitim godišnjim dobima. Ipak, u prikazu aktera i situacija, težilo bi se dati jedan prepoznatljiv vizual koji teži mirnoći jer je polazišna točka projekta također i samoća – samoća pomorca u svojoj maloj kabini, samoća otočana koji su primorani po svim vremenskim uvjetima ići do kopna ili pak samoća koju traže turisti dolaskom na otok. Iz tog razloga, serijal bi nudio dublji uvid u stanje svijesti ljudi koje zatičemo na trajektu, donoseći portrete i priče koje ih vežu uz ovaj način putovanja.

**Silva Čapin** (Osijek, 1989) is a Croatian film director and screenwriter working as a freelancer. After completing her studies of Comparative Literature (BA) and Film and TV Directing (BA and MA) at the University of Zagreb, she began to work as an external associate at Croatian Radiotelevision (HRT) as a Director in the Cultural, Children's and Entertainment Program. Her short film *The Rudeness of a German Lady* (2020) which was funded by the Croatian Audiovisual Centre has been screened in official selection of various national and international film festivals. From 2018 she is writing and directing for the Drama Department of Croatian Radio. In 2021 she directed *Horticulture*, a short film financed by Croatian Radiotelevision. Currently, she is developing a documentary series *Ferry Tales* as well as her first feature film *Secretary of the Year*.

### Ferry Tales

This observational and narrative series consists of six topics, each of which forms the backbone of one episode:

CREW / CARGO / PASSENGERS FROM THE ISLAND / PASSENGERS  
FROM THE MAINLAND / SEASONS / SHIP

*Ferry Tales* thematises the mutual interdependence of the island and the mainland. The camera moves through the crowds of tourists, the sweaty and suntanned car owners and films the transport of the cargo – the post, LCD-screen TVs for local café bars, new kitchens and sofas. The aim is to capture the true ambience of the moment by following different crews, ferries and passengers during different seasons. However, in showing the different participants and situations, the main goal would be to create a recognisable visual that strives towards serenity since the starting point of the project is solitude – the solitude of the mariner in his tiny cabin, the solitude of the islanders forced to travel to the mainland regardless of the weather, or the solitude sought by the tourists that visit the island. The series aims to offer a more in-depth insight into the state of consciousness of the people found on the ferry by creating portraits and telling stories that connect them with this means of transport.



SILVA ČAPIN





**NAPRAVIT  
ĆU SCENU**

**DOCUSERIES**  
**5 EPISODES × 30'**

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**I'll Make a Scene**



**Ivan Grgur**

## Ivan Grgur

Rodio se na dan kad je Kokomo od Beach Boysa zasjeo na prvo mjesto Billboardove top liste. Studirao komunikologiju i novinarstvo u Veneciji, Trstu i Lisabonu. Već 10 godina živi od pisanja reklamnih tekstova, a po novom i režira reklame. Jedan od organizatora i pokretača Indirekt Art&Music festivala i Arena Open humanitarnog-treš-spektakla u Umagu. Mrzi korijandar i dinju, voli knjige i nogomet. U 2019. snimio svoj prvi kratkometražni dokumentarni film *Sigurno mrtvi* koji je prikazan na dvadesetak festivala. Godine 2020. upisuje Akademiju dramske umjetnosti u Zagrebu. Trenutno je u postprodukciji dva kratkometražna dokumentarna filma: *Rade spašava sezonu* i *50ml*.

## Napravit ću scenu

Napravit ću scenu je serija koja se bavi fenomenom trap glazbe u hrvatskoj i regiji kroz portrete repera koji nešto za nju znače. Prva sezona bavi se isključivo zagrebačkom *trap* scenom kroz 5 epizoda po 30 minuta.

„Trap” – geto; uličice u kojima se dilaju droge; geto u Atlanti u kojem će „ljudi sigurno upasti u zamku” konzumiranja i/ili preprodaje droge.

*Trap* je od čudne varijacije *rapa* iz geta u Atlanti trenutno postao najpopularniji glazbeni žanr kod mladih u svijetu. Na svjetskoj razini je trap postao čisti *mainstream* – gotovo svaka komercijalna pop pjesma današnjice u sebi ima nešto „posuđeno” iz *trap* svijeta. Na Balkanu je *trap* uspješno „ukrižan” s turbo folkom te je od njega napravljen skroz novi ultra-komercijalni podžanr.

Osim što je na svoju publiku jako utjecao kroz samu glazbu, *trap* je i utjecao na to kako mladi konzumiraju sadržaj – to je glazbeni žanr koji se u potpunosti oslonio na novi, digitalni svijet, dalek od velikih produkcijskih kuća – svatko s talentom u svojoj sobi sutra može napraviti hit koji će slušati milijuni ljudi.

Osim samim zvijezdama trap scena, ova serija bavit će se i fenomenom *trap* glazbe iz kulturološke perspektive.

## Ivan Grgur

He was born on the day when Kokomo by the Beach Boys hit #1 on the Billboard Hot 100. He studied Communication Studies and Journalism in Venice, Trieste and Lisbon. Writing advertising texts has been paying his bills for the last ten years, and lately, he has also been directing commercials. He is one of the organisers and initiators of the Indirekt Art&Music Festival and a charity-trash-spectacle Arena Open in Umag. Hates coriander and melon, loves books and football. In 2019, he made his first short documentary, *Probably Dead*, which has been shown at some twenty festivals. In 2020, he enrolled in the Academy of Dramatic Arts in Zagreb. He is currently working on the post-production of two short documentaries: *Rade Saves the Season* and *50 ml*.

## I'll Make a Scene

*I'll Cause a Scene* is a series focused on the phenomenon of trap music in Croatia and the wider region, which portrays prominent artists. The first season revolves exclusively around the trap scene in Zagreb, consisting of 5 episodes of 30 minutes each.

“Trap” – ghetto, alleys where drugs are trafficked, a ghetto in Atlanta where people “fall into the trap” of consuming and/or selling drugs.

Trap music has evolved from a curious variety of rap originating from the ghetto in Atlanta into a music genre that is very popular among young people. The genre has become mainstream worldwide – almost every contemporary commercial pop song contains “borrowed” features from the world of trap music. In the Balkans, trap has been successfully mixed with turbo-folk music, resulting in an entirely new ultra-commercial subgenre.

Apart from influencing its audiences through the music itself, trap has also had an impact on the way that young people consume content – this is a music genre entirely relying on the new, digital world, far away from the large production companies: any talented individual can easily make a hit song in their own room that will be listened by millions of people.

Alongside the stars of the trap scene, this series will explore the phenomenon of trap music from a cultural perspective.



IVAN GRGUR



DOCUSERIES  
7 EPISODES × 26'

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# Pojesti

/ To Eat



# Dario Juričan



**Dario Juričan** početnik je vrtlar. Bori se sa štitastim moljcem, moljcem minerom, crvenim paukom i buhačem. I gubi bitke. Trenutno radi filmski projekt o suvremenim oblicima proizvodnje hrane *Pojesti* i drži da je rješenje proizvodnje hrane u Soylent Greenu. (*Soylent Green* je film iz 1973., negativna utopija koji se događa 2022. u New Yorku gdje vlada tropska klima, glad i prenapučenost, a megakorporacije rješenje za glad nalaze u proizvodnji Soylent Greena – recikliraju ljudskih tijela.)

## Pojesti

*Pojesti* je serijal od sedam epizoda od 26 minuta koji se posljednje dvije godine razvija u suradnji s agrotehničkim stručnjacima i znanstvenicima s Agronomskog fakulteta, Veterine i Prehrambeno biotehnološkog fakulteta. Epizode serijala su:

- I. **Uvod – kamo idemo?**
- II. **Bitka za sjeme i tlo**
- III. **Meso**
- IV. **Riba**
- V. **Hidroponika, akvaponika, aeroponika & urbane biljne farme**
- VI. **Kukci**
- VII. **Ima li nade?**

Serijal daje provokativne odgovore na pitanje o budućnosti proizvodnje hrane.

**Dario Juričan** is a novice gardener. He is engaged in a battle of wits with the greenhouse whitefly, leaf-mining moth, spider mite and tansy. So far, he is on the losing side. He is currently working on a film project called *To Eat* about modern food production processes. He believes that the solution to food production lies in *Soylent Green*. (*Soylent Green* is a film from 1973, a dystopia set in 2022 New York. The city now has a tropical climate and suffers from famine and overpopulation, with mega-corporations dealing with famine by producing Soylent Green – i.e. recycling human remains.)

## To Eat

*To Eat* is a series of seven 26-minute episodes developed over the past two years in collaboration with agricultural technical experts and scientists from the Faculties of Agriculture, Faculty of Veterinary Medicine and Faculty of Food Technology and Biotechnology at the University of Zagreb. The series episodes are as follows:

- I. **Introduction – Where are We Headed?**
- II. **A Battle for Seed And Soil**
- III. **Meat**
- IV. **Fish**
- V. **Hydroponics, Aquaponics, Aeroponics and Urban Farming**
- VI. **Insects**
- VII. **Is There Still Hope?**

The series provides thought-provoking answers to the question of the future of food production.





# MRTVI KUT

TV serija  
autori: Andrej Korovljev i Marijana Veljović

CRIME DRAMA SERIES  
9 EPISODES × 50'

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## Blind Spot



## Andrej Korovljev i Marijana Veljović



ANDREJ KOROVLJEV



MARIJANA VELJOVIĆ

### **Andrej Korovljev, redatelj**

Rođen je 1970. u Puli. Studira filmsku režiju na Westminsterском sveučilištu u Londonu, UK. Baza njegovog komercijalnog posla su televizijske reklame, a u dvadeset godina rada Andrej ih je režirao više stotina. S umjetničkog aspekta Andrej se višestruko dokazao na dokumentarnom polju. Andrej je također više puta nagrađivan za svoje reklame, glazbene spotove i kratkometražne igrane uratke. Dugogodišnji je izbornik selekcije kratkog igranog filma na Motovun Film Festivalu i član Društva hrvatskih filmskih redatelja. Dvostruki je dobitnik Porina i Oktavijana. Njegov recentni dugometražni dokumentarni film *Tusta* pogledalo je više od 15.000 gledatelja u regiji te je prikazan i nagrađen na brojnim festivalima. Trenutno završava debitantski dugometražni igrani film *Pula*.

### **Marijana Veljović, scenaristica**

Rođena je 1982. godine u Puli. Studira novinarstvo i pravo u Zagrebu, a tijekom 2015./2016. pohađa program Scenarističke škole Palunko. Krajem 2019. završava MA studij iz područja scenaristike pri TAMK-u u Finskoj. Od 2003. do 2010. godine radi kao novinarka, a zatim do 2020. na poslovima promocije i produkcije u diskografskoj kući. Od 2020. do danas izvršna je producentica više kratkometražnih animiranih, eksperimentalnih i dokumentarnih filmova.

### **Mrtvi kut**

*Mrtvi kut* dramska je serija kriminalističko-investigativnog žanra sastavljena od devet epizoda u trajanju od 50 minuta. Njen siže i dramska struktura oblikovani su oko bizarnih ubojstava počinjenih po glazbenim temama, tekstualnim motivima i atmosferi pjesama velikih pop-rock hitova iz vremena SFRJ. Žrtve ovih zločina ili njihovi bližnji imaju funkcije u instrumentima moći današnjih država regije, a slučajeve rješava nekolicina inspektora u ne baš najboljim životnim fazama. Slučajevi morbidnih ubojstava počinjenih na području bivše Jugoslavije povezani su kompliciranom logikom i naoko nejasnim motivima, no evidentno je da je netko upravo otpočeo svoj privatni mini rat koji se, poznavajući mentalitet ovih prostora, lako može prometnuti u nešto mnogo ozbiljnije.

Producent projekta je **Dijana Mladenović** i njezina produkcijska tvrtka **Kinematograf d.o.o.**

### **Andrej Korovljev, Director**

He was born in 1970 in Pula. He studied film directing at the University of Westminster in London, UK. His commercial work consists mainly of TV commercials, of which he has directed several hundred in the past 20 years. In regards to his artistic work, he has proven himself as a documentary director on various occasions. Andrej has also received multiple awards for his advertisements, music videos and short films. He is a long-standing short film selector at the Motovun Film Festival and a member of the Croatian Film Directors' Guild. He is a two-time Porin and Oktavijan winner. His recent feature film *Tusta* was seen by over 15,000 viewers from the region and has been screened and awarded at many festivals. He is currently finishing his feature debut, *Pula*.

### **Marijana Veljović, Screenwriter**

She was born in 1982 in Pula. She studied journalism and law in Zagreb and attended the Palunko Screenwriter School programme during 2015/2016. Late in 2019, she got her Master's degree in screenwriting from the Tampere University of Applied Sciences (TAMK) in Finland. From 2003 to 2010, she worked as a journalist and then in the role of promoter and production specialist at a record label, which she held until 2020. Since 2020, she has been the executive producer of multiple animated, experimental and documentary short films.

### **Blind Spot**

*Blind Spot* is a crime investigation drama series of nine 50-minute episodes. The premise and structure of the series are built around bizarre murders committed in connection with music themes, text motifs and song moods of the great pop-rock hits from the former Yugoslavia. The victims, or those close to them, hold influential positions in powerful institutions of modern-day countries of the region, and the cases are investigated by a handful of investigators not in their prime. These gruesome murders committed in the region of former Yugoslavia are intertwined in a complex way and connected with not-so-clear motives. What is clear is that someone started their own individual war, which, based on the mindset present in the region, can easily escalate into something more serious.

The project's producer is **Dijana Mladenović** and her production company **Kinematograf d.o.o.**



# Roberta, saberu se



# Lana Kosovac i Amanda Prenkaj

## Roberta, saberu se

Roberta, neispunjena glumica na pragu 30-ih, pokušava se snaći u privatnom i poslovnom životu. Nakon što ju ostavi dečko, njezin svijet se počinje urušavati. Na vidiku nema stalan glumački angažman i često balansira na rubu siromaštva. Majčina očekivanja da ima siguran posao, obitelj i barem pet godina otplaćenog kredita još uvijek nije ispunila. Roberta se gubi između pokušaja da zadovolji tuđe planove za svoj život i nastojanja da ostvari vlastitu sreću na sebi autentičan način. Usprkos svim tim preprekama, njezin vrcasti karakter i smisao za humor na vlastiti račun tjeraju ju da ne odustane. Jedini način kako se za sada može oduprijeti pritisku okoline je bijeg u fantaziju, u zamišljanja u kojima je sve po njenim pravilima. Njezino ime znači *sjajna u slavi*. Roberta se treba sabrati, treba zasjati. Dok pokušava dokazati sebi i drugima da je ona talentirana glumica i dobra osoba, život joj se nasmije u lice. Roberti se dogodi stvarnost – ostane trudna.

## Get a Grip, Roberta

Roberta, a discontented actress nearing her thirties, is trying to handle her private and work life. After her boyfriend breaks up with her, her life starts to fall apart. As there is no steady acting job in sight, she often balances on the edge of poverty. She has failed to meet her mother's expectations of having a steady job, a family, and at least five years of her mortgage paid off. She gets lost between trying to fulfil other people's plans for her life and achieving her goals in her own genuine way. Despite all those obstacles, her quirky personality and self-deprecating sense of humour keep her going. The only way to resist the pressures from her surroundings is to escape into the world of fantasy, her own thoughts where everything is according to her rules. The meaning of her name is *splendid in glory*. Therefore, Roberta needs to pull herself together and start shining. While she tries to show both the world and herself that she is a talented actress and a good person, life laughs in her face. Reality happens – she gets pregnant.

DRAMEDY SERIES  
13 EPISODES × 30'



**Lana Kosovac** završila je studij politologije i filmsku i TV režiju igranog filma na Akademiji dramske umjetnosti u Zagrebu. Njezini kratkometražni igrani i dokumentarni filmovi igrali su na više hrvatskih i inozemnih filmskih festivala. Dokumentarni film *Park ljubavi* (2013.), osvojio je nagradu publike na Liburnia Film Festivalu, a kratki igrani film *Mrzim te* (2013.), nagradu za najbolji film u domaćoj konkurenciji na Tabor Film Festivalu. Njezin debitantski dugometražni dokumentarni film *Pomutnje* (2016.) prikazan je u nacionalnoj konkurenciji Pula Film Festivala 2016. godine. Režirala je dokumentarni serijal *Jedna jedina* za HRT u produkciji Castor Multimedia 2021/22. godine. Aktivno se bavi edukacijom za djecu i odrasle u području filmske i medijske kulture, te organizacijom u kulturi. Članica je Društva hrvatskih filmskih redatelja i aktivna je članica Izvršnog odbora Kinokluba Zagreb. Uz seriju razvija i debitantski dugometražni igrani film *Bablje ljeto* čiji je scenarij napisala uz potporu HAVC-a.

**Amanda Prenkaj** završila je preddiplomski studij Glume i lutkarstva na Akademiji za umjetnost i kulturu u Osijeku i diplomski studij Komparativne književnosti i Fonetike na Filozofskom fakultetu. Od 2014. godine je članica ansambla dječjeg teatra Žar ptica. Predstava *Glumice i to* oblikovala je njezinu glumačku narav. Autorski ju potpisuje s kolegicama, tada mladim glumicama na početku svog profesionalnog puta. Obilježile su je i aktualna predstava *Mala Frida* u kojoj nosi glavnu ulogu, ali i predstave *Zločina i kazna* u kazalištu Gavella te *Potpuni stranci* u Ludoj kući. Dobitnica je mnogobrojnih nagrada; Nagrada HDDU-a za ekstremna kazališna postignuća za predstavu *Glumice i to*, Nagrada HDDU-a za najbolju glumicu u dječjoj predstavi *Tonček i Točkica*, Nagrada Festivala glumca za najbolju ulogu u dječjoj predstavi *Mala Frida*, Nagrada Dječjeg pozorišnog festivala Pozorište Zvezdarište za najbolju glumicu u predstavi *Mala Frida*. Od ove godine voditeljica je zabavno obrazovne dječje emisije *JUHUUH* na nacionalnoj televiziji. Ponosna je majka šestogodišnje djevojčice Zite.

**Lana Kosovac** has a degree in Political Science from the Faculty of Political Science in Zagreb and Film and TV Directing at the Academy of Dramatic Arts in Zagreb. Her short films and documentaries have been shown at many film festivals in Croatia and abroad. The documentary *The Park of Love* (2013) won the Audience Award at the Liburnia Film Festival, and her short film *I Hate You* (2013) was awarded the Best Domestic Film Award at the Tabor Film Festival. Her debut feature-length documentary *Confusions* (2016) was shown in the National Competition at the Pula Film Festival in 2016. She was the director of a documentary series, *The One and Only* (2021-2022), for Croatian Radiotelevision, produced by Castor Multimedia. Lana is active in film and media culture education for children and adults, as well as in organisation in the cultural sector. She is a member of the Croatian Film Directors' Guild and an active member of the Executive Board of Kinoklub Zagreb. Alongside the TV series, she has been working on her debut feature-length film, *Indian Summer*. She wrote the film's script with support from the Croatian Audiovisual Centre.

**Amanda Prenkaj** graduated from the undergraduate university study in Acting and Puppetry at the Academy of Arts and Culture in Osijek and the graduate double-major programme in Comparative Literature and Phonetics at the Faculty of Humanities and Social Sciences in Zagreb. She has been a member of the ensemble of Žar ptica children's theatre since 2014. The play *Actresses and All That* formed her acting temperament. She created the play together with her colleagues, who were young actresses at the beginning of their professional journey at the time. She is also known for the running play *Little Frida*, in which she has a leading role, as well as plays *Crime and Punishment* at the Gavella theatre and *Complete Strangers* at the Luda kuća theatre. Amanda has won numerous awards: the Award for extraordinary theatre accomplishments given by the Croatian Association of Dramatic Artists for the play *Actresses and All That*, the Award for the best actress also given by the Croatian

Association of Dramatic Artists for her role in a children's play *Dot and Anton*, the Award for the best role in a children's play given by the Actor's Festival and the Award for the best actress given by the Festival of Children's Theatre at the Zvezdarište Theatre, both for *Little Frida*. This year, she has been hosting the educational children's TV series *JUHUUH* aired on national TV. She is a proud mum of a six-year-old girl named Zita.



LANA KOSOVAC



AMANDA PRENKAJ



CRIME DRAMA SERIES  
5 EPISODES × 42'

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# Rumpus



# Dubravka Turić



**Dubravka Turić** diplomirala je na Akademiji dramske umjetnosti u Zagrebu. Profesionalno radi kao redateljica, scenaristica i montažerka.

Njezin prvi redateljski rad, film *Belladonna*, osvojio je nagradu Orizzonti za najbolji kratkometražni film na Filmskom Festivalu u Veneciji 2015. Film je također bio u službenoj selekciji Sundance Film Festivala, Rotterdam Film Festivala i mnogim drugima. Dubravkin drugi kratkometražni film *Trešnje* premijerno je prikazan u Cannesu u sekciji Quinzaine des realisateurs, 2017. Od tada je proputovao razne svjetske festivale, gdje je i na mnogima nagrađen. Njezin treći kratkometražni film *Tina* premijerno je prikazan na Sarajevo Film Festivalu 2019.

Dubravka je upravo završila svoj prvi dugometražni igrani film *Tragovi*.

### Rumpus

Nakon ubojstva lokalnog srednjoškolca, detektivka Maja Kavić, 37, otkriva mračne tajne industrijske provincije okružene močvarom, kojom vlada mitološki zloduh Rumpus.

Radnja *Rumpusa* smještena je u suvremenu Kutinu, industrijski gradić omeđen močvarama Lonjskog polja te nedalekom granicom sa susjednom državom, Bosnom i Hercegovinom.

Ova tri i pol satna kriminalistička mini-serija spoj je policijske istrage i socijalne drame obilježene lokalnim praznovjerjem i legendom o zlom duhu Lonjskog polja, mitološkom gospodaru tame.

Priča zaranja u skriveni svijet organiziranog kriminala umreženog s korumpiranom policijom, kolapsom ekonomske tranzicije, ileganim odlaganjem toksičnog otpada te prebacivanjem emigranata preko močvarnih granica, a sve u sjeni demona lokalnog folklor, strašila iz blata, Rumpusa.

Rumpus je nastao po ideji Danijela Žeželja i Dubravke Turić  
Scenaristica i redateljica - Dubravka Turić  
Producentica - Ankica Jurić Tilić, Kinorama

**Dubravka Turić** graduated in Film Editing from the Academy of Dramatic Art in Zagreb. After a successful career as a film editor, she wrote and directed her first short fiction in 2015, *Belladonna*. The film premiered at the Venice Film Festival, winning the Orizzonti Award for Best Short Film. *Belladonna* was also in the official selection of Sundance, Rotterdam, and many other festivals. Her second short fiction, *Cherries*, was premiered at Directors' Fortnight at Cannes 2017, after which it toured at festivals around the world and won many awards. *Tina*, her third short, premiered at Sarajevo Film Festival 2019. Dubravka has just finished her first feature film, *Traces*.

### Rumpus

*Investigating the murder of a teenager, female detective Maja Kavić, 37, discovers the dark secret of a small industrial town and sinks into the swamp ruled by bogeyman Rumpus.*

*Rumpus* is a contemporary story set in Kutina, a small industrial town in Croatia, and the surrounding wetland near the Bosnian border, Lonjsko polje.

It is a three-and-a-half-hour crime miniseries, a marriage of crime investigation, human drama and folk legend about the local swamp monster, an ancient bearer of evil and darkness.

The story dives into the hidden world of organized crime connected to corrupt politics, economic transition, illegal toxic waste management, and human trafficking, all mixed with horror elements of the local folklore's evil spirit, "the swamp thing", Rumpus.

Creators - Danijel Žeželj and Dubravka Turić  
Writer/Director - Dubravka Turić  
Producer - Ankica Jurić Tilić, Kinorama

DUBRAVKA TURIĆ







# Banija

igrana TV serija

CRIME DRAMA SERIES  
10 EPISODES × 52'

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# Banija

×

# Vlatka Vorkapić



**Vlatka Vorkapić** je redateljica, scenaristica i dramatičarka. Diplomirala je TV i filmsku režiju na Akademiji dramske umjetnosti te komparativnu književnost i češki jezik i književnost na Filozofskom fakultetu u Zagrebu. Živi i radi u Zagrebu kao samostalna umjetnica. Režira na filmu, televiziji i u kazalištu. Njezin dugometražni igrani film *Sonja i bik* je bio kino-hit u Hrvatskoj. Za film *Sonja i bik* nagrađena je Zlatnom arenom za scenarij. Dobitnica je nagrade Marin Držić za dramu *Judith French*. Scenaristica je i redateljica niza igranih, dokumentarnih i dokumentarno-igranih serija (*Kad zvoni?*, *Pučka intima*, *Pričapričalica*, *Vjerovanja*, *Sin noći*, *brat sna*,...). Redateljica je i scenaristica tri kratkometražna igrana filma (*Vozačka dozvola*, *Rastreseno gledanje kroz prozor*, *Na Tri kralja*) i tridesetak dokumentarnih filmova (*Anine pjesme*, *Gabriel*, *Besplatno*, *Odgodena revolucija*, *Pusti Dobre*, *pusti ...*) za koje je nagrađivana na hrvatskim i međunarodnim festivalima. Trenutno je u postprodukciji svog dugometražnog igranog filma *Sveta obitelj*.

## Banija

Pravda ponekad spava, ali nikad ne umire.

Što povezuje policajku iz banijskog gradića u *lovu* na drvokradice koja pokušava spasiti svoj brak s mužem koji je otpušten iz jedine tvornice koja radi u gradu pa se odaje klađenju, alkoholu i preljubu, drvokradice koji počinju pljačkati osamljene starce u napuštenim selima, tajkuna koji je vlasnik te tvornice ali u gradić vraća samo da bih lovio u okolnim šumama i čiji je najveći problem njegov vlastiti sin? Pravda. *Pravda koja ponekad spava, ali nikad ne umire*. Pravda za nepoznatu djevojku čije je tijelo policajka otkrila duboko u šumi. Ima li zločina ako je smrt proglašena nesretnim slučajem? Kad je potresom uzrokovan slijed događaja dovede opet na mjesto pronalaska tijela, policajka će potražiti odgovor. Smještena u današnju Hrvatsku, u Baniju – praznu i zapuštenu, razrušenu i osiromašenu, igrana televizijska serija *Banija* koristeći narativne obrasce kriminalističke serije daje fiksijsku sliku naše stvarnosti, na način koji i u mračnim događajima i vremenima nudi svojim likovima optimizam i vjeru da pravda nikad ne umire.

VLATKA VORKAPIĆ



**Vlatka Vorkapić** is a film director, writer and playwright. She finished her Film and TV Directing studies at the Academy of Dramatic Arts in Zagreb and Comparative Literature and Czech Language and Literature at the Faculty of Humanities and Social Sciences in Zagreb. She lives in Zagreb and works as an independent artist. She is a director in film, TV and theatre. Her feature-length film *Sonja and the Bull* was a big hit in Croatia, for which she was awarded the Golden Arena for Best Screenplay. She has also won the Marin Držić Award for her play *Judith French*.

She has written and directed numerous documentary and semi-documentary series (*Kad zvoni?*, *The Common People's Intimacy*, *Storyteller*, *Beliefs*, *The Son of the Night*, *the Brother of Sleep* etc.). She has directed and written three short films (*Driving Licence*, *Distracted and Staring Out the Window*, *Epiphany*) and some thirty documentaries (*Ana's Poems*, *Gabriel*, *Free*, *Postponed Revolution*, *Our Daily Water* etc.) for which she has won many awards at numerous Croatian and international festivals. She is currently working on the post-production of her feature-length film *The Holy Family*.

## Banija

Justice may be asleep sometimes, but it is never dead.

What brings together a police officer from a small town in the Croatian region of Banija going after wood smugglers, who tries to save her marriage after her husband has given in to gambling, drinking and adultery due to losing his job at the only factory in town; wood-smugglers who rob lonely elderly people living in deserted villages; and a tycoon who owns the factory, but visits the town only when he goes hunting in nearby forests and whose biggest problem is his own son? Justice. *The justice that may be asleep sometimes but is never dead*. Justice for Jane Doe, whose body was found by the police officer deep in the forest. If her death was declared an accident, has a crime been committed? When a series of events caused by an earthquake brings the police officer back to the spot where she found the body, she starts searching for an answer. Set in contemporary Croatia, in the deserted, neglected, demolished and impoverished region of Banija, the TV series of the same name utilises narrative patterns of a crime series to offer a fictional image of our reality in the manner that gives its characters optimism and faith that justice never dies, even in the darkest of times.

**Društvo hrvatskih filmskih redatelja**

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Pulski  
filmski  
festival

DHFR



društvo  
hrvatskih  
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redatelja

croatian  
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