



Velika iluzija
Tito i 24 miliona metara filmske trake

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Tito i 24 miliona metara filmske trake

Tito and 24 million metres of celluloid

Momo Cvijović
Marija Đorgović

Malo se koja čovekova želja može tako prepoznati, u najdubljoj prošlosti, kao želja da stvori iluziju kretanja. Na crtežima u Altamiri, pre 12.000 godina, prikazane su životinje u trku (bizoni i jeleni) sa više nogu, što predstavlja prvu analizu pokreta. I kasnije su poznati takvi crteži i reljefi na svim kontinentima i kulturama (hram Ramzesa III u Egiptu, Partenon, Trajanov stub u Rimu), gde se određeni prizori prikazuju narativno i uzastopno. Pretečom filmske trake smatra se čuvena tapiserija kraljice Matilde, s kraja XI veka, pronađena u Bajeu, sa prikazom bitke Viljema Osvajača, prilikom zauzimanja Engleske, na platnu dužine 70 metara, a širine svega 50 cm.

Otkriće filma krajem XIX veka, dramatično je promenilo svet. Biolozi su ukazali, a antropolozi prihvatili kao prvi i dalekosežni stav, da su ljudi audiovizuelne životinje, zajedno sa jednom malom grupom ekscentričnih životinjskih vrsta, poput kitova i ptica. Inače, 99% životinja se orijentiše pomoću šumova. Kada se kaže ekscentrične ne misli se u kolokvijalnom smislu, već u smislu filozofske antropologije, koja pravi razliku između bića koja su čvrsto vezana za okolni svet (usredsređena na njega) i bića koja žive na distanci, odnosno, koja su otvorena prema svetu.¹

Josip Broz Tito bio je strastveni filmofil. U periodu od 1949. do 1980. godine odgledao je ukupno 8801 film, u proseku oko 285 godišnje. Kako jedan film obično ima 2700 metara trake, to znači da je samo u toj, poslednjoj

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¹ Peter Sloterdijk, Tehnologija i svetski menadžment, neobjavljeni rukopis, 1993.

There are few human desires which are so discernible in the deepest past as the desire to create the illusion of movement. The 12,000-year-old Altamira drawing show racing animals (bison and deer) with extra legs, and these represent the first analysis of movement. Drawings and carvings of this kind are later seen on all continents and in all cultures (the Temple of Ramses III in Egypt, the Parthenon, and Trajan's Column in Rome), in which certain scenes are repeated in a narrative sequence. The Tapestry of Queen Matilda is considered the forerunner of film. This famous tapestry, found in Bayeux, depicts the battles of William the Conqueror leading up to the occupation of England on a canvas 70 metres long and only 50 centimetres high.

The invention of film at the end of the nineteenth century changed the world dramatically. Biologists have indicated, and anthropologists accepted, as a primary position with far-reaching ramifications, that humans are audio-visual creatures, together with a small group of eccentric animal species such as whales and birds, unlike 99% of creatures which use sound to orient themselves. The word "eccentric" is not used here in the colloquial sense but in the sense of philosophical anthropology which differentiates between creatures which are firmly connected with the world around them (with themselves at the centre), and animals which live at a distance or are open to the world.¹

Josip "Tito" Broz was a passionate film buff. Between 1949 and 1980 he watched

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¹ Peter Sloterdijk, *Technology and World Management*, unpublished manuscript, 1993

Sa delegacijom filmskih radnika, Vanga 1967.
With a delegation of film makers, Vanga, 1967



trećini života, video oko 24 miliona metara trake, odnosno, slika.² Nažalost, zauvek će ostati tajna gde, koliko i kakve je filmove Tito gledao do svoje 57. godine života, tačnije, do 15. marta 1949. godine, od kada se, pa bukvalno do poslednjih dana njegovog života, vodila evidencija o gledanim filmovima.³ U pojedinačnim sveskama, za svaku godinu posebno, ispisani su ne samo nazivi filmova, redovne rubrike su i datum gledanja, kolona produkcije i distributera filma, datum vraćanja, broj odgledanih predstava, a takođe postoji i rubrika u koju se upisuju gledani filmski žurnali ili neki drugi dodaci. U poslednju kolonu sa oznakom *primedba* najčešće je upisan podatak o prevodu filma.⁴

Koliko je gledanje filma bila svakodnevna pojava vidi se i iz dokumenta *Način rada Predsednika Republike i zadaci sekretara*, u kome, već na trećoj strani piše: *Sekretar napušta radno mesto kad počne film (u velikom salonu). Ukoliko za vreme trajanja filma stignu depeše DSIP-a ili Bilten TANJUG-a, dežurni ordonans oficir predaje nakon završetka filma Predsedniku Republike, u mapi TANJUG-a i depeše u zatvorenoj omotnici.* Iz dokumenta saznajemo, ne samo koja prostorija u Rezidenciji je služila za prikazivanje filmova (mada se na nekim fotografijama prepoznaju i druge prostorije) već i to da je, za razliku od nekih drugih Titovih aktivnosti, vreme gledanja filma bilo „sveto“, te da su čak i hitni telegrami čekali kraj projekcije.

Bioskop je bio sastavna prostorija svih Titovih boravišta, pokretnih i nepokretnih. Filmove gleda svuda, u svim svojim rezidencijama (najčešće u kući u Užičkoj ulici, Starom dvoru, Beloj vili na Brionima, u Bilijar sali na ostrvu Vanga, u Karadordevu, Brdu kod Kranja i dr.), ali i tokom brojnih putovanja, na brodu „Galeb“ i u vagonu „Plavog voza“.

2 Trajanje filma se, u filmskoj terminologiji, meri po dužini filmske trake. To je ujedno i jedan od osnovnih podataka uz impresum svakog filma.

3 Poslednji upisan film u knjigama evidencije nosi datum 16. januar 1980. godine

4 Više od 10 godina, tačnije od 15. 3. 1949. do 23. 10. 1959. godine, u rubrici se upisuje podatak da je film bez prevoda, ili je, što je izuzetno retko, prevod filma na nekom od stranih jezika.

a total of 8,801 films, an average of 285 per year. As the usual length of a film is 2,700 metres, this means that Tito, in the last third of his life alone, saw about 24 million metres of images on film.² Unfortunately, it will never be known where, how many and what kind of films Tito watched up to his 57th year, to be precise, until March 15, 1949, the date from which until, literally, the last day of his life, a record was kept of the films he watched.³ The individual notebooks for each year not only recorded the titles of the movies: they included columns for the date of watching, the producer and distributor of the film, the date it was returned and the number of screenings. There was also a column in which were recorded any newsreels or other material watched. The last column, headed *remarks*, usually contained information about the translation of the film.⁴

The extent to which watching films was an everyday affair can be seen from the document *Mode of Work of the President of the Republic and Duties of the Secretary*. As early as Page 3 we read: *The secretary leaves the workplace when a film begins (in the grand salon). If, during the film, DSIP dispatches or a TANJUG bulletin arrive, the duty ordinance officer shall hand them to the President of the Republic after the end of the film in a TANJUG folder or, for despatches, in a sealed envelope.* From this document we learn not only which space of the Residence served for the showing of films (although in some photographs other spaces are seen), but also that, unlike some of Tito's other activities, the time for watching films was sacred, in that even urgent telegrams waited until the end of the projection.

A cinema was an integral part of all Tito's homes, whether on land, sea or rail. He watched films everywhere, in all his residences (mostly in his house in Užička Street, in the Old Palace, the White Villa on Brijuni, the Billiard Room on Vanga

2 The duration of a film, in film terminology, is measured according to the physical length of the film. This is one of the basic parameters of every film.

3 The last film recorded carries the date of January 16, 1980.

4 For more than ten years, from March 15, 1949, to October 23, 1959, to be precise, this column records whether the film was shown without subtitles or, surprisingly rarely, that there were subtitles in some foreign language.

Island, in Karadordevo, Brdo kod Kranja and elsewhere. He also watched them while travelling on his yacht, the *Galeb*, and in a carriage of the Blue Train.

Apart from statesmen and politicians, film makers were the people Tito most often met.⁵ After Belgrade, Tito spent the most time on Brijuni and it was no coincidence that the town of Pula, just a stone's throw from the island, was chosen as the venue which for decades would be the meeting place for local moviemakers and their guests from abroad. In 1955, a year after its founding, Tito became patron of the Pula Festival. As well as visiting the Pula Arena twelve times, it can be seen from the lists that, even before their official screening, Tito saw almost every film in his residence on Brijuni.

Tito's frequent presence at the Pula Festival, which was meant as a sign of support for the development of Yugoslav cinema, also indicates his ambivalence towards film. On the one hand, he fell in love with film at a time when it was seen as a fairground entertainment without any kind of artistic future while, at the same time, he understood the power and significance of film which Lenin, in 1922, had described as the ideal opportunity to transmit ideas and propagate ideologies. Tito maintained this relationship with film until the end of his life. And while he watched foreign films for entertainment, as he said himself *in order to relax*, foreign films were his *weakness*. He watched all of them carefully, with a Leninesque awareness of film as the most important art, usually immediately after they appeared, the *most significant* even in work prints, many of them twice or more.

Tito watched epic films about the National Liberation Struggle several times: *Kozara* (13), *Desant na Drvar* (15), *Bitka na Neretvi* (5) and *Sutjeska* (8). At first glance it appears that this was

5 From the reception of the American film producer Eric Johnston in 1948 to the visit of Orson Welles to Brdo kod Kranja in 1979, Tito met with many film makers, their delegations, directors and actors, both foreign and local. Tito was also host to the greatest film stars of the second half of the twentieth century - Danny Kaye, Simone Signoret and Yves Montand, Vivien Leigh and Laurence Olivier, Kirk Douglas, Sophia Loren and Carlo Ponti, Yul Brynner, Hardy Krüger, Sergey Bondarchuk, Elizabeth Taylor and Richard Burton, Gina Lollobrigida, Brad Dexter, Orson Welles and others.

Filmski radnici su grupa sa kojom se Tito, posle državnika i političara, najviše susretao.⁵ Nije nimalo slučajno što je grad Pula, nadomak Briona, ostrva na kome je Tito posle Beograda, najviše boravio, odabran kao mesto koje će decenijama biti stecište domaćih filmadžija i njihovih stranih gostiju. Godinu dana nakon osnivanja Pulskog festivala, Tito postaje njegov pokrovitelj, 1955. godine. I pored toga što je 12 puta posetio Arenu, u popisnim listama može se pronaći podatak da je i pre njihove zvanične projekcije, Tito skoro sve filmove odgledao u svojoj rezidenciji na Brionima.

Titova česta prisustva na Pulskom festivalu, koja je trebalo da predstavljaju podršku razvoju jugoslovenske kinematografije, govore i o njegovom ambivalentnom odnosu prema filmu. Sa jedne strane, film je zavoleo u vreme kada je on smatran pukom vašarskom zabavom, bez ikakve umetničke budućnosti, a istovremeno je, sa druge strane, shvatio moć i značaj filma, koji je Lenjin 1922. godine označio kao idealnu mogućnost za prenošenje ideja i širenje ideologije. Takav odnos prema filmu Tito zadržava do kraja života. I dok strani film gleda radi zabave, kako sam kaže, *iz potrebe da se odmorim*, domaći filmovi su njegova *slabost*. Gleda ih pažljivo, sve sa lenjinovskom svešću o filmu kao najvažnijoj umetnosti, najčešće neposredno nakon pojavljivanja, a one *najvažnije* i u radnim kopijama, mnoge od njih dva i više puta.

Na prvi pogled, čini se da je razlog zbog čega Tito velike filmovane epopeje NOB-a gleda više puta - Kozaru (13), Desant na Drvar (15), Bitku na Neretvi (5) i Sutjesku (8) - taj što je voleo ratne filmove, jer je i sam bio *aktivni sudionik* tih događaja. Poznato je i da je ovaj državnik aktivno učestvovao u izradi scenarija tih filmova, naročito onih u kojima se, na bilo koji način, pojavljuje njegov lik (*Sutjeska*, *Bitka na Neretvi*),

5 Od prijema američkog producenta i distributera, Erika Džonstona, 1948. godine, do posete Orsona Velsa na Brdu kod Kranja, 1979. godine, Tito se susreo sa brojnim filmskim radnicima, njihovim delegacijama, režiserima i glumcima, kako stranim tako i domaćim. Bio je i domaćin najvećim filmskim zvezdama druge polovine XX veka - Deniju Keju, Simon Sinjore i Ivu Montanu, Vivijen Li i Lorensu Olivijeju, Kirku Daglasu, Sofiji Loren i Karlu Pontiju, Julu Brineru, Hardiju Krigeru, Sergeju Bondarčuku, Elizabet Tejlor i Ričardu Bartonu, Đini Lolobrididi, Bredu Deksteru, Orsonu Velsu i dr.



Na filmskoj projekciji sa princezom Margaretom i lordom Snoudonom, Brioni 1970.
At a film screening with Princess Margaret and Lord Snowdon, Brijuni, 1970

a takođe su zabeležena i njegova prisustva prilikom snimanja pojedinih kadrova.

Ovi filmovi su, međutim, predstavljali važna mesta sećanja, ali i simbolički artikal za izvoz, koji je doprinio predstavljanju zemlje i uvećavanju njenog ugleda u svetu, gradeći specifičan imidž socijalističke Jugoslavije. Izbor glumaca iz raznih zemalja sveta, kao i koprodukcijski aranžmani, jasno ukazuju na to da su oni bili važan segment spoljne politike.⁶ Zbog toga ne čudi da je broj odgledanih predstava toliki, upravo iz razloga što Tito aktivno učestvuje u izradi ovih filmova, a zatim ih gleda zajedno sa svojim gostima, skoro isključivo stranim državicima.

Kolona „distributer“ je najzagonetniji deo popisa gledanih filmova. U njoj se Tito, pored bioskopskog repertoara, kao filmski gledalac, najtačnije i najrečitije razotkriva. Naime, za razliku od svih ostalih distributera (od Jugoslavija filma, Morava filma, Avala filma, Cro-

6 Nemanja Zvijer, *Slika Josipa Broza Tita u partizanskom ratnom spektaklu*, u: Tito - videnja i tumačenja, Zbornik radova, Institut za noviju istoriju Srbije, Arhiv Jugoslavije, Beograd 2011.

because he liked war films given that he was himself *an active participant* in those events. It is known that this statesman took an active part in the development of screenplays for these films, especially those in which he in any way appeared as a character (*Sutjeska*, *Bitka na Neretvi*) and his presence is recorded at the filming of certain scenes from these.

These films, however, represented important places of remembrance as well as a symbolic item for export which contributed to the image of the country and the building of its international reputation, constructing a careful image of socialist Yugoslavia. The use of international actors and co-production deals clearly shows that these films were an important part of foreign policy.⁶ Thus the number of times they were watched is not surprising, because Tito took an active part in their development and then watched them together with his guests,

6 Nemanja Zvijer, *Slika Josipa Broza Tita u partizanskom ratnom spektaklu* (A Picture of Josip "Tito" Broz in Partisan War Spectacle), in Tito - videnja i tumačenja (Tito - Perceptions and Interpretations), Proceedings of the Institute for the New History of Serbia, Archive of Yugoslavia, Belgrade, 2011.



Na snimanju filma *Sutjeska*, Tjentište 1971.
At the filming of *Sutjeska*, Tjentište 1971



Poseta Velikoj Britaniji, London 1953.
Visit to the United Kingdom, London, 1953

who were almost exclusively foreign statesmen.

The column “distributor” is the most puzzling part of the list of films. Apart from the choice of the films themselves, this is where Tito is most accurately and eloquently revealed. Unlike all other distributors (Yugoslav Film, Morava Film, Avala Film, Croatia Film, Kinema, Zeta Film and others), through which current and available films were supplied to the President, the films in which the “distributor” column lists Kinoteka are another matter. In most cases (a total of 286 films) the films from Kinoteka have a particular purpose. He would watch again some *good old film*, sometimes those which, in his youth or during the time of abstinence from Soviet films⁷ he had missed (such as *Battleship Potemkin* and *Ledja Ivana Groznog*). Before a visit to Britain in March, 1953, Tito watched a large number of popular English war newsreels,

7 From November 2, 1949, to November 17, 1954, Tito did not watch a single Soviet film, apart from the Russian film *Otets Sergij* (Father Sergius, a religious film from the time of the Russian Empire), which he watched on February 26, 1951, and *Lenin v oktjabre* (Lenin in October), which he watched on November 27, 1953.

atija filma, Kineme, Zeta filma i dr.), preko kojih se Predsedniku nabavljaju aktuelni i dostupni filmovi, filmovi u čijoj se rubrici „distributer“ pojavljuje Kinoteka, govore o nečem drugom. U najvećem broju slučajeva (tih filmova je ukupno 286), filmovi iz Kinoteke se uzimaju namenski, odnosno za određene potrebe. Bilo da bi ponovo gledao neki *stari dobri film*, ponekad i one koje je, u mladosti, ili za vreme apstinencije od sovjetskih filmova⁷, propustio da gleda (poput *Oklopnjače Potemkin* i *Ivana Groznog*). Pre posete Velikoj Britaniji, marta 1953. godine, Tito gleda veći broj popularnih engleskih ratnih žurnala, kao svojevrsnu pripremu za predstojeći susret sa starim ratnim drugom, Vinstonom Čerčilom. Uoči susreta sa Vivijen Li i Simon Sinjore, gleda filmove u kojima su one glavni protagonisti, *Duboko plavo more*, odnosno, *Zlatokosa*. Brojne su i druge paralele, u kojima je moguće pratiti važnost i značaj koji Tito pridaje filmu, kao moćnom informativnom i edukativnom sredstvu.

7 Od 2. novembra 1949 – 17. novembra 1954. godine Tito ne gleda nijedan sovjetski film, ne računajući ruski film „Otac Sergije“ (religiozni film iz vremena Ruskog carstva), koji je gledao 26. februara 1951. godine, kao i „Lenjin u oktobru“, gledan 27. novembra 1953.

Ipak, najveći broj filmova Kinoteka priprema Titu za potrebe njegovih brojnih putovanja, pre svega kad na njih kreće brodom „Galeb“, koji simbolizuje ambicije socijalističke Jugoslavije, da u okviru Pokreta nesvrstanih, figurira kao nezaobilazni i nezavisni akter međunarodne politike.⁸ Prve filmove na „Galebu“, Tito je najverovatnije gledao u periodu od 11. decembra 1955. do 6. januara 1956. godine, prilikom putovanja u Etiopiju i Egipat⁹. Odgledao je ukupno 10 filmova među kojima su filmovi Luisa Bunjuela, Luisa Kinga, Roberta Oldriča, Aleksandra Petrovića, Slavka Vorkapića, Milenka Štrpca, Radoša Novakovića i dr. Najviše filmova (ukupno 53), Tito je na brodu „Galeb“ gledao u periodu od 14. februara do 27. aprila, prilikom posete zemljama Afrike, na čuvenom Putu mira, 1961. godine. Među njima je najviše filmova američke i jugoslovenske produkcije. 29. aprila 1966. godine, u knjizi evidencije gledanih filmova zabeleženo je da je iz Kinoteke preuzeto 12 filmova. Najverovatnije je da su ti filmovi prikazani Titu tokom njegove posete UAR (od 2. do 7. maja), na koju je takode išao brodom „Galeb“.

Čak i letimičan pogled na poslednje godine Titovog života, kada je o gledanju filma reč, svedoče o njegovoj, ako ne ljubavi, a ono o potrebi za relaksacijom uz omiljene vesterne¹⁰ ali i druge, najrazličitije žanrove, koje kao pasionirani ljubitelj filmova, tokom čitavog života, gleda. *Jesen Čejena*, čuveni vestern iz 1964. godine, poslednji je *stari vestern* koji je Tito odgledao 13. avgusta 1979. godine.

U osnovi, *Velika iluzija* paralelno prati dva nivoa tzv. „realnosti“: sa jedne strane, projekat sledi impresivnu listu gledanih filmova, dok, s druge, pruža uvid u snimanje dokumentarnog filma *Tito – Zapisi filmskog*

8 O brodu „Galeb“, Titovim putovanjima, Pokretu nesvrstanih i današnjoj funkciji ovog objekta, videti monografiju izložbe “Područje zastoja. Kolekcija Marinko Sudac”, Institut za istraživanje avangarde, Zagreb, 2011.

9 Nejasno je na koji se mesec odnose filmovi, upisani u knjizi evidencije za 1956. godinu, pod rednim brojem 1 - 10. Od 11. decembra 1955. do 6. januara 1956. godine, Tito se nalazio na putovanjima u Etiopiji i Egiptu. Ukoliko se datumi odnose na decembar 1955. godine, filmovi su prikazivani na brodu „Galeb“, kojim je Tito putovao.

10 Najveći broj filmova preuzetih iz Kinoteke u poslednjim godinama života pripada tom žanru.

as his own preparation for meeting his old war comrade, Winston Churchill. Before meetings with Vivien Leigh and Simone Signoret, he watched films in which they played the main roles, *The Deep Blue Sea*, or *Casque d'or*. There were also many other parallels in which can be seen the importance and significance which Tito attached to film as a powerful informative and educative resource.

However, the largest number of films from Kinoteka was in preparation for Tito's many travels, especially when he was travelling on his boat, the Galeb, which symbolised the ambition of socialist Yugoslavia to appear within the Non-Aligned Movement as an independent and unavoidable player in international politics.⁸ It is likely that Tito first watched films on the Galeb between December 11, 1955, and January 6, 1956, while travelling to Ethiopia and Egypt.⁹ He sat through a total of ten films among which were those by Luis Buñuel, Louis King, Robert Aldrich, Aleksandar Petrović, Slavko Vorkapich, Milenko Štrbac, Radoš Novaković and others. The largest number of films (a total of 53) watched by Tito on the Galeb was from February 14 to April 27, 1961, while visiting African countries on his famous Peace Tour. The majority of these were American films or Yugoslav productions. On April 29, 1966, in the record of films it is noted that he took twelve films from Kinoteka. These films were most probably screened for Tito during his visit to the UAR (from May 2 to May 7), again on the Galeb.

Even in a cursory glance at the last years of Tito's life, the films he watched testified, if not to his love, then to his need for relaxing with favourite Westerns¹⁰ and other very diverse genres which, as a passionate film fan, he watched throughout his whole life. *Cheyenne Autumn*, the famous Western from

8 For the Galeb, Tito's travels, the Non-Aligned Movement and the present function of this facility, see the monograph from the exhibition *Standstill*, the Marinko Sudac Collection, Institute for Research of the Avant-Garde, Zagreb, 2011

9 It is not clear which months relate to the films recorded in the notebook for 1956 under the consecutive numbers 1-10. From December 11, 1955, to January 6, 1956, Tito was travelling in Ethiopia and Egypt. If the dates relate to December, 1955, the films were shown on the Galeb, on which Tito was travelling.

10 The greatest number of films taken from Kinoteka in the last year of his life are of this genre.



Snimanje filma *Tito* - Zapisi filmskog snimatelja, Brijuni 1970.
Filming *Tito* - Notes of a Cinematographer, Brijuni, 1970

1864 was the last *old Western* which Tito watched, on August 13, 1979.

The Grand Illusion basically follows two levels of what is known as "reality": on the one hand it follows the impressive list of films watched while, on the other, it presents an insight into the filming of the documentary *Tito - Notes of a Cinematographer*. Through the dynamic presentations of moving pictures (films), photographs, documents and objects, visitors are able to familiarise themselves with Tito as a watcher of films.

The first segment covers Tito at public screenings (the Pula Festival and film premieres), screenings for officials (during the visits of statesmen and in the company of film stars) and while travelling on the *Galeb*, as well as private projections (various films which he watched alone or with Jovanka, during leisure hours), and screenings during the intimate moments of his life (on the occasion of his wedding, operations and such). This gives an insight into the genres and variety of the films he watched, as well as the motives and circumstances in which certain screenings took place.

The "physical" presence of Tito in the leading role, that is to say the appearance of his character in this segment of the exhibition, indicates situations in which he is not just an ordinary film audience, but an authority and active participant (as patron of the Pula Festival, a *shadow director* and *powerful producer* of the most expensive films in the history of Yugoslav cinematography). His gradual disappearance as a character in the exhibition reflects the absence of his active participation, and this passive role of Tito reduces him to an ordinary watcher of films, with whom it is easily possible to identify. *Identification* with what is shown is one of the main strategies of the *involvement* of the audience in a film. In this exhibition, visitors are led into a situation in which they identify by turns with the audience (in the segments where they are present) and with Tito (in the segments where he is shown as an ordinary watcher of films).

Among other things the exhibition examines the obsession with Tito and the almost fetishist approach to his life, the constant need to peer into his privacy. This

snimatelja. Putem dinamičnog prikaza pokretnih slika (filmova), fotografija, tekstova i predmeta, posetioci su u prilici da se upoznaju sa Titom kao filmskim gledaocem.

Prvi segment obuhvata Tita na javnim projekcijama (Pulski festival i premijere filmova), projekcije sa zvanicama (prilikom poseta državnika i u društvu sa filmskim zvezdama) i tokom putovanja brodom „Galeb“, privatne projekcije (različiti filmovi koje gleda sam ili sa Jovankom, u časovima odmora), kao i projekcije koje gleda u intimnim trenucima svog života (prilikom venčanja, operacije i sl.). Na ovaj način, sagledava se žanrovska raznovrsnost gledanih filmova, ali i motivi i okolnosti u kojima se određene projekcije dešavaju.

„Fizičko“ prisustvo glavnog aktera - Tita, odnosno pojavljivanje njegovog lika u ovom segmentu izložbe, nagoveštava situacije u kojima je on ne samo običan filmski gledalac, već i arbitar i aktivni učesnik (kao pokrovitelj Pulskog festivala, *režiser u senci* i *moćni producent* najskupljih filmova u istoriji jugoslovenske kinematografije...). Postepeno iščezavanje njegovog lika na izložbi, povezano je sa odsustvom njegovog aktivnog učestvovanja, a ova pasivna uloga Tita svodi na običnog filmskog gledaoca, sa kojim je moguće lako se identifikovati. *Identifikacija* sa predstavljanim je jedna od glavnih strategija *uključivanja* gledaoca u film. Posetioci su na izložbi dovedeni u situaciju da se naizmenično identifikuju – sa publikom (u segmentima gde je ona prisutna) i sa Titom (u segmentima gde je on prikazan kao običan filmski gledalac).

Izložba, između ostalog, preispituje opsesivno bavljenje Titom i gotovo fetišistički odnos prema njegovom životu, kao i konstantnu potrebu da se zaviri u njegovu privatnost. Ovaj „voajerski nagon“ svojstven je kako filmskom gledaocu, tako i publici koja posećuje izložbu. *Isključivanjem* iz prikazanog i suočavanjem sa sopstvenim pogledom, posetilac je motivisan da pronade svoje mesto na izložbi.

Dok prethodna celina prikazuje Tita kao filmskog gledaoca u rasponu od trideset godina, segment posvećen snimanju filma *Tito - Zapisi filmskog snimatelja* pokazuje jedan radni dan u životu Predsednika Republike, u

Snimanje filma *Tito - Zapisi filmskog snimatelja*, Brioni 1969.
Filming *Tito - Notes of a Cinematographer*, Brijuni, 1969



voyeuristic impulse is as characteristic of the watcher of films, as of the public which visits the exhibition. Through *exclusion* from what is shown and *confrontation* with his own view, the visitor is motivated to find his own place in the exhibition.

While all this shows Tito as a watcher of films over a period of thirty years, the segment devoted to the shooting of the film *Tito – Notes of a Cinematographer* shows one working day in the life of the President of the Republic, following his regular activities – spending time in his office, walking with his wife, driving a boat and a car, a meeting, a reception for ambassadors and, inevitably, watching a film.

The documentary *Tito – Notes of a Cinematographer* was the first film about Tito's private life, made in 1969 and 1970 on Brjuni and Vanga. It was superbly made for the needs of the Western market, directed by Žorž Skrigin and Eugen Arnesen¹¹. In it, footage from private life, edited together with archive material, is accompanied by a carefully chosen narration. Arnesen died before the film was completed, but his colleagues continued with the filming during 1970. After his death, the production rights passed to Jugoslavija Publik, whose artistic council felt the screenplay and the film were poor, so that this first documentary film about Tito in his leisure time was never seen by either local or foreign audiences.¹² Jugoslavija Publik and the Norwegian production company UFAS presented the film to Tito in 1971.

Without going into the history of the genesis of film, or into argument and criticism, both in text and in film itself, which were further conducted during the life of Josip "Tito" Broz, our attention had already been drawn during the research stage to one detail which, although it did not appear in the final version, we noticed in the photographs found in the archive of the Museum of Yugoslav History. A number of photographs show that, for the film *Tito – Notes of a Cinematographer*, the plan was to show Tito, as a passionate fan, at the

¹¹ Eugen Arnesen was the husband of Stana Tomašević, a former partisan and Tito's first commissar – the first woman appointed as an ambassador in post-war Yugoslavia.

¹² Ranko Đukić, *„Topli zec“ u Oslu – Neuspeli pohod Josipa Broza Tita na Nobelovu nagradu za mir*, (A "Hot Potato" in Oslo – Josip "Tito" Broz's unsuccessful campaign for the Nobel Peace Prize of 1973, Građevinska knjiga, Belgrade, 2004.

kome prati njegove uobičajene aktivnosti - boravak u radnom kabinetu, šetnju sa suprugom, vožnju čamcem i kolima, sastanak, prijem ambasadora, kao i nezaobilazno gledanje filma.

Dokumentarni film *Tito - Zapisi filmskog snimatelja*, prvi je film o Titovom privatnom životu, sniman 1969. i 1970. godine na Brionima i Vangi. Prevažodno je pravljen za potrebe zapadnog tržišta, u režiji Žorža Skrigina i Eugena Arnesena¹¹. Iz tog razloga, snimci iz privatnog života, u montaži sa arhivskim materijalima, praćeni su pažljivo odabranim tekstom. Pre završetka filma Eugen Arnesen je preminuo, a njegovi saradnici nastavili su snimanje i tokom 1970. godine. Nakon njegove smrti, producentska prava prešla su na Jugoslavija publik, čiji je umetnički savet negativno ocenio scenario i film, tako da ovaj prvi dokumentarni film o Titu u slobodnom vremenu nikada nije videla ni domaća ni strana publika.¹² Jugoslavija publik i Norveško filmsko preduzeće UFAS su 1971. godine ovaj film poklonili Titu.

Ne ulazeći u istorijat nastanka filma, kao ni u polemike i kritike, kako na tekst, tako i na sam film, koje su vodene još za života Josipa Broza Tita, naša pažnja je, još tokom istraživanja, bila usmerena na jedan detalj koji smo, mada nije ušao u njegovu završnu verziju, uočili na fotografijama pronađenim u fototeci Muzeja istorije Jugoslavije. Naime, više fotografija pokazuje da je za potrebe filma *Tito - Zapisi filmskog snimatelja* u planu bio i kadar u kome Tito, kao pasionirani ljubitelj, prisustvuje projekciji nekog filma. Doživeli smo ne malo iznenađenje kada smo na platnu prepoznali film *Živi Lenjin*, film koji je, nakon i letimičnog uvida u spiskove, žanrovski potpuno atipičan u odnosu na filmove koje Tito gleda u tom periodu. Očigledno je da su, mada uredno evidentirana u knjigama evidencije, tog dana (8. jul 1970. godine) dva sovjetska filma (pored *Živi Lenjin* prisutan je i *Zastava miru*), preuzeta od neidentifikovanog distributera, isključivo za potrebe snimanja pomenutog dokumentarnog filma.

¹¹ Eugen Arnesen bio je muž Stane Tomašević, nekadašnje partizanke i Titovog prvog komesara – prve žene koja je postavljena za ambasadora u posleratnoj Jugoslaviji.

¹² Ranko Đukić, *„Topli zec“ u Oslu - Neuspeli pohod Josipa Broza Tita na Nobelovu nagradu za mir*, 1973. godine, Građevinska knjiga, Beograd 2004.



Snimanje filma *Tito - Zapisi filmskog snimatelja*, Brioni 1970.
Filming *Tito - Notes of a Cinematographer*, Brjuni, 1970

Kao kontrapunkt *Titovom životu u filmu*, stoji lista odgledanih filmova, koja se ispostavlja kao daleko pouzdanije svedočanstvo od dokumentarnih fotografija sa snimanja filma koje je napravio Kabinet Predsednika Republike i drugih sličnih artefakata, pravljenih sa svešću da jednog dana budu dokument *stvarnosti*, odnosno dostojna reprezentacija Tita. Van domašaja kamera, režiranih i montiranih snimaka i fotografija, evidencija gledanih filmova, pedantno vođena tokom trideset godina, verovatno je jedno od najintimnijih svedočanstava koje o Josipu Brozu imamo.

Da li je pred nama novi Titov portret ili samo još jedna od mnogobrojnih iluzija?

screening of some film. It came as no small surprise to us to recognise, on the screen, the film *Lenin Lives*, a film which a cursory glance at the lists shows us is completely atypical, in genre terms, of the films which Tito watched during that period. It is apparent that there were two Soviet films (as well as *Živi Lenjin* there is also *Zastava miru*) recorded in the film diaries for that day (July 8, 1970), acquired from an unidentified distributor exclusively for the shooting of the documentary.

In counterpoint to *Tito's life in film*, there is a list of films watched which turn out to be a far more reliable witness than the documentary photographs from the shooting of the film made by the Office of the President of the Republic and other similar artefacts, made with an eye to someday being a document of *reality*, a worthy representation of Tito. Beyond the reach of the camera, the directed and edited recordings and photographs, the notes of films watched, managed meticulously for thirty years, are probably one of the most intimate testimonies about Josip Broz that we have.

Is what we have here a new portrait of Tito or just one more of the many illusions.

Projekcija filma na Vangi, nedatirana fotografija čiji je autor Josip Broz Tito
Film screening on Vanga, undated photograph taken by Josip "Tito" Broz



Filmski program

Film Program

Svaka selekcija je pokušaj unošenja reda u kaos. Zbunjeni žanrovskom šarolikošću, koja ni u jednom periodu Titovog života ne pokazuje odstupanja, pozvali smo naše kolege, saradnike na projektu, da uz nas interpretiraju listu gledanih filmova. Sa pozicija različitih struka (istorija, filozofija, antropologija, istorija umetnosti, politikologija, filmska režija i dr), ali nezaobilaznog individualnog ukusa, selektori su svojim odabirom učinili napor da Titov haotični bioskopski repertoar organizuju i učine razumljivijim. Iako većina selekcija obuhvata žanrovsku analizu liste filmova, interesantno je da se vestern, kao jedan od najprisutnijih žanrova, skoro nigde ne pojavljuje. Izuzev Rajka Grlića, koji je bez uvida u listu napravio izbor od pet filmova, svi ostali selektori su svoje izbore bazirali na ovoj evidenciji.

Filmski program ne predstavlja prateći program izložbe, već njen integralni deo, bez koga je sama postavka nepotpuna i nedovoljno razumljiva. Filmski program i izložba, samo su nagoveštaj mogućih analiza i tumačenja liste odgledanih filmova i osnova za interpretacije najrazličitijih vrsta - političke, istorijske, psihološke, antropološke, sociološke, ideološke, kulturološke i dr. Odabrane filmove prate žurnali i drugi dokumentarni sadržaji koje je Tito često uz film gledao. Ovakvo ukrštanje filmova i žurnala, njihovo stavljanje u kontekst vremena i zajedničko prikazivanje, pružiće mogućnost posetiocima, kao i samim učesnicima u projektu, drugačiji pogled na ovaj materijal.

Celokupni ambijent, kao i prikazivanje izložbe u većernjim časovima, *stvaraju utisak* odlaska u bioskop, što je koncept zabave koji polako izumire i odlazi u istoriju. Na ovaj način aktuelizuje se sadašnji trenutak, a posetioci podsećaju na činjenicu da je muzej mesto gde se istorija čuva i interpretira.

Any selection is an attempt to bring order to chaos. Confused by the genre variegation, which at no time in Tito's life showed any sign of let-up, we invited our colleagues and collaborators on the project to interpret with us the list of films watched. From the position of various disciplines (history, philosophy, anthropology, history of art, political science, film direction and others), and, inevitably, of individual taste, the selectors in their choice tried to bring some organisation and sense to Tito's chaotic choice of films. Although the majority of selections address an analysis of the films by genre, it is interesting that the Western, as one of the most watched genres, hardly appears. Apart from Rajko Grlić who, without seeing the list, made a choice of five films, all the other selectors based their selections on these lists.

The film program is not a supplement to the exhibition; it is an integral part of it without which the exhibits themselves are inadequate and not able to be adequately understood. The film program and the exhibition are a mere indication of the possible analysis and interpretation of the list of films and a basis for various kinds of interpretation - political, historical, psychological, anthropological, sociological, ideological, cultural and so on. The selected films are accompanied by the newsreels and other documentary material which Tito often watched with films. This juncture of films and newsreels, seen in the context of the time and the fact that they were screened together, will show to visitors, as to the participants in the project themselves, a possibility, a different view of this material.

The entire ambience, and the presentation of the exhibition in the evening, *create the impression* of going to a cinema, a concept of entertainment which is gradually dying and passing into history. In this way, the present moment is actualised and visitors are reminded that the museum is a place where history is preserved and interpreted.

Brioni 1971.
Brijuni, 1971



Filmovi koje nije voleo

Films he didn't like

Momo Cvijović

Film is a ritual which the masses follow blindly: thus commercial film-makers determine mentality and customs, the spiritual atmosphere of whole populations who are flooded every day with scenes from the screen. Film poisons the blood as surely as working in a mine, it erodes the fabric, it can be transformed into some kind of free distribution of a drug, but its effect is even more dangerous precisely because it is so hidden and unpredictable.

Federico Fellini

Had it not been for the conflict with the Soviet Union and the Cominform resolution, the film **In the Mountains of Yugoslavia**, made as a Soviet-Yugoslav coproduction, would today be known as the first feature film in the history of post-war Yugoslavia. But Tito didn't like this film and because of that it was shelved until the beginning of the 1990s. Among the reasons mentioned were the more impressive role of Vjekoslav Afrić, playing the role of Draža Mihailović, or the inescapable similarity of the rebel leader to Stalin, while some believe that *Tito exploded when, in the final scene, our compatriots carry enormous pictures of Comrade Stalin while those of the Marshal were barely larger than the photos from the album of the football World Cup*. Whatever the reason, when they persuaded Tito in August, 1969, that, unlike *Neretva*, it was necessary for him to appear as a character in *Sutjeska*, Tito after accepting said: *As long as it's not like Bersenev in that Russian film V gorakh Jugoslavii* (In the Mountains of Yugoslavia). *I go out, up there, on a hill, then I go through that snow,*

Film je obred kome se slepo pokoravaju ogromne mase: stoga oni koji prave komercijalne filmove određuju mentalitet i običaje, duhovnu atmosferu čitavih populacija, koje su svakodnevno preplavljene prizorima sa ekrana. Film truje krv kao rad u rudniku, nagriza tkivo, može se pretvoriti u neku vrstu slobodnog rasturanja droge, ali njegovo dejstvo je opasnije baš zato što je skriveno i nepredvidivo.

Federiko Felini

Da nije došlo do sukoba sa Sovjetskim Savezom i rezolucije Informbiroa, film **U planinama Jugoslavije (V gorakh Jugoslavii)** snimljen u sovjetsko-jugoslovenskoj koprodukciji, danas bi slovio za prvi dugometražni igrani film u istoriji posleratne Jugoslavije. Ali, Tito nije voleo ovaj film i zbog toga je on bio u bunkeru do početka devedesetih godina. Kao razlozi su pominjani upečatljivija uloga Vjekoslava Afrića, koji u filmu glumi Dražu Mihailovića, neodoljiva sličnost vode ustanka sa likom Staljina, dok neki smatraju da je *„Titu prekipelo kada u finalnoj sceni naši sugrađani nose mamutske slike druga Staljina a one Maršalove jedva da su premašivale veličinu sličica za album Svetskog prvenstva u fudbalu”*. Bilo kako bilo, kada su Tita, u avgustu 1969. godine, ubeđivali da je, za razliku od *Neretve*, neophodno da se njegov lik pojavi u *Sutjesci*, Tito je, prihvatajući rekao:

Samo da ne bude kao Bersenjev u onom ruskom filmu V gorah Jugoslaviji. Izlazim, tamo gore, na jedno brdo, pa

idem po onom snijegu, uzimam moju titovku, pa onda (drug Predsednik je ovde digao i raširio ruke) kao neki tamo...

Satirična komedija **Ciguli Miguli**, prvi je i jedini zabranjeni hrvatski film iz vremena socijalizma. U vreme nastanka, film je predstavljao vrlo ozbiljnu kritiku ondašnjeg socijalističkog društva, dok se motiv uklanjanja spomenika kompozitoru iz naslova, u političkim krugovima, shvatio kao aluzija na uklanjanje spomenika banu Jelačiću s tadašnjeg zagrebačkog Trga Republike.

Za vreme prijema članova uprave Saveza filmskih radnika Jugoslavije, 24. februara 1954. godine u Beogradu, Tito je rekao:

Ja vam otvoreno kažem da su me dva filma prosto ogorčila i morao sam reći da se ti filmovi ne mogu prikazivati. Uzmite onaj film Ciguli Miguli koji je bio politički neispravan. Nismo ga dozvolili. Za njegovu proizvodnju potrošilo se 47 miliona dinara, što je država platila. Sa Hoja! Lero! je ispalo isto tako. Ne bih htio da govorim kakav je koji film, ima i uspjelih stvari i vidi se izvjestan napredak. U Sloveniji imate Vesnu, koji nije naročit, ali je simpatičan film i dobro zanatski napravljen. U njemu je režija došla do izražaja.

Opisan kao „spoj pretencioznosti i diletantizma“ **Hoja! Lero!** jedan je od prvih jugoslovenskih filmova istorijskog žanra, koji, ni ondašnja kritika ni publika nisu dobro primili. Nakon toga, razočaran, ugledni Vjekoslav Afrić, napustio je filmsku režiju.

Čak ni biranim rečima sročena telegram koji je 12. septembra 1961. godine, slavni francuski režiser, Klod Otan-Lara uputio Josipu Brozu Titu, sa željom da mu lično prikaže najnoviji film **Ne ubij!** nije pomogao da ga Tito primi u posetu. Nijevredelo ni to što je ovaj polemični i kontroverzni film proizveden u Jugoslaviji (njegovo snimanje i prikazivanje bili su zabranjeni u Francuskoj), kao ni to što se Otan-Lara za vreme rada na filmu „pozitivno odnosio prema našoj zemlji, našim ljudima i našem sistemu“. Nakon što je film, kao jugoslovenski, prikazan na XXII Međunarodnom filmskom festivalu

I take my Tito cap, then... (Here Comrade President raised his arms wide) there like some...

The satirical comedy **Ciguli Miguli** was the first and only Croatian film to be banned during the socialist period. At the time the film was made, it was presented as a very serious criticism of the socialist society of the day, and the motive for removing the statue of the composer in the title was seen in political circles as an allusion to the removal of the monument to Ban Jelačić from Zagreb's central square, then known as the Republic Square.

During a reception for board members of the Yugoslav Film Workers Alliance, on February 24, 1954, in Belgrade, Tito had this to say:

I will tell you plainly that two films have infuriated me and I must say that these films must not be shown. Take this film Ciguli Miguli which was politically inappropriate. We didn't allow it. The production cost of this film was 47 million dinars, paid for by the state. The same thing with Hoja! Lero! I do not want to speak about that kind of film, there are also successful things and a certain progress can be seen. In Slovenia there is Vesna, which was nothing special, but a nice film and well made. The direction really stood out in it.

Described as “a blend of pretentiousness and diletantism”, **Hoja! Lero!**, one of the first Yugoslav films of the historic genre, was not well received by either the critics or audiences. Disappointed, its highly regarded director, Vjekoslav Afrić, abandoned directing.

Not even the carefully worded telegram which the celebrated French director Claude Autant-Lara sent Josip “Tito” Broz on September 12, 1961, expressing the desire to personally show him his new film, **Tu ne tueras point** (Thou Shalt Not Kill) was enough to secure him permission to visit. It was no help that this polemical and controversial film was produced in Yugoslavia (its production and projection were banned in France), nor that while making the film Autant-Lara had “behaved in a positive manner towards our country, our people and our system”. After the film was shown, as a Yugoslav production, at

the 22nd International Film Festival in Venice, without the permission of the Yugoslav Commission for the Selection of Films for International Film Festivals, Tito was informed in writing by the Secretariat of the Federal Executive Council for Education and Culture on October 18, 1961. Although the letter cited the Film Commission's assessment that the film was *weak and distorted and its concept abstract and extraordinarily pacifist*, Tito wrote in the margin: *I need to see this film*. He was shown the film on October 25. In a short note, with an illegible signature, from November 10, we learn that Tito *didn't like* the film and that *given that Autant-Lara is clearly seeking a reception for the film, it is out of the question to receive him. There's no special need to for us to reply to Autant-Lara because he is no longer in our country*. Unfortunately the reasons Tito didn't like this extraordinarily pacifist film are unknown. Having failed to make the film in France despite twelve years of trying, Lara found support in Yugoslavia although conscientious objection to military service, the central theme of the film, was not established in either of these countries. And although the film was approved for showing here by the Film Review Commission of Montenegro on July 29, 1961, it was not shown in France until after the end of the Algerian War in the summer of 1963.

Despite Tito loving local film and often saying that he awaited each new production with great impatience, it was known that he did not like films of the *Black Wave*, that he often criticised them, describing them as harmful and politically inappropriate. Or, to be more precise, he couldn't stand them! Nevertheless he saw almost all of the most important productions, some of them twice.

In discussion with film - makers on Brioni on August 21, 1969, Tito referred to the films of the *Black Wave*, saying *some of these films are worthless. And that's shameful. There are films which besmirch our whole recent past, which was heroic. Now they are besmirching the national liberation struggle, they reject the revolution, they reject everything, they even reject the present times. Never mind that even I believe that there are certain negative things in our social reality, it is clear that these can't be treated in the way they are treated in some films. Because they are treated as being hopeless, while our*

u Veneciji, mimo dozvole jugoslovenske Komisije za izbor filmova za međunarodne filmske festivale, Tito je o tome obavješten pismom Sekretarijata Saveznog izvršnog veća za prosvetu i kulturu, 18. oktobra 1961. godine. Međutim, i pored toga što je u pismu citirana ocena Komisije da je film *slab i razvučen i da su njegove idejne koncepcije apstraktne i izrazito pacifističke*, Tito na margini piše: *Ovaj film bi ja trebao vidjeti*. Titu je film prikazan 25. oktobra. Iz kratke beleške, sa nečitim potpisom, od 10. novembra, saznajemo da se Titu film *nije svideo* i da *s obzirom da je Otan Lara očigledno tražio prijem u vezi sa filmom, njegov prijem ne dolazi u obzir. Otan Lari nije posebno odgovarano, pošto nije više u našoj zemlji*. Nažalost, nisu poznati razlozi zašto se ovaj izrazito pacifistički film nije dopao Titu. Kako ni posle dvanaest godina pokušavanja da snimi film u Francuskoj u tome nije uspeo, Otan-Lara je podršku našao u Jugoslaviji, mada prigovor savesti na vojnu službu, koji je centralna tema filma, kao institut nije postojao ni u jednoj od ovih zemalja. I dok je film kod nas odobren za prikazivanje od strane nadležne Komisije za pregled filmova NR Crne Gore, 29. jula 1961, u Francuskoj je prikazan tek nakon završetka alžirskog rata, u leto 1963. godine.

I pored toga što je Tito obožavao domaći film i često isticao da sa velikom nestrpljenjem očekuje svako novo ostvarenje, poznato je da nije voleo filmove tzv. *Crnog talasa*, da ih je često kritikovao, govorio da su štetni, politički nepodobni. Ili, tačnije rečeno, nije ih podnosio! Ali je gledao skoro sva najvažnija ostvarenja, neke od njih po dva puta.

U razgovoru sa filmskim radnicima na Brionima, 21. avgusta 1969. godine, Tito je osvrćući se na filmove *Crnog talasa*, rekao:

Neki od filmova ne vrijede ništa. I to je sramota. Ima filmova koji nam blate čitavu našu nedavnu prošlost, koja je bila herojska. Blate sada narodnooslobodilačku borbu, negiraju revoluciju, negiraju sve, negiraju i sadašnjicu. Bez obzira što i ja smatram da u našoj društvenoj stvarnosti ima izvjesnih negativnih stvari, ipak je jasno da se ne mogu tretirati tako kao što se tretiraju u nekim filmovima. Jer tretiraju se na besperspektivan način, dok je za našu

društvenu praksu karakteristično upravo to da nastojimo da uklonimo negativne stvari.

*Ja sam, slušajte, ogorčen zbog takvih filmova. Ljutio sam se kada sam vidio kako se to završilo u Puli, da je, konkretno film koga ja smatram veoma negativnim za našu stvarnost **Biće skoro propast sveta**, predlagan za prvu nagradu... mene je to ogorčilo. Ja ne znam odakle je mogla da potekne pozitivna ocjena kad se zna da ga je naša javnost loše primila i da ga je francuska kritika nepovoljno ocijenila. Sjećam se da je jedan francuski filmski kritičar zapisao da pomenuti film daje netačnu sliku o Jugoslaviji, jer su stvarne društvene prilike potpuno drukčije. A vidite, kod nas prave takve filmove koji lažno prikazuju našu stvarnost. To je neka dekadentna pojava u shvatanjima šta je umjetnost, i uzela je prilično široke razmjere.*

U veoma kratkom vremenskom periodu, Tito je ovaj film, koji je pre pomenutog razgovora sa filmskim radnicima, već nagrađen Velikom bronzanom arenom na 16. Pulskom festivalu, gledao dva puta, 4. i 24. februara, 1969. godine.

social practice is precisely that we try to eliminate negative things.

*So listen, I am irritated by such films. I was angry when I saw that a film which I particularly see as very negative for our reality, **Biće skoro propast sveta** (It Rains in My Village) ended up being nominated for the first prize in Pula... that made me angry. I don't know where such a positive assessment could have come from when it was poorly received by our public and that the French criticism of it was negative. I remember that one French film critic wrote that this film gave an inaccurate image of Yugoslavia, because the actual social circumstances are completely different. But, you see, here they make films like that which depict our reality falsely. This is some decadent phenomenon in the understanding of what art is, and on a pretty broad scale.*

Tito saw this film which, before this discussion with film makers, had already won the Grand Bronze Arena at the sixteenth Pula Festival, twice in a very short period, on February 4 and 24, 1969.



V GORAKH YUGOSLAVII (U PLANINAMA JUGOSLAVIJE) 1946.

Produkcija: Mosfilm

Scenario: Giorgi Mdivani

Režija: Abram Rom, Eduard Tise

Glumci: Vjekoslav Afrić, Ivan Bersenjev, Olivera Marković, Miša Marković

Sadržaj: Film prikazuje ustanak u Jugoslaviji 1941. godine, koji podiže partizanski vođa po imenu Slavko Babić. Pored njega, u filmu se pojavljuju glumci u ulozu Draže Mihailovića, Tita, Ante Pavelića i Ervina Romela. Snimanje filma je započelo već u maju 1945, neposredno nakon završetka ratnih operacija. Eksterijeri su snimani između Zagreba i Beograda, a enterijeri u opatijskom hotelu „Kvarner“.

IN THE MOUNTAINS OF YUGOSLAVIA, 1946

Production: Mosfilm

Screenplay: Giorgi Mdivani

Direction: Abram Rom, Eduard Tisse

Actors: Vjekoslav Afrić, Ivan Bersenjev, Olivera Marković, Miša Marković

Synopsis: The film depicts the 1941 uprising in Yugoslavia, under a partisan leader by the name of Slavko Babić. The film also includes actors appearing in the roles of Draža Mihailović, Tito, Ante Pavelić and Erwin Rommel. Shooting of the film began in May 1945, immediately after the end of the war. Exteriors were filmed between Zagreb and Belgrade and interiors in the Hotel Kvarner in Opatija.



CIGULI MIGULI

1952.

Prikazano Titu 6. 6. 1952.

Produkcija: Jadran film

Scenario: Joža Horvat

Režija: Branko Marjanović

Glumci: Ljubomir Didić, August Čilić, Viktor Bek, Martin Matošević

Sadržaj: Partijski funkcioner dolazi u mali provincijski gradić, da bi privremeno zamenio odsutnog referenta za kulturu. Odmah po dolasku, rešava da reformiše kulturni život na način koji on smatra da najviše dolikuje duhu socijalizma. Ukida svih pet muzičkih društava i daje nalog da se sa gradskog trga ukloni spomenik pokojnom lokalnom kompozitoru Ciguliju Miguliju, što izaziva odlučan otpor građana.

CIGULI MIGULI, 1952

Tito's screening date: June 6, 1952

Production: Jadran film

Screenplay: Joža Horvat

Directed by: Branko Marjanović

Cast: Ljubomir Didić, August Čilić, Viktor Bek, Martin Matošević

Synopsis: A party official arrives in a small provincial town as a temporary replacement for the cultural officer. On arrival he immediately decides to reform cultural life in the way he deems most appropriate to the spirit of socialism. He abolishes all five musical societies and issues a decree that a statue of the local composer Ciguli Miguli be removed from the town square, which provokes resolute resistance from the townspeople.



HOJA! LERO!

1952.

Prikazano Titu 24. 2. 1952.

Dodatak uz film: Yokel Boy Makes Good, američki crtani film

Produkcija: Avala film, Beograd

Scenario: Vjekoslav Afrić

Režija: Vjekoslav Afrić

Glumci: Dorotea Matulić, Marijan Lovrić, Joža Gregorin, Jozo Laurenčić, Dejan Dubajić

Sadržaj: Veće starih Slovena, dodeljujući Voljenku, najljepšu devojk plemena, ratniku Kohanu, donosi nepravednu odluku, jer ona voli drugoga. Dalibor, Voljenkin voljeni, već u sledećem ratnom susretu sa neprijateljem, pokušava da dokaže svoju hrabrost i samim tim natera veće da promeni svoju prvobitnu odluku i njemu prepusti Voljenku.

HOJA! LERO!, 1952.

Tito's screening date: February 24, 1952

Also shown: Yokel Boy Makes Good: American animation

Production: Avala film, Beograd

Screenplay: Vjekoslav Afrić

Directed by: Vjekoslav Afrić

Cast: Dorotea Matulić, Marijan Lovrić, Joža Gregorin, Jozo Laurenčić, Dejan Dubajić

Synopsis: An Old Slavic council gives Voljenka, the most beautiful girl in the tribe to the warrior Kohan, but this is an unjust decision because she loves another, Dalibor. In his next battle with the enemy, Voljenka's beloved tries to prove his bravery in order to convince the council to change their original decision and award Voljenka to him.

TU NE TUERAS POINT (NE UBIJ)

1961.

Prikazano Titu 25. 10. 1961.

Produkcija: Gold Film, Lovćen Film, Vaduz Production

Scenario: Žan Oranš, Pjer Bost

Režija: Klod Otan-Lara

Glumci: Loran Terzief, Horst Frank, Mića Orlović, Suzan Flon

Sadržaj: Posle Drugog svetskog rata, 1947. godine, pred jednim vojnim sudom u Francuskoj našla su se sticajem okolnosti dva čoveka: nemački katolički sveštenik (Horst Frank) koji je za vreme okupacije kao nemački podoficir lično streljao jednog pripadnika francuskog pokreta otpora i jedan mladi Francuz (Loran Terzief) koji iz ličnih ubedenja ne želi da obuče uniformu i uzme u ruke oružje da bi, posle velikog svetskog rata, pošao u neki drugi rat i ubijao ljude. Francuski vojni sud oslobađa Nemca, sa obrazloženjem da je samo "vršio svoju dužnost" i ispunjavao naredenja pretpostavljenih, a osuđuje Francuza jer neće da se odzove svojoj dužnosti i da ubija.

THOU SHALT NOT KILL, 1961

Tito's screening date: October 25, 1961

Production: Gold Film, Lovćen Film, Vaduz Production

Screenplay: Jean Aurenche, Pierre Bost

Directed by: Claude Autant-Lara

Cast: Laurent Terzieff, Horst Frank, Mića Orlović, Suzanne Flon

Synopsis: After the Second World War, in 1947, a military court in France tries, by coincidence, two men: a German Catholic priest (Horst Frank) who, as a non-commissioned officer during the occupation, personally executed a member of the French resistance, and a young Frenchman (Laurent Terzieff) who, out of personal conviction, did not want to put on uniform and take up arms in order to be sent to some other war and kill people after the world war. The French military court frees the German with the explanation that he was only "doing his duty", and carrying out the orders of his superiors, but condemns the Frenchman for not responding to his duty to kill.

BIĆE SKORO PROPAST SVETA

1968.

Prikazano Titu 4. 2. 1969. i 24. 2. 1969.

Produkcija: Avala Film, Les Productions Artistes Associés

Scenario: Aleksandar Petrović

Režija: Aleksandar Petrović

Glumci: Ani Žirardo, Ivan Paluh, Mija Aleksić, Eva Ras, Velimir Bata Živojinović
Sadržaj: Tragična i bizarna ljubavna priča koja se dešava u jednom selu u komunističkoj Jugoslaviji, u senci sovjetske okupacije Čehoslovačke, 1968. godine. Da bi se osvetio svinjaru, sa kojim je u svadi, kafedžija sa drugovima ženi polupijanog svinjara sa intelektualno ometenom devojkom. U selo dolazi mlada učiteljica u koju se svinjar zaljubljuje. Misleći da mu žena smeta, on je ubija. Njegov otac prima krivicu na sebe, ali seljaci otkrivaju pravog ubicu, namame ga u zvonik, vezuju među zvona i svinjar umire rastrgnut.

IT RAINS IN MY VILLAGE, 1968

Tito's screening date: February 4 and February 24, 1969

Production: Avala Film, Les Productions Artistes Associés

Screenplay: Aleksandar Petrović

Directed by: Aleksandar Petrović

Cast: Annie Girardot, Ivan Paluch, Mija Aleksić, Eva Ras, Velimir Bata Živojinović

Synopsis: A tragic and bizarre love story which takes place in a village in communist Yugoslavia in the shadow of the 1968 Soviet occupation of Czechoslovakia. Wanting to take revenge on a swineherd with whom he has quarrelled, a tavern keeper and his friends marry the half-drunk swineherd to an intellectually disabled girl. A young teacher arrives in the village and the swineherd falls in love with her. Seeing his wife as a problem, he kills her. His father takes the blame, but the villagers discover the truth and lure the murderer to the bell-tower where they tie him between the bells and the swineherd is torn to death.



Filmovi odlikovanih režisera

Films by decorated directors

Marija Đorgović

At the end of 1970, preparations were underway for FEST, Belgrade's first international film festival (under the slogan *Brave New World*), organised under the auspices of UNESCO. Tito accepted a proposal from the president of the Festival Committee and its artistic director, Milutin Čolić, and the executive director, Dr Petar Volk, to decorate ten great film artists. Those proposed were Charles Chaplin, Laurence Olivier, René Clair (or Jean Renoir), John Ford, Mikhail Romm (or Mark Donskoy), Luchino Visconti, Akira Kurosawa, Fritz Lang, Luis Buñuel and Ingmar Bergman.

For each of the nominated directors there is a short explanation which, first of all, highlights their services to the art of film, as well as their political orientation. Thus it is noted that Charles Chaplin became a victim of McCarthy's anti-communist witch-hunt, that Luchino Visconti was an eminent member of the Communist Party of Italy and that Jean Renoir, René Clair, Fritz Lang and Luis Buñuel fled the Nazis to become exiles from their own countries. In the case of John Ford it is only mentioned that he "took part in the anti-fascist war in Japan and reached the rank of Rear Admiral".

In line with procedure, before any definite decision, the Foreign Policy Group of the Office of the President of the Republic, in a note on December 28, 1970, reported to Tito that "If Comrade President agrees with this proposal in principle, the State Secretariat for Foreign Affairs would, through our representatives abroad, check whether all the nominees can accept the decorations

Krajem 1970. godine, u toku priprema za Prvi međunarodni filmski festival u Beogradu – FEST (pod nazivom „Hrabri novi svet“), u čast sedamdesetpetogodišnjice kinematografije, koji je organizovan pod pokroviteljstvom nacionalne i svetske organizacije UNESCO, Tito¹ prihvata predlog predsednika festivalskog odbora i umetničkog direktora, Milutina Čolića i izvršnog direktora, dr Petra Volka da visokim jugoslovenskim odlikovanjima odlikuje deset velikana filmske umetnosti. Predloženi su: Čarli Čaplin, Lorens Olivije, Rene Kler (ili Žan Renoar), Džon Ford, Mihail Rom (ili Mark Donskoj), Lukino Viskonti, Akira Kurosava, Fric Lang, Luis Bunjuel i Ingmar Bergman.

Za svakog predloženog režisera, priloženo je kraće obrazloženje u kome se, pre svega, ističu njihove zasluge u filmskoj umetnosti, ali i njihova politička orijentacija. Tako se za Čarlja Čaplina kaže da je postao žrtva Makartijeve antikomunističke hajke, da je Lukino Viskonti istaknuti član Komunističke partije Italije, a da su Žan Renoar, Rene Kler, Fric Lang i Luis Bunjuel, bežeći pred nacizmom postali izgnanici iz svojih zemalja. U slučaju Džona Forda samo se kaže da je „učestvovao u antifašističkom ratu u Japanu i stekao čin kontraadmirala“.

Poštujući proceduru, pre definitivne odluke, Grupa za spoljno politička pitanja Kabineta Predsednika Republike, beleškom od 28. decembra 1970. godine izveštava Tita

1 Pokrovitelj FEST-a 1971.

da „Ukoliko se drug Predsednik sa ovim predlogom u načelu saglasi, Državni sekretarijat za inostrane poslove bi preko naših predstavnika u inostranstvu proverio da li svi predloženi mogu da prime odlikovanja (u nekim zemljama je neophodno prethodno odobrenje vlade, a ima slučajeva da neki poznati umetnici u principu ne primaju odlikovanja), posle čega bi bili podneti konkretni predlozi za odgovarajuća odlikovanja.“

Priloženi spisak režisera, dostavljen Titu, donekle se razlikuje od prethodnog: izostavljeni su Rene Kler i Mihail Rom, a pojavljuje se i ime indijskog režisera Satjadžita Reja, koga je, prema rečima Milutina Čolića, predložio Tito, smatrajući da bi neko iz nesvrstanih zemalja trebalo da se nade u krugu nagrađenih. I mada je Tito na pomenutoj belešci svojeručno napisao „slažem se“, na kraju je, od francuskih reditelja, orden dobio Rene Kler.

Najviše odlikovanje, Orden jugoslovenske zastave sa lentom, dobio je Čarli Čaplin, dok su svi ostali režiseri odlikovani Ordenom jugoslovenske zastave sa zlatnim vencem. Sve dnevne novine su zabeležile reakcije slavni umetnika na vest o priznanjima: Čaplin: „Maršalu, kome čin nije dodeljen ukazom, nego borbom protiv Hitlera, ja kao redov te borbe - salutiram!“; Viskonti: „To je veliki gest priznanja našoj umetnosti“; Lorens Olivije: „S velikim oduševljenjem i poštovanjem prihvatam odlikovanje gospodina Tita“; Bergman: „S počašću primam odlikovanje od velikog antifasciste Tita“. I pored toga što je jugoslovenska ambasada u SAD izražavala skeptičnost u pogledu odlikovanja Džona Forda (umesto njega predlagali su Vilijema Vajlera), prva zahvalnost Titu stigla je upravo od njega: „Osećam se bezmerno počastvovan što ću nositi odlikovanje jednog od najvećih boraca protiv fašizma“.

(in some countries the prior approval of their government is required, and there are cases of some famous artists not accepting awards on principle), after which concrete proposals for the appropriate decorations would be submitted“.

The attached list of directors, as delivered to Tito, differs somewhat from the previous version: René Clair and Mikhail Romm were omitted and the name of the Indian director Satyajit Ray appeared. According to Milutin Čolić, Tito suggested Ray, observing that someone from the Non-Aligned countries should appear among the the recipients. Although Tito wrote "I agree" on the note in his own hand, eventually it was René Clair, of the French directors, who was decorated.

The highest decoration, the Order of the Yugoslav Star with Ribbon, was given to Charles Chaplin, while all the other directors were awarded the Order of the Yugoslav Flag with Gold Wreath. All the daily newspapers wrote about the reaction of the celebrated artists to the news of the recognition: Chaplin: "Marshal, whose rank is given not by decree but by the war against Hitler, I, as a private in that war, salute you!"; Visconti: "This is a great gesture of recognition of our art"; Laurence Olivier: "With great delight and respect I accept this decoration from Mr Tito"; Bergman: "With honour I accept this decoration from the great antifascist, Tito". Although the Yugoslav ambassador in the USA had been sceptical about a decoration for John Ford (proposing instead William Wyler), Ford was in fact the first to express gratitude to Tito: "I feel immensely honoured to wear this decoration from one of the greatest fighters against fascism".



THE WOMAN IN THE WINDOW (ŽENA NA PROZORU) 1944.

Prikazano Titu 25. 7. 1954. i 12. 8. 1969.

Produkcija: Christie Corporation, International Pictures
 Scenarij: Nanali Džonson, Dž. H. Volis
 Režija: Fric Lang
 Glumci: Edvard G. Robinson, Džoan Benet, Rejmond Masi, Edmund Breon
 Sadržaj: Sredovečni profesor psihologije provodi dane u muškom klubu, zajedno sa svojim prijateljima. Njegov život se menja kada postane opsednut portretom nepoznate mlade žene, koji se nalazi u izlogu pored kluba. Jedne večeri, upoznaje ženu sa portreta i odlazi kod nje u stan.

THE WOMAN IN THE WINDOW, 1944

Tito's screening date: July 25, 1954 and August 12, 1969

Production: Christie Corporation, International Pictures

Screenplay: Nunnally Johnson, J.H. Wallis

Directed by: Fritz Lang

Cast: Edward G. Robinson, Joan Bennett, Raymond Massey, Edmund Breon

Synopsis: A middle-aged professor of psychology spends his days in a men's club with his friends. His life changes when he becomes obsessed with the portrait of a young woman in the shop window next to the club. One evening he meets the woman from the portrait and goes with her to an apartment.



KIRU (ŽIVETI) 1952.

Prikazano Titu 8. 1. 1967.

Dodatak uz film: KCS br. 12

Produkcija: Toho Company
 Scenarij: Akira Kurosava, Šinobu Hašimoto
 Režija: Akira Kurosava
 Glumci: Takaši Šimura, Šiniči Himori, Haruo Tanaka, Minoru Čiaki
 Sadržaj: Stari gospodin Vatanabe, kome je žena preminula, živi sa sinom i njegovom suprugom. Ne nailazi na razumevanje, ni na poslu, ni u porodici. Kad saznaje da boluje od raka na želucu, krije svoju bolest od svih, u strahu od smrti luta po gradu i pokušava da sazna pravu vrednost života. U susretu sa mladom kolegicom sa posla, shvata da još uvek nije kasno i da može nešto korisno da uradi.

LIVING, 1952

Tito's screening date: January 8, 1967

Also shown: KCS no. 12

Production: Toho Company

Screenplay: Akira Kurosawa, Shinobu Hashimoto

Directed by: Akira Kurosawa

Cast: Takashi Shimura, Shin'ichi Himori, Haruo Tanaka, Minoru Chiaki

Synopsis: An elderly gentleman, Watanabe, whose wife has died, lives with his son and daughter-in-law. He is not understood, either at work or in the family. When he discovers that he has stomach cancer, he hides his illness from everyone in fear of dying and wanders the city trying to find the true value of life. In a meeting with a young work colleague he realises that it is not too late and that he is still able to do something useful.



STAGE FRIGHT (TREMA) 1950.

Prikazano Titu 6. 2. 1964. i 30. 9. 1964.

Dodatak uz film: KCS br. 1

Produkcija: Warner Bros.
 Scenarij: Vitfild Kuk, Alma Revil
 Režija: Alfred Hičkok
 Glumci: Džejn Vajmen, Marlen Ditril, Majkl Vajlding, Ričard Tod
 Sadržaj: Džonatana Hupera policija sumnjiči da je ubio muža svoje ljubavnice Šarlot. Svom prijatelju Ivu, koji želi da ga sakrije, Džonatan objašnjava da je Šarlota pravi ubica. Kad Iv preuzme istragu, zaljubljuje se u Šarlot.

STAGE FRIGHT, 1950

Tito's screening date: February 2, 1964 and September 30, 1964

Also shown: KCS no. 1

Production: Warner Bros.

Screenplay: Whitfield Cook, Alma Reville

Directed by: Alfred Hitchcock

Cast: Jane Wyman, Marlene Dietrich, Michael Wilding, Richard Todd

Synopsis: Police suspect that Jonathan Hooper has killed the husband of his mistress, Charlotte. Jonathan explains to his friend Eve, who wants to hide him, that Charlotte is the real murderer. When Eve begins to investigate, she falls in love with Charlotte.

LIMELIGHT (SVETLOSTI POZORNICE) 1952.

Prikazano Titu 12. 2. 1964.

Produkcija: Celebrated Productions

Scenarij: Čarls Čaplin

Režija: Čarls Čaplin

Glumci: Čarls Čaplin, Kler Blum, Najdžel Brus, Buster Kiton, Sidni Čaplin

Sadržaj: Uoči početka Prvog svetskog rata, pijanac Kalvero, nekada slavni pozorišni klov, spašava mladu plesačicu Terezu od samoubistva. Pomažući joj da se oporavi, Kalvero joj pomaže da ponovo stekne samopoštovanje i nastavi plesačku karijeru. Vremenom se i njegovo samopouzdanje vraća.

LIMELIGHT, 1952

Tito's screening date: February 12, 1964

Production: Celebrated Productions

Screenplay: Charles Chaplin

Directed by: Charles Chaplin

Cast: Charles Chaplin, Claire Bloom, Nigel Bruce, Buster Keaton, Sydney Chaplin

Synopsis: On the eve of the World War I, the drunken Calvero, once a celebrated theatrical clown, saves Thereza, a young dancer, from suicide. While helping her to recover, Calvero assists her to regain her self-esteem and resume her dancing career. With time, his own self-confidence returns.

LE CHARME DISCRET DE LA BOURGEOISIE (DISKRETNII ŠARM BURŽOAZIJE) 1972.

Prikazano Titu 25. 03. 1977.

Produkcija: Greenwich Film Productions

Scenarij: Luis Bunjuel, Žan Klod Karijer

Režija: Luis Bunjuel

Glumci: Fernando Rej, Delfin Serig, Pol Franker

Sadržaj: Grupa prijatelja iz francuskog visokog društva se odlučuje na zajedničku večeru ali svaki pokušaj ostvarivanja te ideje propada. U početku se veruje da su to mali lapsusi s vremenom i datumom, ali prepreke za ostvarenje tog, ni po čemu posebnog društvenog događaja, postaju sve bizarnije.

THE DISCREET CHARM OF THE BOURGEOISIE

1972

Tito's screening date: March 25, 1977

Production: Greenwich Film Productions

Screenplay: Luis Buñuel, Jean-Claude Carrière

Directed by: Luis Buñuel

Cast: Fernando Rey, Delphine Seyrig, Paul Frankeur

Synopsis: A group of friends from high French society decide to dine together, but every attempt to do so fails. At first these seem to be small lapses of days and dates, but the obstacles to the dinner, while not being any particular social incidents, become more and more bizarre.



Tito i film

Tito and film

Aleksandar Erdeljanović

Josip “Tito” Broz, president for many decades and later president for life, had many hobbies. Along with his love of hunting, animals and beautiful women and his enjoyment in growing oranges, his work on the lathe, playing the piano and a passion for the best Cuban Havanas, he had another interest, thanks to which he found himself in the Guinness Book of Records, in the company of only one other politician, Dr Joseph Goebbels. In fact, both of them loved to watch movies, but for Comrade Joža it was a diversion, born from the need to relax after the heavy duties of a statesman, while his German namesake was the chief censor of the Nazi cinema. For more than three decades, from 1949 to 1980, the man who was once the nation’s most beloved son enjoyed private projections every evening for himself and his companion, Jovanka, watching an imposing number of films – more than 8,500. Choosing titles for my selection of works from “Tito’s Cinema”, I decided that my list should encompass films from the year in which Comrade Joža, despite the sea of important work they weighed him down with, found the most time to follow the trends of contemporary cinema. In that cult year of 1957, the leader of the revolution and post-war construction watched 365 films of various genres, among which were the works of great masters such as Ernst Lubitsch, Jean Renoir, Luis Buñuel, Fritz Lang, Federico Fellini, Alfred Hitchcock and many others.

The range of genres of the films in the list indicates that Tito literally watched everything he could get his hands on.

Višedecenijski, a potom i doživotni, predsednik SFRJ, Josip Broz Tito je uz mnoge svoje hobije, koji su uključivali ljubav prema lovu, životinjama, lepim ženama i uživanje u gajenju pomorandži, rad na strugu, sviranje klavira i strast ka najboljim kubanskim havanama, imao još jedan, zahvaljujući kome se našao i u Ginisovoj knjizi rekorda, u društvu još samo jednog jedinog političara, doktora Jozefa Gebelsa. Naime, obojica su obožavala da gledaju filmove, doduše „drug Joža“ iz razbibrige i potrebe za opuštanjem posle teških državnih obaveza, a njegov nemački imenjaka kao glavni cenzor nacističke kinematografije. Više od tri decenije, u periodu od 1949. do 1980. godine, nekada najvoljeniji sin naših naroda i narodnosti, uživao je svake večeri u privatnim projekcijama za njega i njegovu drugaricu Jovanku, pri tom pogledavši impozantan broj od preko 8.500 filmova. Birajući naslove za svoj izbor dela iz „Titovog bioskopa“, odlučio sam da moja lista obuhvata ostvarenja iz godine kada je „drug Joža“ našao najviše vremena da, uprkos moru značajnih poslova koji su ga pritiskali, otprati i sve trendove savremene kinematografije. Te kultne hiljadu devetsto pedeset sedme, vođa revolucije i posleratne izgradnje, odgledao je i čak 365 filmova različitih žanrova, među kojima su bila i dela velikih majstora kao što su: Ernst Lubič, Žan Renoar, Luis Bunjuel, Fric Lang, Federiko Felini, Alfred Hičkok i mnogi drugi.

Poštujući žanrovsku širinu filmova, odnosno, listu koja ukazuje da je Tito bukvalno gledao sve što bi mu došlo pod ruku na filmskom platnu, odlučio sam

se za pet ostvarenja reditelja vrlo različitih stilova i scenarističkih preokupacija, koja dokazuju da je tvorac samoupravljanja i nesvrstanosti, suprotno svakom elitizmu, gledao i dobre i loše filmove sa svih meridijana. Iz toga bih zaključio da Broz nije shvatao film kao umetnost, već kao izvor razonode, dobrih vibracija i skupljanja nove snage, na svakodnevnom putu ka socijalizmu i proklamovanom cilju naše bolje sutrašnjice.

I decided on five films by directors with very diverse styles and thematic preoccupations which show that the founder of self-management and non-alignment, opposed to every kind of elitism, watched films both good and bad, from all around the world. From this I would say that Broz didn’t see film as art, but as a source of recreation, of good vibrations and the gathering of new strengths, on the everyday path towards socialism and the proclaimed goal of a better tomorrow for us.



HUDBA Z MARSU (MUZIKA IZ „MARS“)

1955.

Prikazano Titu 17. 12. 1957.

Produkcija: Čehoslovačka

Scenarij: Vratislav Blazek, Jan Kadar, Elmar Klos

Režija: Jan Kadar, Elmar Klos

Glumci: Jaroslav Marvan, Oldřich Nový

Sadržaj: Junaci ove komedije su radnici fabrike po imenu „Mars“, koji osnivaju vlastiti orkestar. Oni nikada nisu imali muzički instrument u rukama, jedino dirigent zna da svira usnu harmoniku. Muzikanti vežbaju kod kuće, ali se, zbog protesta žena i komšija, povlače u malo lečilište. Tamo ih pogrešno smatraju orkestrom kojeg su dugo i nestrpljivo očekivali i tako su naši junaci prisiljeni da se popnu na koncertni podijum. Muzika iz „Marsa“ postaje omiljeni orkestar.

MUSIC FROM MARS, 1955

Tito's screening date: December 17, 1957

Production: Czechoslovakia

Screenplay: Vratislav Blazek, Jan Kadar, Elmar Klos

Directed by: Jan Kadar, Elmar Klos

Cast: Jaroslav Marvan, Oldřich Nový

Synopsis: The heroes of this comedy are factory workers by the name Mars who found their own band. They've never had musical instruments in their hands, only the conductor is able to play the harmonica. The musicians practice at home, but after protests from their wives and a neighbour, they withdraw to a small resort. There they are mistaken for the orchestra which they have been waiting long and impatiently for and our heroes are forced to take to the concert platform. The music from Mars becomes a favourite band.



MUERTE DE UN CICLISTA (SMRT BIKIKLISTE)

1955.

Prikazano Titu 12. 1. 1957.

Produkcija: Guión Producciones Cinematográficas, Suevia Films - Cesáreo González Trionfalcine, Španija, Italija

Scenarij: Huan Antonio Bardem, Luis Fernando de Igoa

Režija: Huan Antonio Bardem

Glumci: Lusija, Alberto Closas, Bruna Kora

Sadržaj: Bogato udata Marija sa svojim ljubavnikom Huanom pregazi na drumu jednog biciklistu i pobegne. Mučen savešću, Huan želi da se prijave policiji, ali da ne bi izgubila udoban život, Marija pregazi Huana. Vraćajući se kući, da bi izbegla gaženje drugog bicikliste, Marija se survava sa mosta i gine.

DEATH OF A CYCLIST, 1955

Tito's screening date: January 1, 1957

Production: Guión Producciones Cinematográficas, Suevia Films - Cesáreo González Trionfalcine, Spain, Italy

Screenplay: Juan Antonio Bardem, Luis Fernando de Igoa

Directed by: Juan Antonio Bardem

Cast: Lucia Bosé, Alberto Closas, Bruna Corrà

Synopsis: Wealthy married Maria and her lover Juan kill a cyclist on the road and flee. Juan, tortured by his conscience, wants to report it to the police but, in order not to lose her comfortable life, Maria kills Juan. Returning home, Maria swerves to avoid another cyclist, plunges from a bridge and dies.



LA ESCONDIDA (OLUJA NAD MEKSIKOM)

1956.

Prikazano Titu 16. 2. 1957. i 19. 2. 1963.

Dodaci uz film: Crkve brvnare; Deca; Cerar

Produkcija: Alfa Film, Meksiko

Scenarij: Migel N. Lira (autor romana), Hoze Revueltas, Roberto Gavaldon, Ginter Gerso (adaptacija)

Režija: Roberto Gavaldon

Glumci: Marija Feliks, Pedro Armendariz, Andres Soler

Sadržaj: Siromašna, ali ambiciozna Gabrijela, verena je za seljaka Felipea. Pošto nemaju para da pobegnu iz tog siromašnog kraja, Gabrijela ukrade novac, a Felipe preuzima krivicu na sebe. Na njenu molbu, njega pošalju u vojsku da bi izbegao smrtnu kaznu. Dve godine kasnije, Felipe se vrati u rodni kraj.

THE HIDDEN ONE, 1956

Tito's screening date: February 16, 1957 and February 19, 1963

Also shown: Crkva brvnare; Deca; Cerar

Production: Alfa Film, Mexico

Screenplay: Miguel N. Lira (novel), José Revueltas, Roberto Gavaldón, Gunther Gerszo (adaptation)

Directed by: Roberto Gavaldón

Cast: María Félix, Pedro Armendáriz, Andrés Soler

Synopsis: The poor but ambitious Gabriela is engaged to the villager Felipe. Because they have no money to escape from this poor region, Gabriela steals money and Felipe takes the blame. In response to her pleading he is sent to the army in order to escape a death sentence. Two years later, Felipe returns to his home town.

TIME WITHOUT PITY (VREME BEZ MILOSTI)

1957.

Prikazano Titu 25. 8. 1957.

Produkcija: Harlequin Productions Ltd., Velika Britanija

Scenarij: Ben Barzman (scenarista)

Režija: Džozef Lozi

Glumci: Majkl Redgrejv, An Tod, Leo Mekern

Sadržaj: Student Alek Grejem osuđen je na smrt zbog ubistva jedne devojke. Alekov otac Dejvid, hronični alkoholičar, dolazi u London, 24 časa pre Alekovog pogubljenja, jer se za vreme sudjenja nalazio u sanatorijumu za alkoholičare. Dejvid, na sve moguće načine, pokušava da nade nove činjenice pomoću kojih bi odložio izvršenje kazne.

TIME WITHOUT PITY, 1957

Tito's screening date: August 25, 1957

Production: Harlequin Productions Ltd., UK

Screenplay: Ben Barzman (screenplay)

Directed by: Joseph Losey

Cast: Michael Redgrave, Ann Todd, Leo McKern

Synopsis: Student Alec Graham is sentenced to death for the murder of a girl. Alec's father, David, a chronic alcoholic, arrives to London only 24 hours before Alec's execution because at the time of the sentencing he was in a sanatorium for alcoholics. David tries in every possible way to find new evidence which might help postpone the execution.

TAJNA DVUH OKEANOV (TAJNA DVA OKEANA)

1957.

Prikazano Titu 15. 10. 1957

Produkcija: Gruzija film, Qartuli Pilmi, Sovjetski Savez

Scenarij: Grigorij Adamov, Vladimir Aleksejev, Konstantin Pipinašvili, Nikolaj Rozkov

Režija: Konstantin Pipinašvili

Glumci: Sergej Stoljarov, Igor Vladimirov, Sergej Golovanov

Sadržaj: Učestali slučajevi potapanja sovjetskih brodova na Tihom okeanu naveli su službu bezbednosti na zaključak, da se radi o diverzantskim akcijama neke strane obaveštajne službe. Otkriveni su prvi tragovi. Saznalo se da neprijatelj namerava uništiti i atomsku podmornicu, koja se pod zapovedništvom kapetana Voroncova nalazi na pučini. Voroncov je upozoren da se među posadom krije čovek, koji treba da izvrši sabotažu i potopi podmornicu. To je izvesni Gorelov. On u nekoliko navrata pokušava da uništi podmornicu, ali ne uspe. U poslednjem pokušaju osujećuje ga mornar Skvorešnja, koji je do tada bio sumnjiv.

THE SECRET OF TWO OCEANS, 1957

Tito's screening date: October 15, 1957

Production: Gruzija film, Qartuli Pilmi, SSSR

Screenplay: Grigori Adamov, Vladimir Alekseyev, Konstantine Pipinashvili, Nikolai Rozhkov

Directed by: Konstantine Pipinashvili

Cast: Sergei Stolyarov, Igor Vladimirov, Sergei Golovanov

Synopsis: Frequent cases of Soviet ships sinking in the Pacific Ocean lead the security service to the conclusion that this is sabotage by some foreign intelligence service. The first clues are discovered. It is learned that the enemy also intends to destroy a nuclear submarine which is under the command of Captain Vorontsov on the high seas. Vorontsov is warned that there is a saboteur under cover among his crew. This is Gorelov. He makes several attempts to destroy the submarine but does not succeed. His final attempt is foiled by the submariner Skvoreshnya, who had previously been a suspect.



Na krilima avanture

On the wings of adventure

Nedeljko Kovačić

Joža was only ever once slapped by his master. Here's how it happened. From the time Joža was sent to trade school, he developed a passion for reading. He read everything he could get his hands on: history, various novels by local and foreign writers, travelogues, the adventure novels of Conan Doyle which were published as serials. He saved hard for the money to buy them, mostly from making keys or repairing locks for neighbours. But he had little time left for reading. Twelve hours a day in the workshop, twice a week to school, and he could only use the lamp until he went to bed. So Joža would sometimes read at work. Once he was working on a drill press with a new bit. He was reading aloud and the other apprentices were listening. Usually there was a lookout posted, so that the master, Karas, would not surprise them. But the exploits of Sherlock Holmes were so exciting that even the lookout forgot everything else. Master Karas came into the workshop unnoticed and slowly approached Joža from behind. Unfortunately, at that moment, the drill bit broke. The blood rushed to Karas's head and he slapped Joža. Joža let the novel fall from his hand and he left the workshop.

Vladimir Dedijer. Josip 'Tito' Broz: Contributions to a Biography (Kultura, Belgrade, 1955, p.43)

Taste is formed at an early age and Tito was a child of his time: the scene which Dedijer describes occurred in Sisak in 1907, in an age similar to our own in that it had seen the emergence of the first outlines of modern, globalised, mass culture. Ever-improving publication

„Joža je od svog majstora samo jednom dobio šamar. Evo kako je do toga došlo. Otkako je Joža bio pošao u šegrtsku školu, kod njega se razvila strast za čitanjem. Grabio je i čitao sve odreda što mu je dolazilo pod ruku: istorije, razne romane domaćih i stranih pisaca, putopise, pustolovne romane Konana Dojla koji su izlazili u sveskama... Novac za njih je dugo skupljao, najviše od pravljenja ključeva ili opravki brava susedima. Ali, za čitanje je ostajalo malo vremena. Dvanaest sati u radionici, dvaput nedeljno škola, a lampa je smela da gori taman dok se ne poleže. Zato bi Joža neki put čitao i za vreme rada. Jednom prilikom radio je na bormašini novom burgijom. Čitao je naglas, a ostali šegrti su slušali. Obično se postavljala straža, da ih majstor Karas ne bi iznenadio. Ali su podvizi Šerloka Holmsa bili tako uzbudljivi da je i stražar zaboravio na sve. Majstor Karas je neopaženo ušao u radionicu i polako se Joži primakao iza leđa. Na nesreću, u tom trenutku pukla je burgija. Karasu je jurnula krv u glavu, pa je Joži opalio šamar. Joža je ispustio roman iz ruku i izišao iz radionice.“

Vladimir Dedijer., Josip Broz Tito: Prilozi za biografiju (Kultura, Beograd, 1955, str. 43.)

Ukus se formira u mladim godinama, te je i Tito bio dete svoje epohe: scena koju Dedijer opisuje dogodila se u Sisku 1907. godine, u doba slično našem, utoliko što je videlo pojavu prvih obrisa moderne globalizovane masovne kulture. Sve bolja štampa i komunikacije,

omogućili su da dečaci Jožinog uzrasta, širom Evrope i Amerike, prate slične avanture sličnih junaka u sličnim petparačkim izdanjima „u sveskama“ ponekad i u boji – velikovaroške kriminalne senzacije, priče Žila Verna, doživljaje u Legiji stranaca, uzbudljive avanture u pustinjama i prašumama, Ajvanha i vitezove i naravno, Bufalo Bila.

Petnaestogodišnji Joža, koji pred spavanje guta pustolovne romane Konana Dojla i bulevarske romane za groš (*Groschenroman*), postaće kasnije maršal Jugoslavije i veliki filmofil. Pored toga što je disciplinovano ispratio tekuću filmsku produkciju, u luku od italijanskog neorealizma do novog Holivuda, kroz Titovu tridesetogodišnju filmsku evidenciju provlače se određene konstante – voleo je da se relaksira uz kauboje, špijune, gusare, detektive, šerife, musketare i uopšte velike frajere na velikom ekranu.

Selekcija „Na krilima avanture“ je pokušaj da se mapira nekoliko dugovečnih motiva u popularnoj kulturi, koji se tokom godina mogu ispratiti kroz Titovu kino listu. U nekoj mogućoj široj selekciji, na toj se listi, tokom decenija mogu lako ispratiti i drugi popularni likovi žanrovske fikcije, kao što su Fantom iz opere, dr Džekil i gospodin Hajd, Dorijan Grej, Nevidljivi čovek, Frankenštajn, Drakula, Vukodlak, Džek Trbosek, Fantomas, Arsen Lupen, Dijabolik, Zoro, Vinetu – uz koje su na filmu i u stripu odrastale i generacije u SFRJ.

Posle upadljivo najprisutnijih vesterna, filmovi o Tarzanu su drugi po brojnosti na Titovoj listi. Tito je pogledao većinu filmova iz zvanične franšize o Tarzanu, preko dvadeset naslova u rasponu od trideset godina, mnoge od njih i reprizno. Večernje projekcije pustolovina lika kog je 1912. godine, s notom viktorijanskog rasizma, stvorio Edgar Rajs Barouz, zanimljivo se dopunjuju s dnevnom politikom srdačnosti prema nesvrstanim zemljama Afrike. Ovdje odabrani **Tarzanova najveća pustolovina (Tarzan's Greatest Adventure)** (1959) je, po mnogima, najbolja avantura iz zrelije faze serijala o Tarzanu u kojoj,

and communications were making it possible for boys of Joža's generation across Europe and America to follow similar adventures of similar heroes in similar penny-dreadful publications "in journals", sometimes even in colour – big-city criminal sensations, the stories of Jules Verne, Foreign Legion adventures, gallant quests in deserts and jungles, Ivanhoe and knights and, of course, Buffalo Bill.

Fifteen-year-old Joža, who before bedtime would swallow the adventure novels of Conan Doyle in penny dreadful (*Groschenroman*) would later become the marshal of Yugoslavia and a great film buff. As well as studiously following current film production in an arc from Italian neorealism to New Hollywood, a constant thread runs through Tito's thirty-years of film notes – he liked to relax with cowboys, spies, pirates, detectives, sheriffs, musketeers and, in general, the big guys of the big screen.

The selection "On the Wings of Adventure" is an attempt to chart a number of long-term motifs in popular culture which, across the years, can be followed in Tito's cinema listing. Down the decades there is a possible broader selection through which it is easy to trace other popular characters of genre fiction, such as the Phantom of the Opera, Dr Jekyll and Mr Hyde, Dorian Grey, the Invisible Man, Frankenstein, Dracula, the Wolfman, Jack the Ripper, Fantomas, Arsène Lupen, Diabolique, Zorro and Winnetou – with whom a whole generation in Yugoslavia grew up in comic strips and on film.

After the westerns, clearly the most represented genre, Tarzan films are the most numerous on Tito's list. Tito watched most of the films from the official Tarzan franchise, more than twenty titles spanning thirty years, many of them more than once. Evening screenings of the adventure character created by Edgar Rice Burroughs in 1912 with a touch of Victorian racism were an interesting complement to the day-to-day politics of civility towards the non-aligned nations. Of these, the selected **Tarzan's Greatest Adventure** (1959) is seen by many as the best adventure from the "mature" phase of the Tarzan serials which, in addition to Gordon

Scott playing the lord of the jungle, also featured Sean Connery, the future Agent 007 James Bond, whose film adventures Tito also followed for years.

Captain Blood (1935): The screen version of the well-known adventure novel by Rafael Sabatini was the first of eight films which Errol Flynn and Olivia de Havilland made together. Three more instalments were to be made in the 1950s and 1960s. Tito watched them all (including *The Son of Captain Blood* from 1962, in which the main role was played by Sean Flynn, son of Errol). He also watched many other films about pirates in the South Seas, such as *Sandokan, the Tiger of Malaysia*.

The Adventures of Robin Hood (1938): A magnificent Technicolor adventure with Errol Flynn and Olivia de Havilland, known even today as the most successful filmed adventures of the outlaw of Sherwood Forest. Tito watched this film twice within ten years, as he did almost every other version of the Robin Hood story – from the 1922 silent spectacle with Douglas Fairbanks to the revisionist *Robin and Marian* (1976) with Sean Connery and Audrey Hepburn.

The Thief of Bagdad (1940): A big budget spectacle with never-before-seen special effects, *The Thief of Bagdad* is the second of five film versions of a pulp novel by the obscure author Achmed Abdullah, inspired by the story of the thousand and one nights. Tito watched it again after twenty years, as he did various other shoddy adventures of Ali Baba, Aladdin, the son of Ali Baba and other heroes from the thousand and one nights which lent the exotic charm of a fictional Orient to his evening film projections, while non-aligned friendship with the Arab countries continued during the day.

Finally, the hero to blame for breaking the drill bit and little Joža getting a slap – **The Hound of the Baskervilles (1959)**. The first colour version of Arthur Conan Doyle's 1902 novel about Sherlock Holmes, *the Hound of the Baskervilles* is often seen as one of the best films from the British production house, Hammer Films. Holmes is played by Peter Cushing and Christopher Lee plays the heir of the cursed Baskervilles.

pored Gordona Skota u ulozi gospodara džungle, glumi i Šon Koneri – budući agent 007, Džejms Bond, čije će filmske doživljaje Tito takode godinama pratiti.

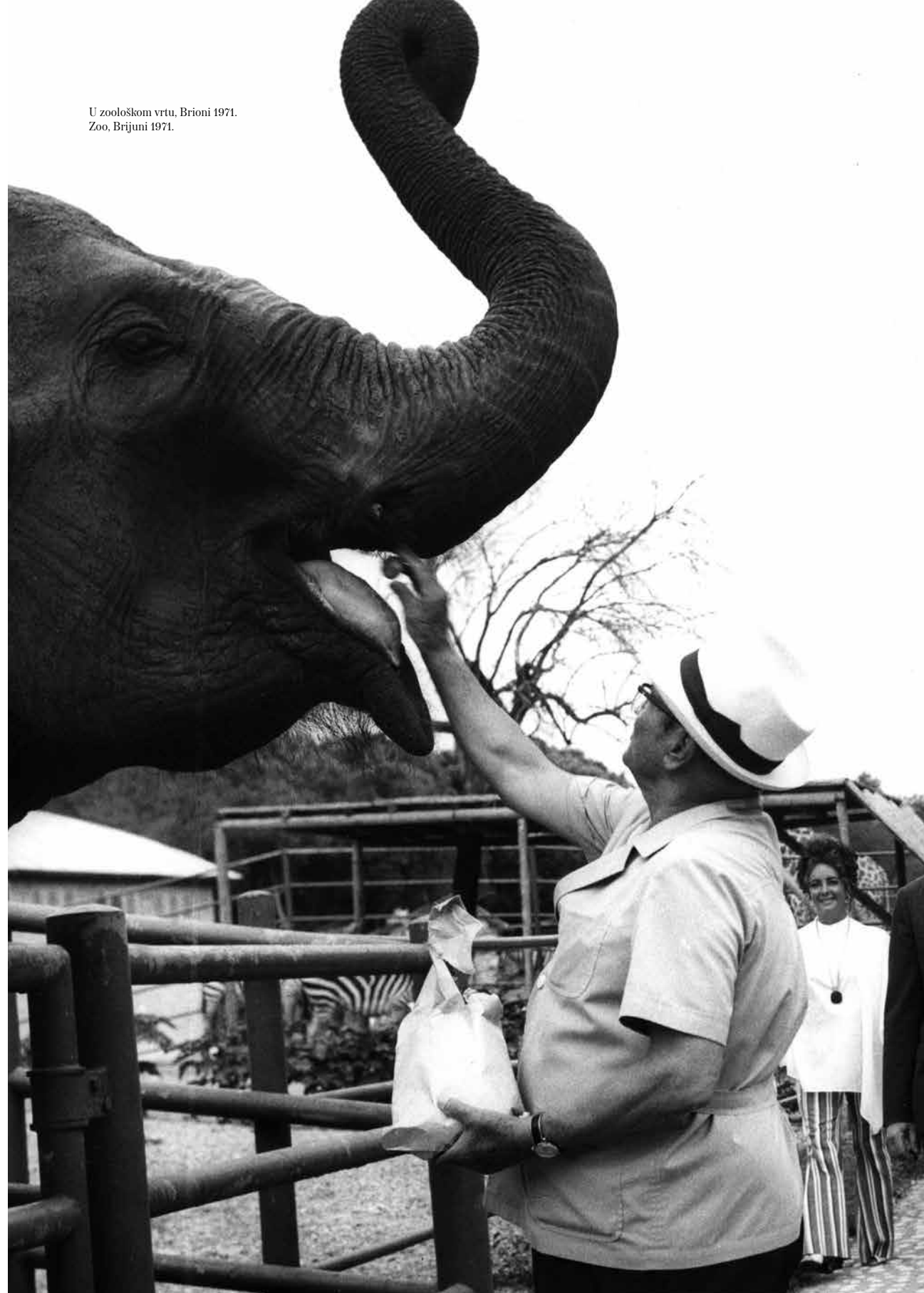
Kapetan Blad (Captain Blood) (1935): Ekranizacija čuvenog avanturističkog romana Rafaela Sabatinija i prvi od osam filmova koje će zajedno snimiti Erol Flin i Olivija de Hevilend. Još tri nastavka biće snimljena pedesetih i šezdesetih, i Tito ih je sve pogledao (uključujući i film *Sin kapetana Blada (The Son of Captain Blood)* iz 1962. godine, u kome glavnu ulogu igra Erolov rođeni sin, Šon Flin) – kao i brojne druge filmove o piratima na južnim morima, Sandokanu i Tigrovima Malezije.

Avanture Robina Huda (The Adventures of Robin Hood) (1938): Raskošna Tehnikolor avantura sa Erolom Flinom i Olivijom de Hevilend i danas važi za najuspeliju filmsku verziju priče o odmetniku iz Šervudske šume. Tito je gledao ovaj film dva puta u razmaku od deset godina, kao i skoro sve druge verzije priče o Robinu Hudu – od nemog spektakla sa Daglasom Ferbanksom iz 1922 godine, do revizionističkog „Robin Hud i Merijen“ (Robin and Marian) (1976) sa Šonom Konerijem i Odri Hepbern.

Bagdadski lopov (The Thief of Bagdad) (1940): Visokobudžetni spektakl sa dotada nevidenim specijalnim efektima, „Bagdadski lopov“ je druga od pet ekranizacija pulp romana opskurnog autora Ahmeda Abdulaha, inspirisanog pričama iz „Hiljadu i jedne noći“. Tito ga je ponovo gledao posle dvadeset godina, kao i razne druge petparačke avanture Ali Babe, Aladina, sina Ali Babe, i drugih heroja iz „Hiljadu i jedne noći“, koji sa sobom nose egzotični šarm fiktivnog Orijeanta tokom večernjih kino projekcija, uz nesvrstano prijateljstvo sa arapskim zemljama danju.

Najzad, junak zbog kog je pukla burgija a mali Joža dobio šamar – **Baskervilski pas (The Hound of the Baskervilles) (1959)**. Prva kolor ekranizacija romana Artura Konana Dojla o Šerloku Holmsu iz 1902. godine, „Baskervilski pas“ se često smatra jednim od najboljih filmova u produkciji britanske kuće Hamer. Holmsa glumi Piter Kušing a Kristofer Li igra naslednika kletve Baskervilovih.

U zoološkom vrtu, Brioni 1971.
Zoo, Brijuni 1971.





CAPTAIN BLOOD (KAPETAN BLAD)
1935.
Prikazano Titu 10. 4. 1957.

Produkcija: Warner Bros., SAD
Scenarij: Rafael Sabatini (autor književnog predloška), Kejsi Robinson
Režija: Majkl Kertis
Glumci: Erol Flin, Olivija de Hevilend, Lajonel Atvil
Sadržaj: Nepravедno osuđen da je krajem 17. veka učestvovao u pobuni protiv engleskog kralja, Džejmsa II, Piter Blad biva proteran na doživotnu robiju i prodan u roblje na Barbados. Odatle beži i postaje slavni gusarski kapetan.

CAPTAIN BLOOD, 1935
Tito's screening date: April 10, 1957
Production: Warner Bros., USA
Screenplay: Rafael Sabatini, Casey Robinson
Directed by: Michael Curtiz
Cast: Errol Flynn, Olivia de Havilland, Lionel Atwill
Synopsis: Peter Blood is unjustly convicted of having, at the end of the seventeen century, taken part in a rebellion against the English king, James II. He is sentenced to life imprisonment, expelled and sold into slavery on Barbados, but escapes to become a famous pirate captain.



THE ADVENTURES OF ROBIN HOOD (AVANTURE ROBINA HUDA)
1938.
Prikazano Titu 5. 11. 1954. i 22. 11. 1964.
Dodatak uz film: Zastava br 3; Žurnal br 45

Produkcija: Warner Bros., SAD
Scenarij: Norman Rajli Rini
Režija: Majkl Kertis, Vijijam Kitli
Glumci: Erol Flin, Olivija de Hevilend, Bazil Ratbon
Sadržaj: Ser Robin od Lokslija zavadi se sa normanskim vlastima i odmetne, kada princ Džon uzurpira tron svog brata, kralja Ričarda. Odbegavši u Šervudsku šumu, ser Robin postaje Robin Hud i okuplja oko sebe družinu srčanih odmetnika. Uspješno se udvara leđi Merijen, koja mu javlja vesti o Džonovim zaverama. Kada Merijen biva zarobljena, jer princ Džon namerava da je uda za Gaja od Gizborna, šerifa od Notingema, Robin i njegovi ljudi napadaju zamak da bi je spasili.

THE ADVENTURES OF ROBIN HOOD, 1938
Tito's screening date: November 5, 1954 and November 22, 1964
Also shown: Zastava #3; Žurnal #45
Production: Warner Bros., USA
Screenplay: Norman Reilly Raine
Directed by: Michael Curtiz, William Keighley
Cast: Errol Flynn, Olivia de Havilland, Basil Rathbone
Synopsis: Sir Robin of Locksley quarrels with the Norman overlords and flees when Prince John usurps the throne of his brother, King Richard. Taking refuge in Sherwood Forest, Sir Robin becomes Robin Hood and gathers a band of honest renegades. He wins the love of Maid Marian who brings him news of John's conspiracy. When Marian is taken prisoner, because Prince John intends to marry her to Sir Guy of Gisbourne, the Sheriff of Nottingham, Robin and his men attack Nottingham Castle to save her.



THE THIEF OF BAGHDAD (BAGDADSKI LOPOV)
1940.
Prikazano Titu 29. 3. 1951. i 24. 4. 1970.

Produkcija: London Film Productions, Velika Britanija
Scenarij: Majls Maleeson, Lajoš Biro
Režija: Ludvig Berger, Majkl Pael
Glumci: Konrad Fajt, Sabu, Džun Dupre, Džon Džastin
Sadržaj: Jednom davno u Bagdadu, živeo je princ Ahmad. Njegov zli savetnik Džafar ga na prevaru baci u tamnicu i preuzme presto. Ahmad u tamnici upozna mladića Abua, najvećeg bagdaskog lopova. Abu pomogne Ahmadu da dan pre pogubljenja pobjegne u Basru. Ahmad će od tada imati tri cilja u životu - da skinе čini sa sebe i Abua, spasi princezu i vrati se na presto koji mu pripada.

THE THIEF OF BAGDAD, 1940
Tito's screening date: March 29, 1951 and April 24, 1970
Production: London Film Productions, UK
Screenplay: Miles Malleon, Lajos Bíró
Directed by: Ludwig Berger, Michael Powell
Cast: Conrad Veidt, Sabu, June Duprez, John Justin
Synopsis: Once long ago in Bagdad there lived a prince, Ahmad. His evil Vizier, Jaffar, deceives him, casts him into a dungeon and takes over the throne. In the darkness, Ahmad meets young Abu, the greatest thief in Bagdad. The day before Ahmad is to be executed, Abu helps him escape. Now Ahmad has three goals in life: to lift the spells from himself and Abu, save the princess and return to the throne which belongs to him.

THE HOUND OF THE BASKERVILLES (BASKERVILSKI PAS)
1959.
Prikazano Titu 11. 4. 1960

Produkcija: Hammer Film Productions, Velika Britanija
Scenarij: Artur Konan Dojl (književni predložak), Piter Brajan
Režija: Terens Fišer
Glumci: Piter Kušing, Andre Morel, Kristofer Li, Marla Lendi
Sadržaj: Ser Henri Baskervil se vraća iz inostranstva, da bi po ujakovoj smrti, preuzeo nasledstvo, imanje u Devonširu koje velikim delom čine močvare. Šerlok Holms je pozvan da reši misteriju porodičnog prokletstva koje preti i mladom nasledniku. Zbog gnusnog dela Huga Baskervila, zla kob se, poput nevidljivog vela, spušta na čitavu porodicu.

THE HOUND OF THE BASKERVILLES, 1959
Tito's screening date: April 11, 1960
Production: Hammer Film Productions, UK
Screenplay: Arthur Conan Doyle (novel), Peter Bryan
Directed by: Terence Fisher
Cast: Peter Cushing, André Morell, Christopher Lee, Marla Landi
Synopsis: Sir Henry Baskerville returns from abroad on his uncle's death to take up his inheritance, a property in Devonshire which is largely wetlands. Sherlock Holmes is called on to resolve the mystery of the family curse which threatens the young heir. Thanks to the loathsome behaviour of Hugo Baskerville, an evil doom descends on the entire family like an invisible veil.

TARZAN'S GREATEST ADVENTURE (TARZANOVA NAJVEĆA PUSTOLOVINA)
1959.
Prikazano Titu 20. 11. 1960.

Produkcija: Solar Film Productions, SAD
Scenarij: Bern Gajler, Džon Gilermin
Režija: Džon Gilermin
Glumci: Gordon Skot, Entoni Kvejl, Sara Šejn, Najl Mekginis, Šon Koneri
Sadržaj: Četiri britanska zlikovca napadaju naselje da bi nabavili eksploziv za korišćenje u rudniku dijamanta. Tokom napada, oni gotovo da unište naselje, a Tarzan ih juri do njihovog rudnika.

TARZAN'S GREATEST ADVENTURE, 1959
Tito's screening date: November 11, 1960
Production: Solar Film Productions, USA
Screenplay: Berne Giler, John Guillermin
Directed by: John Guillermin
Cast: Gordon Scott, Anthony Quayle, Sara Shane, Niall, MacGinnis, Sean Connery
Synopsis: Four British felons attack a settlement to procure explosives for use in a diamond mine. During the attack they almost destroy the settlement and Tarzan pursues them to their mine.



Noć posle teškog dana

A hard day's night

Denis Savatić

I believe that Tito knew how to have fun and that he liked to have fun, on the other hand his marriages testify that he had a full love life. However all that belongs to a time when he had formed his view of the world, and of entertainment and love. Although we know from biographical and other sources how he spent the time of the Great War and the revolution in Yugoslavia which followed World War Two, there is no way I can even imagine how he felt about the British rock and roll invasion, the musical revolution, and all its *consequences* for the contemporary world. The emergence of bands such as **The Beatles** and **The Rolling Stones** introduced a new paradigm into the situation of young people, and their look and, it could be said, their behaviour. It's still sometimes possible to hear disputes over whether the counter-culture was a progressive or decadent trend and legacy of the western world. We know that Josip Broz attended the gala opening of the Belgrade Youth Centre, where a rock and roll band played and young people were having fun with modern dancing. On the other hand, in his collection of records there was not a single recording from the new musical wave, nor anything similar. Nevertheless, the films on this list confirm that he was aware of the sounds and sights of this movement and who the main players were. Is it possible that these films also showed him the essence of the movement itself which was, as can be seen today, much more than just music?

A Hard Day's Night (1964) was the 4226th feature film which Tito watched so, by this time, he was already a first class film buff. It's very important to mention that to this number of films must also be added

Verujem da je Tito znao da se zabavlja i da je voleo da se zabavlja, sa druge strane, njegovi brakovi govore da je imao sadržajan ljubavni život. Ipak, sve to pripada jednom vremenu kada je formirao svoje poglede na svet, pa i na zabavu i ljubav. Iako znamo, iz biografskih i drugih izvora, kako je proveo vreme Velikog rata, kao i revoluciju u Jugoslaviji, praćenu Drugim svetskim ratom, nikako ne mogu da ne pomislim na njegov odnos prema britanskoj rokenrol invaziji, toj svojevrsnoj muzičkoj revoluciji, kao i svim njenim *posledicama* po savremeni svet. Pojava muzičkih grupa, kao što su **Bitlsi** i **Rolling Stonsi**, donela je i jednu novu paradigmu u položaju mladih, kao i u njihovom izgledu, a reklo bi se i ponašanju. Još uvek je ponegde moguće čuti da se vode polemike da li je kontrakultura bila progresivna ili dekadentna tendencija i zaostavština zapadnog sveta. Poznato je da je Josip Broz prisustvovao svečanom otvaranju Doma omladine, gde je svirao rokenrol bend, a mladi se zabavljali uz moderne plesove. Sa druge strane, u njegovoj kolekciji ploča, nije moguće naći niti jedan zvučni zapis novonastalog muzičkog talasa, niti bilo šta slično. Ipak, filmovi koji se nalaze na ovom spisku potvrđuju da je i zvučno i vizuelno bio informisan o kakvom se pokretu radi i ko su bili njegovi protagonisti. Da li je moguće da su mu ovi filmovi pokazali i suštinu samog pokreta, koji je, kako se danas smatra, bio ne samo muzički, već nešto mnogo više?

Noć posle napornog dana (A Hard Day's Night; 1964) je 4226. igrani film po redu koji je Tito odgledao. Dakle, Tito je već u ovom periodu bio filmofil prvog reda. Izuzetno je važno napomenuti da je na ovaj broj odgledanih filmova

potrebno dodati i veliki broj filmskih žurnala i kratkih dokumentarnih filmova, koji su prikazivani pre igranog filma. Drugim rečima, za Tita je film zasigurno bio ne samo informativno, nego i edukativno sredstvo, gde se propagandna uloga filma već podrazumeva. Da li je Titovo filmsko iskustvo bilo dobar i pouzdan vodič kroz svetske kulturne trendove tog doba? Atmosfera Titovog filmskog izbora 1964. godine zasigurno je mogla da pruži neke naznake nadolazećih promena. Filmovi kao što su *Buntovnik bez razloga (Rebel Without a Cause; 1955)* Nikolasa Reja (gledan 18.2. 1964.) ili *Banda za svoj račun (Bande à part; 1964)* Žan Lika Godara (gledan 21. 12. 1964.), već su polako pripremali teren za, kako nam se sada čini, neizbežne potrebe.

Prvi od filmova sa ove liste gleda januara 1965. godine i to će mu biti prvi susret, doduše filmski, sa ni manje ni više glavnim eksponentima nadolazeće muzičke revolucije. Drugi „susret“ desiće se četiri godine kasnije (1969), kada mu se pismom obratio Džon Lenon, koji je Tita smatrao mirotvorcem i pozvao ga da jednim simboličkim činom podrži mir u svetu. Treba navesti da je već sledeće 1966. godine, isto u mesecu januaru, odgledao i nezvanični, iako po rečima kritičara dosta neuspeliji, nastavak filma *Noć posle teškog dana*, pod nazivom *Upomoć! (Help!; 1965)*. Devet meseci kasnije u septembru, slučajno ili ne ponovo gleda *Noć posle teškog dana*, što je i poslednje evidentirano gledanje ovog filma. Od muzičkih filmova ove provenijencije možemo navesti još samo jedan film koji takođe gleda 1966. godine, a to je *Golicaj me (Tickle me; 1965)* od slavnog reditelja Normana Tauroga sa još slavnijim Elvisom Prislijem u glavnoj ulozi.

U narednoj godini (1967.), u evidenciji gledanih filmova, nije moguće pronaći ni jedan film koji bi se bavio rokenrolom i uopšte kontrakulturom, kao fenomenom koji već tada dobija na snazi i širi se celim zapadnim svetom, kao i tadašnjom Jugoslavijom. Situacija se tek neznatno menja 1968. godine, jer se na Pulskom festivalu pojavljuje film Živojina Pavlovića *Kad budem mrtav i beo*, gde se u završnim scenama održava takmičenje muzičara amatera i gde jedino *treskavci* imaju produ. Poznato je kako je Tito zaustavio talas studentskih demonstracija te godine. Možda bi bolje i spremnije odreagovao na te događaje da je film Žike Pavlovića gledao pre drugog

a great number of newsreels and short documentary films, which would be shown before the feature. Thus for Tito film, as well as being an information resource, was certainly also an education resource, in which the propaganda role of film was taken for granted. Was Tito's experience of film a solid and reliable guide to the global cultural trends of the day? The atmosphere of Tito's choice of films from 1964 could certainly offer an indication of changes ahead. Films such as Nicholas Ray's **Rebel Without a Cause** (1955) (watched on February 18, 1964) or Jean-Luc Godard's **Bande à part** (Band of Outsiders, 1964) (watched on December 21, 1964) were already slowly breaking the ground for, as it seems to us today, some inevitable shocks.

He watched the first of the films on this list in January 1965 and this would be his first meeting, in film form, with no more or no less than the leading champions of the coming musical revolution. The second encounter would happen four years later (1969) when he received a letter from John Lennon, who regarded Tito as a peacemaker, calling on him to take part in a symbolic act to support peace in the world. It should be noted that by the following year (1969), again in January, he watched the unofficial but, according to the critics, fairly unsuccessful sequel to **A Hard Day's Night** (1964), under the title **Help!** (1965). Nine months later, in September, whether coincidentally or not, he again watched **A Hard Day's Night**, his last recorded viewing of this film. Of musical films of this provenance we can note only one other film, which he also watched in 1966, and that was **Tickle Me** (1965) by the celebrated director Norman Taurog with the even more celebrated Elvis Presley in the main role.

The following year (1967), among the list of films watched there was not a single film dealing with rock and roll or the general counter-culture as a phenomenon which was already taking over and spreading through the entire western world, and the Yugoslavia of the day. The situation changed only marginally in 1968, when Živojin Pavlović's film **Kad budem mrtav i beo** (When I Am Dead and Gone, 1967) appeared at the Pula festival. The closing scenes show an amateur music competition in which only *groovers* succeed. It's well known that Tito put a stop to the wave of student demonstrations the same year.

Perhaps he would have reacted better and with better preparation to those events had he watched Žika Pavlović's film before June 2, and not on August 17, when the demonstrations were already over, because he would have had a better insight into the music scene in his own country. There's no need to shrink from observing that Tito's "administration" also took a sympathetic view of other musical styles which had come from the western world, so that the complete program of the Newport Jazz Festival moved to Belgrade which, in 1971, marked the launch of the Belgrade Jazz Festival.

The next great baptism of fire, with plenty of rock and roll, naked girls and hallucinogenic drugs, again happened around New Year, this time in January, 1971. Denis Hopper's *Easy Rider* (1969) is the filmic heart and soul of the whole *feature* hippy movement. The then Yugoslavia had already become a film Mecca for all kinds of film-makers from around the world, and it's well known that Peter Fonda and Dennis Hopper were guests of Fest in 1971. The main patron of Fest was Tito himself and we can interpret his January viewing of *Easy Rider* as a celluloid encounter with film makers who would soon be guests of the February festival, which was held under the patronage of the president of the republic. Just five days after the showing of *Easy Rider* came the projection of *Zabriskie Point* (1970) by Michelangelo Antonioni, which indicates that nothing was left to chance and that the film program was carefully chosen in the office of the marshal. This latter was a politically engaged film by a leftist European director, filmed in the United States and inspired by the unique landscape of the red American desert which served as a stage on which, to the accompaniment of psychedelic music, there appeared an almost abstract sexual orgy of a new, young world. Although Tito was neither a collector nor a fan of psychedelic rock and roll, one thing at least is certain: he and his projectionist, Leka, that evening *enjoyed* the guitar of Jerry Garcia (*The Grateful Dead*) and the band *Pink Floyd*, while on the screen there appeared what was then known as *free love*, one more legacy of the revolutionary 1960s. I would take the opportunity to mention briefly that Tito's first screen encounter with the new drugs of that era was in June, 1969, in the film *Wenn es Nacht wird auf der Reeperbahn* (When Night Falls on the

juna, a ne sedamnaestog avgusta, kada su demonstracije već bile prošlost, jer bi imao bolji uvid u muzičku scenu svoje zemlje. Ne treba izostaviti ni zapažanje da je Titova „administracija“ imala blagonaklon pogled i na druge muzičke forme koje su takode dolazile iz zapadnog sveta, pa je tako kompletan program Njuport džez festivala preseljen u Beograd, čime 1971. godine započinje Beogradski džez festival.

Sledeće veliko „vatreno krštenje“ uz dosta rokenrola, nagih devojaka i halucinogenih droga, dešava se opet oko Nove godine, ovaj put januara 1971. Film Denisa Hupera *Goli u sedlu* (*Easy Rider*; 1969), predstavlja filmsku srž i esenciju celokupnog *igranog* hipi pokreta. Kako je već tada Jugoslavija postala Meka za filmadžije svih profila iz celog sveta, poznato je da su Piter Fonda i Denis Huper bili gosti Festa te 1971. godine. Glavni mecena Festa bio je sam Tito, a januarsko gledanje filma *Goli u sedlu* možemo protumačiti i kao celuloidno upoznavanje sa filmskim stvaraocima koji će uskoro biti gosti februarskog festivala, koji se održava pod pokroviteljstvom predsednika Republike. Da ništa nije prepušteno slučaju i da se filmski program u Maršalatu pažljivo bira govori i činjenica da je samo pet dana posle projekcije *Goli u sedlu* došla na red i projekcija *Doline smrti* (*Zabriskie point*; 1970) Mikelandela Antonionija. Angažovan film, evropskog reditelja leve orijentacije, sniman u SAD i inspirisan jednim pejzažem crvene američke pustinje, koja je poslužila kao pozornica na kojoj se uz psihodeličnu muzičku pratnju zbivaju, gotovo apstraktno prikazane seksualne orgije nekog novog mladog sveta. Jedno je bar izvesno, iako Tito nije bio kolekcionar, a ni ljubitelj psihodelične rokenrol muzike, zasigurno su bar on i kinooperater Leka, to jedno večer *uživali* uz gitare Džerija Garsije (*Grateful Dead*) i sastava Pink Floyd (*Pink Floyd*), dok se na filmskom platnu dešavalo ono što se tada nazivalo *slobodna ljubav*, još jedna tekovina revolucionarnih šezdesetih. Iskoristio bih priliku da ukratko napomenem da je Titov prvi filmski susret sa novim drogama tog doba bio u junu 1969 godine, u filmu *Ukandžama droge* (*When Night Falls on the Reeperbahn*; 1967), gde je za potrebe filmskog zapleta, reditelj Rolf Olsen ubacio hemičara, koji sintetiše LSD koji se u filmu konzumira.

Poslednja dva filma sa ove liste predstavljaju mjuzikle, potonji *Kosa* (*Hair*; 1979) je originalno izvođen kao pozorišna predstava u Ateljeu 212 i prvu premijeru je imao u maju 1969. godine. Mada Tito nije prisustvovao niti premijeri, niti bilo kom izvođenju predstave, ostalo je zapamćeno da mu je amblematski song hipi pokreta „Daj nam sunca“ (*Let the Sunshine In*) otpevan i takoreći odigran jednom prilikom 1970. godine. Zanimljivo je da se delovi pozorišne predstave *Kosa* pojavljuju u domaćem filmu *Burduš* Miodraga Miće Popovića, tako da je isti song „Daj nam sunca“ (*Let the Sunshine In*), ali i numeru *Whole Lotta Love* grupe Led Cepelin (*Led Zeppelin*), kao i deo pozorišne atmosfere iz Ateljea 212 tokom izvođenja predstave, Tito mogao pogledati na privatnoj projekciji, takode januara 1971. godine. Dakle, sedam dana pre projekcije filma *Goli u sedlu* tj. dvanaest dana pre projekcije *Doline smrti*. Zaključak je da se jula 1979. godine, nije moglo dogoditi ništa spektakularno na projekciji filma *Kosa*, jer je Tito već bio dobro i na vreme informisan o svim tendencijama, kako zvučnim tako i vizuelnim identitetom pokreta koji je već bio uveliko komercijalizovan i reklo bi se već *pregažen* nekim novim pokretima. U sličnom svetlu treba posmatrati i rok operu *Tomu* (*Tommy*; 1975), koju je Tito prvi i jedni put gledao maja 1976. godine. Važnost ovog filma nije potrebno posebno isticati, jer teško se može pronaći igrano ostvarenje u kome se pojavljuje veći broj muzičkih zvezda tog formata i u zenitu karijere. Iako se velike polemike vode koliko je ovo ostvarenje Kena Rasela uspeo poduhvat, ne može se reći da film oskudeva u jakim simboličkim scenama, koje ostaju dugo urezane u svest svakog konzumenta pop kulture XX veka. Rok opera *Tomu* u sebi sažima kritiku potrošačkog društva i sudbinu jednog autističnog pojedinca koji, iako nema čula, biva glavni protagonist cele priče

Možda je iz svega rečenog moguće zaključiti da je to bila jedna revolucija koju je Tito *odgledao*, u svakom slučaju u kojoj nije učestvovao, bar ne svojim delovanjem i voljom, ali ju je kao *odgovoran* državnik i revolucionar na izvestan način pozdravio.

Reeperbahn, 1967) in which director Rolf Olsen responded to the needs of the plot by introducing a chemist who synthesised LSD which is ingested in the film.

The last two films on the list are musicals. *Hair* (1979) which had originally been seen here as a theatrical piece in Atelje 212 with an opening in May, 1969. Although Tito was not present either at the opening, or at any subsequent performance, it is remembered that the theme song of the hippy movement, *Let the Sunshine In*, was sung and danced for him on one occasion in 1970. It's interesting that parts of the theatre production of *Hair* appeared in the local film *Burduš* by Miodrag Mića Popović, with the same song, *Let the Sunshine In*, and the number *Whole Lotta Love* by the group *Led Zeppelin*, as well as part of the theatre atmosphere from Atelje 212 during a performance of the show. Tito was able to see this in his private projection in January, 1971. This was seven days before the projection of the film *Easy Rider* and twelve days before the showing of *Zabriskie Point*. The conclusion is that in July, 1979, nothing spectacular could happen at the projection of the film *Hair*, because Tito already had good and timely information on all the trends, along with the audio and visual identity of the movement which had already been commercialised to a large extent and, one might say, *overtaken* by various new movements. The rock opera *Tommy* (1975) may be seen in a similar light. Tito saw this for the first and only time in May, 1976. The importance of this film does not need to be especially emphasised, because it is hard to find a feature film in which a greater number of musical stars appear at the peak of their careers. Although there is great dispute over the extent to which Ken Russell succeeded with this project, the film could not be said to be lacking in strongly symbolic scenes which remain deeply engraved in the consciousness of every consumer of twentieth century pop culture. The musical opera *Tommy* condenses criticism of consumer society and the fate of an autistic individual who, although he has no senses, becomes the protagonist of the entire story.

Perhaps, from all this, it could be concluded that this was a revolution which Tito *sat through*. In any case, he was not involved in it, at least not actively and willingly but, as a *responsible* statesman, in some sense he welcomed it.



A HARD DAY'S NIGHT (NOĆ POSLE TEŠKOG DANA) 1964.

Prikazano Titu 11. 01. 1965.

Produkcija: Volter Šenson, Velika Britanija

Scenario: Alun Owen

Režija: Ričard Lester

Glumci: Džon Lenon, Pol Makartni, Džordž Harison, Ringo Star

Sadržaj: Bitlsi su upravo završili nastup i jure prema vozu, praćeni histeričnim i vrištavim obožavateljicama, unezverenim policajcima i reporterima koji postavljaju uobičajena isprazna pitanja. U kupeu ih dočekuje Polov deda, koji ih dovodi u razne nevolje svojim postupcima. Bend sa saradnicima odlazi do studija, da se pripremi za snimanje televizijske emisije posvećene njima. Mamicima su dojadile neprestane probe, pa koriste svaku priliku da zbrišu ili se blesave. Međutim, nastup je na kraju vrlo uspešan.

A HARD DAY'S NIGHT (1964)

Tito's screening date: January 11, 1965

Production: Walter Shenson, UK

Screenplay: Alun Owen

Directed by: Richard Lester

Cast: John Lennon, Paul McCartney, George Harrison, Ringo Starr

Synopsis: The Beatles have just finished a concert and are rushing for a train, followed by hysterical and screaming fans, bewildered police and reporters asking the usual banal questions. In their compartment they welcome Paul's grandfather who leads them into various kinds of trouble. The band and their entourage go to the studio to prepare for the recording of a television show about them. The lads are fed up with the endless rehearsals and use every opportunity to disappear or goof off. However, at the end, the performance is highly successful.



EASY RIDER (GOLI U SEDLU)

1969.

Prikazano Titu 17. 1. 1971. i 24. 10. 1977.

Produkcija: Columbia Pictures Corporation, SAD

Scenario: Piter Fonda, Denis Hoper, Teri Sadern

Režija: Denis Hoper

Glumci: Piter Fonda, Denis Hoper, Džek Nikolson

Sadržaj: SAD, šezdesetih godina dvadesetog veka. Dvojica hipika, Vajat i Bili, prokrijumčare drogu iz Meksika u Los Angeles. Novcem zaradenim od prodaje odluču putovati Amerikom na motociklima i posetiti Nju Orleans. Krstareći američkim drumovima, Vajat i Bili susreću brojne živopisne karaktere. Stoper kojega putem pokupe odvede ih u hipi komunu i na rastanku im pokloni LSD. Potom nakratko završe u zatvoru, u kojem upoznaju razočaranog pravnik Hansona, koji će im se pridružiti na putovanju. Okolina, nenavikla na slobodoumne hipike, neprekidno im pravi probleme.

EASY RIDER, 1969

Tito's screening date: January 17, 1971 and October 24, 1977

Production: Columbia Pictures Corporation, SAD

Screenplay: Peter Fonda, Dennis Hopper, Terry Southern

Directed by: Denis Hopper

Cast: Peter Fonda, Dennis Hopper, Jack Nicholson

Synopsis: USA, 1960s. Two hippies, Wyatt and Billy, are smuggling drugs from Mexico to Los Angeles. With the money they make from the sale they decide to travel around America by motorcycle and visit New Orleans. Cruising the American roads, Wyatt and Billy meet a number of colourful characters. A hitchhiker they pick up along the way takes them to a hippy commune and gives them a parting gift of LSD. They end up briefly in prison where they meet Hanson, a disillusioned lawyer, who will join them on their travels. An environment unaccustomed to liberal hippies constantly causes them serious problems.

ZABRISKIE POINT (DOLINA SMRTI)

1970.

Prikazano Titu 22. 01. 1971.

Produkcija: Metro-Goldwyn-Mayer (MGM), SAD

Scenario: Mikelandelo Antonioni

Režija: Mikelandelo Antonioni

Glumci: Mark Frešet, Darija Halprin, Pol Fiks



Sadržaj: Studentski bunt i revolucionarne levičarske ideje potresaju Kaliforniju. Mladi Mark i njegovi prijatelji odlučni su da se upuste i u oružani sukob s policijom. Nakon ubistva policajca kojem je bio svedok, Mark krade laki avion i poleće u pustinju. Istovremeno Darija, mlada radnica u firmi specijalizovanoj za investicije, automobilom kreće prema naselju gde bi se trebalo da se održi meditacijski skup. Dvoje mladih se susreću u pustinji i kreću u čuvenu Dolinu smrti.

ZABRISKIE POINT, 1970

Tito's screening date: January 1, 1971

Production: Metro-Goldwyn-Mayer (MGM), USA

Screenplay: Michelangelo Antonioni

Directed by: Michelangelo Antonioni

Cast: Mark Frechette, Daria Halprin, Paul Fix

Synopsis: Student rebellion and revolutionary leftist ideas are shaking California. Young Mark and his friends are determined to get involved in an armed conflict with the police. After witnessing the murder of a policeman, Mark steals a light aircraft and flies into the desert. At the same time Daria, a young worker in an investment firm, sets off by car for a settlement where she plans to attend a meditation gathering. The two young people meet in the desert and set off for the famous Death Valley.

TOMMY (TOMI)

1975.

Prikazano Titu 18. 05. 1976.

Produkcija: Robert Stigwood Organization (RSO) Hemdale Film, Velika Britanija

Scenario: Ken Rasel, Pit Taunsend

Režija: Ken Rasel

Glumci: Rodžer Daltri, En-Margret, Oliver Rid

Sadržaj: Dečak rođen u posleratnoj Engleskoj, odrasta naizgled gluv, nem i slep usled traumatskog iskustva u mladosti. On uspeva da postane šampion u fliperima i tako stiće slavu i postaje predmet pažnje religijskog kulta koji ga smatra Mesijom..

TOMMY, 1975

Tito's screening date: May 18, 1976

Production: Robert Stigwood Organization (RSO) Hemdale Film, UK

Screenplay: Ken Russell, Pete Townshend

Directed by: Ken Russell

Cast: Roger Daltrey, Ann-Margret, Oliver Reed

Synopsis: A boy born in post-war England grows up apparently deaf, dumb and blind as a consequence of a traumatic event in his youth. He manages to become a pinball champion and thus achieves fame and comes to the attention of a religious cult who see him as the Messiah.

HAIR (KOSA)

1979.

Prikazano Titu 3. 7. 1979.

Produkcija: CIP Filmproduktion GmbH, SAD, Zapadna Nemačka

Scenario: Džerom Regni, Džejs Rado (musical book), Majkl Veler (pisac)

Režija: Miloš Forman

Glumci: Džon Sevidž, Trit Vilijams, Beverli D'Angelo

Sadržaj: Povučeni mladić iz Oklahome, Huper Bukovski, regrutovan u vojsku, na putu za Vijetnam susreće grupu hipika u njujorškom Central parku. Privučen njemu do tada nepoznatim načinom života, druži se sa njima. Odlaze na zabavu na koju ih je pozvala Šila, lepa devojka iz visokog društva i tamo prave skandal. Bukovski mora da ode u Nevadu na vojnu obuku.

HAIR, 1979

Tito's screening date: July 3, 1979

Production: CIP Filmproduktion GmbH, USA, West Germany

Screenplay: Jerome Ragni and James Rado (musical book), Michael Weller (writer)

Directed by: Miloš Forman

Cast: John Savage, Treat Williams, Beverly D'Angelo

Synopsis: Claude Hooper Bukowski, a reserved young man from Oklahoma who has been drafted into the army meets a group of hippies in New York's Central Park on his way to Vietnam. Attracted by a way of life unknown to him until then, he hangs out with them. They are invited to a party by Sheila, a beautiful girl from high society and make a scandal there. Claude has to go to Nevada for his army training.



Ka nepoznatim svetovima

Toward worlds unknown

Tatomir Toroman

One of my first impressions when I saw the endless list of films which Tito watched was that, in fact, here is everything and anything, including plenty of films which were then, as now, regarded as poor and worthless. And while in other areas he enjoyed, or at least was drawn to, all the finest, when watching films, he often fell into the empire of the bad – especially spaghetti westerns, crime films and romantic comedies as well as cheap science fantasy, horror and kung fu movies. In this empire of the bad there were also the worst – the so-called trash films or works of “paracinema”, along with various twisted films which enjoy cult status. It could be said that the man simply had no taste. But bearing in mind that one of the main characteristics of such films is transgression – violation, the breaching of norms and rules, the issue becomes much more interesting, because he was watching them as an untouchable ruler. As though the enjoyment of film was an escape from himself, from the role which fate and history had handed him. On this occasion I have chosen some of the unusual science fantasy films which Tito watched in the years when he was getting old, in his eighth decade, in the seventies, enjoying them as I believe we shall also enjoy them.

Jedna od prvih stvari koja mi je upala u oči, kada sam gledao beskrajni spisak filmova koje je Tito gledao, bila je da tu ima zaista svega i svačega, između ostalog, dosta filmova koji su tada, kao i sada, smatrani lošim i bezvrednim. I dok je u drugim stvarima uživao, ili bar težio svemu najboljem, gledajući filmove prepuštao se često carstvu lošeg – posebno špageti vesternima, krimićima, ljubavnim komedijama, ali i jeftinim naučnofantastičnim, horor ili kung-fu filmovima. U tom carstvu lošeg bilo je i najgoreg - takozvanih „treš“ filmova ili dela „parakinematografije“, kao i raznih uvrnutih filmova koji uživaju kulturni status. Moglo bi se reći da čovek jednostavno nije imao ukusa. Ali ako se ima u vidu da je jedna od glavnih karakteristika takvih filmova transgresija – prekoračenje, kršenje normi i pravila, stvar postaje daleko zanimljivija, jer ih on gleda kao neprikosnoveni vladar. Kao da je to uživanje u filmu bilo bekstvo od samog sebe, od uloge koju su mu sudbina i istorija podarile. Ovom prilikom, izabrao sam nekoliko neobičnih naučnofantastičnih filmova koje je Tito gledao u podmaklom dobu, u svojoj osmoj deceniji, sedamdesetih godina, verujem uživajući, kao što ćemo i mi uživati.

Prostor u Rezidenciji u kome je Tito gledao filmove, Beograd 1980.
The space in the Residence where Tito watched films, Belgrade, 1980





THE GREEN SLIME (ZELENA OPASNOST) 1968.

Prikazano Titu 8. 2. 1971.

Produkcija: Lun Film, Metro-Goldwyn-Mayer (MGM), Ram Films Inc., Southern Cross Feature Film Company, Toei Company, SAD, Japan
 Scenario: Bil Finger, Ajvan Rajner, Tom Rouv, Čarls Sinkler
 Režija: Kindi Fukasaku
 Glumci: Robert Horton, Lučana Paluci, Ričar Džejkel
 Sadržaj: Džinovski asteroid leti prema Zemlji. Astronauti sa svemirske stanice Gama 3 sleću na njega sa namerom da ga unište eksplozivom. Misija biva uspešna i oni se vraćaju na stanicu, noseći na odeći gnjecavu zelenu supstancu koja ubrzo mutira u nedobronamerom jednooko čudovište koje se hrani strujom i vešto multiplicira. Film je nezaobilazan na listama najgorih naučnofantastičnih filmova ikada snimljenih.

THE GREEN SLIME, 1968

Tito's screening date: February 8, 1971

Production: Lun Film, Metro-Goldwyn-Mayer (MGM), Ram Films Inc., Southern Cross Feature Film Company, Toei Company, USA, Japan
 Screenplay: Bill Finger, Ivan Reiner, Tom Rowe, Charles Sinclair
 Directed by: Kinji Fukasaku

Cast: Robert Horton, Luciana Paluzzi, Richard Jaeckel

Synopsis: A giant asteroid is hurtling towards Earth. Astronauts from the space station Gamma 3 land on it to destroy it with explosives. The mission is successful but they return to the space station wearing clothes sticky with a green substance which rapidly mutates into a one-eyed monster with a bad attitude who feeds on power and skilfully multiplies. The film is an essential on lists of the worst science-fantasy flicks ever made.



ZARDOZ (ZARDOZ)

1974.

Prikazano Titu 21. 9. 1974.

Produkcija: John Boorman Productions, Velika Britanija
 Scenario: Džon Borman
 Režija: Džon Borman
 Glumci: Šon Koneri, Šarlot Rempling, Sara Kestelman
 Sadržaj: U postapokaliptičnoj budućnosti, 2293. godine, na opustošenoj zemlji žive bedni divljaci, „Svirepi“ koje terorišu „Istrebljivači“, sledeći uputstva svog boga, Zardoza, koji im se ukazuje u obliku džinovske kamene glave. Jedan od njih, Zed, mučen sumnjom, namerava da sazna istinu o Zardozu. Otkriva da iza njega stoje malobrojni besmrtni „Večni“, naučnici i intelektualci, koji žive u izolovanom, zaštićenom svetu, „Vrtlogu“. Da li će taj društveni poredak, nakon što je razotkriven, biti uništen?

ZARDOZ, 1974

Tito's screening date: September 21, 1974

Production: John Boorman Productions, UK

Screenplay: John Boorman

Directed by: John Boorman

Cast: Sean Connery, Charlotte Rampling, Sara Kestelman

Synopsis: In a post-apocalyptic future, in the year 2293, in a devastated country live miserable savages, the Brutals, who are terrorised by the Exterminators, following the instruction of their god, Zardoz, who appears to them in the shape of a giant stone head. One of them, Zed, tortured by doubt, decides to discover the truth about Zardoz. He discovers that behind him are a handful of immortal Eternals, scientists and intellectuals, who live in an isolated, sheltered world, the Vortex. After this social order is discovered, will it be destroyed?



ZHONG GUO CHAO REN (SUPER INFRA-MEN)

1975.

Prikazano Titu 4. 4. 1978.

Produkcija: Shaw Brothers, Hong Kong

Scenario: Kuang Ni

Režija: Šan Hua

Glumci: Deni Li, Teri Liu, Šei Vang

Sadržaj: U nameri da zavlada svetom, zla demonska princeza napada Hong Kong sa zastrašujućim čudovištima iz središta Zemlje, izazivajući razaranja velikih razmera. Odbrambene snage su bespomoćne, bliži se kraj civilizacije. No hrabri naučnik stvara Super inframena koji je obdaren mnogim moćima, laserskim očima i pesnicama koje

biju poput munja, i koji će zaustaviti princezu i čudovišta i spasiti svet. Non-stop akcija od prvog minuta u jednom od najzabavnijih filmova ikada viđenih!

INFRA-MAN, 1975

Tito's screening date: April 4, 1978

Production: Shaw Brothers, Hong Kong

Screenplay: Kuang Ni

Directed by: Šan Hua

Cast: Danny Lee, Terry Liu, Hsieh Wang

Synopsis: Planning to conquer the world, an evil, demonic princess attacks Hong Kong with terrifying monsters from the centre of the Earth, causing large-scale destruction. The defence forces are helpless as they approach the end of civilisation. But a brave scientist creates the Super Infra-Man who is endowed with many powers, laser eyes and fists which strike like lightning, and who will stop the princess and her monsters and save the world: he will win to save the world. Non-stop action from the first minute in one of the most entertaining films of all time!

THE DARK STAR (TAMNA ZVEZDA)

1974.

Prikazano Titu 18. 1. 1979.

Produkcija: Jack H. Harris Enterprises, University of Southern California (USC), SAD

Scenario: Džon Karpenter, Den O'Banon

Režija: Džon Karpenter

Glumci: Den O'Banon, Dre Pahič, Brajan Narel

Sadržaj: Posada kosmičkog broda „Tamna zvezda“ se nalazi u dvadesetogodišnjoj misiji, tokom koje uništava planete koje smetaju navigacionim putevima ljudske svemirske ekspanzije. Kako se misija bliži kraju, moraju da se nose sa odbeglim vanzemaljcem u brodu, pokvarenim kompjuterskim sistemom i pametnom bombom koja misli da je Bog i da mora da izvrši svoju dužnost.



DARK STAR, 1974

Tito's screening date: January 18, 1979

Production: Jack H. Harris Enterprises, University of Southern California (USC), USA

Screenplay: John Carpenter, Dan O'Bannon

Directed by: John Carpenter

Cast: Dan O'Bannon, Dre Pahich, Brian Narelle

Synopsis: The crew of the spaceship Dark Star are on a twenty-year mission in the course of which they destroy planets which interfere with the navigational paths of human expansion into space. As the mission nears its end they must deal with an escaped alien in the ship, a broken computer system and a smart bomb which thinks that it is God and must do its duty.

STARCRASH (PAKAO U SVEMIRU)

1978.

Prikazano Titu 15. 1. 1980.

Produkcija: Nat and Patrick Wachsberger Productions, SAD, Italija

Scenario: Luidi Koci, Net Vaksberger

Režija: Luidi Koci (pod imenom Luis Kouts)

Glumci: Mardžo Gortner, Kerolajn Manro, Kristofer Plamer

Sadržaj: Kosmos je u zagrllaju tame i pod budnim okom grofa Zart-Arna. Skriven u svojoj tvrđavi on namerava da uništi Dobrog cara i njegovo carstvo. Car angažuje grupu avanturista predvođenu najboljim pilotom u galaksiji, prelepom Zvezdanom Zvezdić (Stella Star) da spasi njegovog sina i unište grofovo tajno oružje. Zvezdana i njeni saborci se upuštaju u epsku kosmičku bitku, boreći se između ostalog sa intergalaktičkim robotima, smrtonosnim Amazonkama, čak i pećinskim ljudima, pre konačnog obračuna. Ova kosmička opera, u pravom smislu reči, nastala kao odgovor na uspeh „Ratova zvezda“, pretposlednji je film koji je Tito gledao u životu, ležeći već u bolesničkoj postelji.



STARCRASH, 1978

Tito's screening date: January 15, 1980

Production: Nat and Patrick Wachsberger Productions, USA, Italy

Screenplay: Luigi Cozzi, Nat Wachsberger

Directed by: Luigi Cozzi (as Lewis Coates)

Cast: Marjoe Gortner, Caroline Munro, Christopher Plummer

Synopsis: The cosmos is in the embrace of darkness and under the watchful eye of Court Zarth Arn. Hidden in his fortress he plans to destroy the good Emperor and his empire. The Emperor engages a band of adventurers led by the best pilot in the galaxy, the beautiful Stella Star, to save his son and destroy the count's secret weapon. Stella and her fellow fighters set out on an epic cosmic battle, fighting with, among others intergalactic robots, deadly Amazons and even cavemen, before the final showdown. This space opera, in the true sense of the word, was created in response to the success of "Star Wars", the second-last film Tito watched in his life, already lying in his sickbed.

Evropa u plamenu

Europe in flames

Radovan Cukić

Tito's legitimacy as the great leader of a revolution and the president for life of Yugoslavia is inextricably linked to the Second World War. The struggle he led in this war transformed the leader of a small, illegal party into an authentic European guerrilla, recognised by the leaders of the anti-Hitler coalition. It is understandable that he often watched war films and it strikes one that he watched the greatest Yugoslav accomplishments in that genre several times, alone or in the company of distinguished guests. In any case this genre was prevalent, and especially in the first years after the end of the war. Here we have simply selected works produced in that period.

The selected films do not speak about the great battles of the Second World War. They're not massive war epics, nor the usual stories about the life of a soldier at the front. Their plots are played out in the background of the front, but the main theme is resisting a ruthless conqueror. Often the focus is on the essential drama the protagonists are inevitably faced with, having made making that kind of choice. Because of this it would be interesting to know the emotions with which Tito watched these films, in other words is it possible that this often uncompromising guerrilla, so proud of his own deeds and those of his fellow fighters, could have understood the diverse experiences of other European nations in the struggle against fascism and Nazism?

Titov legitimitet velikog vođe jedne revolucije i doživotnog predsednika Jugoslavije neraskidivo je vezan za Drugi svetski rat. Borba koju je predvodio u ovom ratu, transformisala je vođu male ilegalne partije u autentičnog evropskog gerilca, priznatog od strane predvodnika antihitlerovske koalicije. Razumljivo je zašto je često gledao ratni film, a upada u oči i da je najveća jugoslovenska ostvarenja ovog žanra gledao i po više puta, sam ili u društvu visokih gostiju. Ovaj žanr i inače dosta prisutan, posebno je, čini se, bio zastupljen u prvim godinama po okončanju rata. Ovde smo upravo odabrali ostvarenja nastala u tom periodu.

Odabrani filmovi ne govore o velikim bitkama Drugog svetskog rata. Nisu u pitanju divovske ratne epopeje, niti tipične priče o životu vojnika na frontu. Njihova radnja odvija se u pozadini fronta, a glavna tema jeste otpor okrutnom osvajaču. Često je u centru pažnje životna drama glavnih junaka, sa kojom se neminovno suočavaju praveći takav izbor. Iz tog razloga, bilo bi zanimljivo saznati i sa kakvim je emocijama Tito posmatrao ove filmove, odnosno, da li je ovaj često beskompromisni gerilac, toliko ponosan na svoje i delo svojih saboraca, mogao imati razumevanja za različita iskustva drugih evropskih naroda u borbi protiv fašizma i nacizma.

Projekcija *Sutjeska*, Tjentište 1973.
Screening of *Sutjeska*, Tjentište, 1973





THE SILVER FLEET (SREBRNA FLOTA)

1943.

Prikazano Titu 25. 2. 1950.

Produkcija: The Archers, (A Production of the Archers) Rank Organisation
 Scenario: Emerik Presburger, Vernon Sjuel, Gordon Velzli
 Režija: Vernon Sjuel, Gordon Velzli
 Glumci: Ralf Ričardson, Gugi Viters, Ezmond Najt
 Sadržaj: U ovoj ratnoj drami, koja se odvija tokom Drugog svetskog rata, inženjer u holandskom brodogradilištu, u strahu za svoju porodicu i radnike, pomaže nacistima u izgradnji dve nove vrste podmornica i postaje izopšten od okoline. Međutim, Jap van Lajden ima plan.

THE SILVER FLEET, 1943

Tito's screening date: February 25, 1950

Production: The Archers (as A Production of the Archers) The Rank Organisation,

Screenplay: Emerik Pressburger, Vernon Sewell, Gordon Wellesley

Directed by: Vernon Sewell, Gordon Wellesley

Cast: Ralph Richardson, Googie Withers, Esmo Knight

Synopsis: In this war drama, which takes place during the Second World War, an engineer in a Dutch shipyard, in fear for his family and the workers, helps the Nazis to build two new kinds of submarine and is ostracised. But Jaap van Leyden has a plan.



KAMPEN OM TUNGTVANNET (BITKA ZA TEŠKE VODE)

1948.

Prikazano Titu 3. 3. 1954.

Produkcija: Hero Film Trident, Norveška, Francuska
 Scenario: Haakon Buge Mart, Zan Marten
 Režija: Zan Drevil, Titus Vibe-Miler
 Glumci: Jens A. Poulsson, Johannes Ekhof, Arne Kjelstrup
 Sadržaj: Činjenična rekonstrukcija diverzantskih događaja koji su se desili radi sprečavanja Hitlerove Nemačke da dobije teške vode potrebne za pravljenje atomske bombe tokom Drugog svetskog rata.

THE BATTLE FOR HEAVY WATER, 1948

Tito's screening date: March 3, 1954

Production: Hero Film Trident, Norway, France,

Screenplay: Haakon Bugge Mahrt, Jean Martin

Directed by: Jean Dréville, Titus Vibe-Müller

Cast: Jens A. Poulsson, Johannes Eckhoff, Arne Kjelstrup

Synopsis: A factual reconstruction of sabotage undertaken to prevent Hitler's Germans from getting the heavy water needed to make an atomic bomb during the Second World War.



ODETTE (ODET)

1950.

Prikazano Titu 17. 12. 1950

Produkcija: Herbert Wilcox Productions, Velika Britanija
 Scenario: Džerard Tikel (autor književnog predloška), Voren Četam Stroud
 Režija: Herbert Vilokos
 Glumci: Ana Neagl, Trevor Hauard, Marijus Gering
 Sadržaj: Film se zasniva na istinitoj priči o hrabroj ženi palog borca koja se pridružuje Upravi za specijalne operacije tokom Drugog svetskog rata i postaje britanski agent na teritoriji Francuske gde saraduje sa francuskim pokretom otpora. Odet je konačno razotkrivena i izložena brutalnom mučenju od strane Gestapoa, ali nikada nije odala nikakve informacije o svom radu. Potom je osuđena na smrt u koncentracionom logoru, gde je dočekala američke snage.

ODETTE, 1950

Tito's screening date: December 17, 1950

Production: Herbert Wilcox Productions, UK

Screenplay: Jerrard Tickell (by), Warren Chetham Strode (screenplay)

Directed by: Herbert Wilcox

Cast: Anna Neagle, Trevor Howard, Marius Goring

Synopsis: Based on the true story of the courageous widow of a fallen soldier who joins the Special Operations Executive during the Second World War and becomes a British agent in France where she works with the French Resistance. Odetta is finally discovered and brutally

tortured by the Gestapo, but never gives any kind of information about her work. She is then sentenced to death in a concentration camp where she lived to see the American forces.

ANNI DIFFICILI (TEŠKE GODINE)

1948.

Prikazano Titu 31. 5. 1952.

Produkcija: Briguglio Films, Italija
 Scenario: Serdo Amidei, Vitaliano Brankati

Režija: Luidi Zampa

Glumci: Umberto Spadaro, Ave Ninki, Delija Skala

Sadržaj: Aldo Pišitelo, apolitični niži državni činovnik, se pridružuje fašističkoj partiji na nagovor supruge i da sačuva svoj posao. Posle rata, nesrećni Aldo je optužen da je bio fanatični sledbenik fašizma, iako je pronašao hrabrosti da brani svoja uverenja, međutim, tada je već kasno.

DIFFICULT YEARS, 1948

Tito's screening date: May 31, 1952

Production: Briguglio Films, Italy

Screenplay: Sergio Amidei, Vitaliano Brancati

Directed by: Luigi Zampa

Cast: Umberto Spadaro, Ave Ninchi, Delia Scala

Synopsis: Aldo Piscitello, an apolitical public servant joins the Fascist party at the urging of his wife and in order to keep his job. After the war, the hapless Aldo is accused of being a fanatical follower of Fascism. Although he finds the courage to stand up for his beliefs, it's too late.

IVANOVO DETSTVO (IVANOVO DETINJSTVO)

1961.

Prikazano Titu 22. 08. 1962.

Produkcija: Mosfilm, Sovjetski Savez

Scenario: Vladimir Bogomolov

Režija: Andrej Tarkovski

Glumci: Nikolaj Burljajev, Valentin Zubkov, Jevgenij Zarikov

Sadržaj: Tokom Drugog svetskog rata, dvanaestogodišnji Ivan radi kao špijun na Istočnom frontu. Mali Ivan može preći nemačke linije nezapaženo da prikupi informacije. Tri sovjetska oficira pokušavaju da se brinu o ovom dečaku.

IVAN'S CHILDHOOD, 1961

Tito's screening date: August 22, 1962

Production: Mosfilm, USSR

Screenplay: Vladimir Bogomolov

Directed by: Andrei Tarkovsky

Cast: Nikolay Burlyaev, Valentin Zubkov, Evgeniy Zharikov

Synopsis: During the second world war, 12-year-old Ivan works as a spy on the Eastern front. Little Ivan can cross the German lines unnoticed to gather information. Three Soviet officers try to take care of the boy.



Gost selektor

Guest selector

Rajko Grlić

Question:

Mr Grlić, if you would like, please prepare a list of five feature films (they don't have to be only local ones) which, as far as you know, in any way affected or left a special impression on Tito or, in your opinion, are relevant to the theme of Tito and film in any other way.

Reply:

The Great Gatsby (1949) – Elliot Nugent
 The Searchers (1956) – John Ford
 Spartacus (1960) – Stanley Kubrick
 Kozara (1962) – Veljko Bulajić
 Zaseda (1969) – Živojin Pavlović

I don't know whether Tito watched these films, that is whether they were on the list of nine thousand movies he is supposed to have watched during his period in power. And I don't know whether, if he did happen to watch any of these films, they made any kind of impression on him.

But that's not important now. I chose these films simply because, had it been possible, I would like to have sat next to Tito and watched how he watched these films. To watch how he took them in, to discover where he recognised himself, where he was amused, what he found boring. Watching him as an audience of these films would have helped me to understand earlier and better where I was born and the kind of country in which I have lived a full 44 years.

Yours sincerely
 Rajko Grlić

Zagreb, September 12, 2014

gledaoca tih filmova pomoglo bi mi da puno ranije i puno bolje shvatim gdje sam rođen i u kakvoj sam zemlji živio pune četrdeset i četiri godine.

S poštovanjem,
 Rajko Grlić

Zagreb, 12.9.2014.

Pitanje:

Gospodine Grliću, ukoliko to želite, napravite jednu listu do pet igranih filmova (nije obavezno da to budu samo domaći), koji su, prema vašim saznanjima, na bilo koji način uticali, odnosno ostavili poseban utisak na Tita, ili su, prema Vašem mišljenju na bilo koji drugi način relevantni za temu Tito i film.

Odgovor:

The Great Gatsby (1949) – Elliot Nugent
 The Searchers (1956) – John Ford
 Spartacus (1960) – Stanley Kubrick
 Kozara (1962) – Veljko Bulajić
 Zaseda (1969) – Živojin Pavlović

Ne znam da li je Tito gledao ove filmove, tj. da li su se našli na popisu od devet hiljada filmova koje je navodno odgledao tokom svoje vladavine. Također ne znam da li je bilo koji od tih filmova, ako ga je slučajno i gledao, imao bilo kakav utjecaj na njega.

Ali to sada i nije važno. Ove filmove sam izabrao jednostavno zato što bi, da je to bilo moguće, rado sjedio pored Tita i gledao ga kako gleda te filmove. Promatrao ga kako ih upija, otkrivao, gdje se prepoznaje, gdje se zabavlja, šta mu je dosadno. Gledanje njega kao



THE GREAT GATSBY (VELIKI GETSBI) 1949.

Produkcija: Paramount Pictures, SAD
 Scenario: F. Skot Ficzerald, Oven Dejvis
 Režija: Eliot Njudžent

Glumci: Alan Led, Beti Fild, Mekdonald Keri, Šeli Vinters
 Sadržaj: Godine 1922, lakoverni Nik Karavej, sa Srednjeg zapada stiže u Njujork, u svet izgubljenog morala, svetlucavog džeza i ilegalnih prodavaca alkohola. Jureći sopstveni američki san, Nik upoznaje misterioznog milionera Getsbija i njegovu očaravajuću rođaku Dejzi. Smestivši se u kuću pored njihove, Karaveja sve više oduševljavaju žurke koje se organizuju na imanju njegovog komšije.

THE GREAT GATSBY, 1949
 Production: Paramount Pictures, USA
 Screenplay: F. Scott Fitzgerald, Owen Davis
 Directed by: Elliott Nugent
 Cast: Alan Ladd, Betty Field, Macdonald Carey, Shelley Winters
 Synopsis: In 1922, the gullible Nick Carraway arrives from the Midwest in New York, into a world of lost morality, glittering jazz and bootleg alcohol. Chasing his own American dream, Nick meets the mysterious millionaire Gatsby and his bewitching cousin Daisy. Moving into the house next door to theirs, Carraway is more and more delighted with the parties held at his neighbours' property.



THE SEARCHERS (TRAGAČI) 1956.

Prikazano Titu 30. 5. 1958

Produkcija: Warner Bros., C.V. Whitney Pictures, SAD
 Scenario: Frenk S. Njudžent (scenarista), Alan Le Mej
 Režija: Džon Ford

Glumci: Džon Vejn, Džefri Hanter, Vera Majls, Vord Bond
 Sadržaj: Bivši vojnik Konfederacije, Itan Edvards dolazi kod brata Erona na obodu Teksasa. Po Itanovom odlasku Komanči napadaju kuću, ubijaju Erona, njegovu suprugu i sina, a dve ćerke odvođe sa sobom. Itan kreće u potragu za bratancima sa Martinom, siročetom koje je Eron odgajao kao svoga.

THE SEARCHERS, 1956
 Tito's screening date: May 30, 1958
 Production: Warner Bros., C.V. Whitney Pictures, USA
 Screenplay: Frank S. Nugent (screenplay), Alan Le May
 Directed by: John Ford
 Cast: John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond
 Synopsis: Former Confederate soldier Ethan Edwards comes to his brother Aaron's ranch near the Texas border. When Ethan leaves, Comanches attack the house, killing Aaron, his wife and son, and abducting his two daughters. Ethan sets out in search of his daughters with Martin, an orphan who Aaron had raised as his own.



SPARTACUS (SPARTAK) 1960.

Prikazano Titu 2. 3. 1966.

Produkcija: Bryna Productions, SAD
 Scenario: Dalton Trambo (scenarista), Hauard Fast
 Režija: Stenli Kjubrik

Glumci: Kirk Daglas, Lorens Olivije, Džin Simons, Čarls Loton, Piter Justinov
 Sadržaj: Spartak je rođen i odgojen kao rob. Nakon što prođe obuku za gladijatora, digne se protiv svog gospodara i pobuni ostale robove. Pod Spartakovim vodstvom, robovi odlaze na jug Italije u nameri da otputuju preko mora i vrate se svojim domovima. Dva rimska državnika, republikanac Grah i ratoborni Klas, poigravaju se sudbinom robova u ostvarivanju sopstvenih političkih ciljeva.

SPARTACUS, 1960
 Tito's screening date: March 2, 1966
 Production: Bryna Productions, USA
 Screenplay: Dalton Trumbo (screenplay), Howard Fast
 Directed by: Stanley Kubrick
 Cast: Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov

Synopsis: Spartacus is born and raised as a slave. After completing gladiator training, he leads the other slaves in a revolt against their master. Under the leadership of Spartacus, the slaves leave for the south of Italy intending to cross the sea to their homelands. Two Roman statesmen, the republican Gracchus and the belligerent Crassus, toy with the fate of the slaves in the pursuit of their own political goals.

KOZARA

1962.

Prikazano Titu: 27.7.1962; 29.9.1962; 10.5.1963; 12.6.1963;
 20.8.1963; 26.8. 1963; 17.1.1964; 11.3.1964; 29.4.1966;
 6.6.1966; 10.7.1966; 13.8.1966; 21.6.1967.

Dodatak uz film: Noć između srede i petka, Zagreb film

Produkcija: Bosna Film, Jugoslavija
 Scenario: Stevan Bulajić, Veljko Bulajić
 Režija: Veljko Bulajić

Glumci: Bert Sotlar, Velimir Bata Živojinović, Milena Dravić, Olivera Marković
 Sadržaj: U junu 1942. godine, u severozapadnom delu Bosne i Hercegovine, Nemci i njihovi saveznici, pokrenuli su ofanzivu protiv partizana u tom regionu. Opkoljavaju planinu Kozaru i započinju operaciju. Ne samo što su malobrojni i dosta slabije naoružani, partizanima je dodatni teret veliki broj ranjenika i izbeglih civila o kojima se moraju brinuti. Kako bi se spasili, brojne manje grupe se odlučuju na skrivanje u zemunicama, u nadi da će ih Nemci mimoići...

KOZARA, 1962
 Tito's screening date: July 27, 1962; September 29, 1962; May 10, 1963; June 12, 1963;
 August 20, 1963; August 26, 1963; January 17, 1963; March 11, 1964; April 29, 1966; June 6,
 1966; July 10, 1966; August 13, 1966; June 21, 1967
 Also shown: Noć između srede i petka (The Night Between Wednesday and Friday), Zagreb Film

Production: Bosna Film, Yugoslavia
 Screenplay: Stevan Bulajić, Veljko Bulajić
 Directed by: Veljko Bulajić
 Cast: Bert Sotlar, Velimir "Bata" Živojinović, Milena Dravić, Olivera Marković
 Synopsis: In June, 1942, in the northwest part of Bosnia-Herzegovina, the Germans and their allies launch an offensive against the partisans in the region. They surround Mount Kozara and begin operations. Small in number and rather poorly armed, the partisans are additionally hampered by a large number of wounded and civilian refugees they must take care of. To save themselves, a number of smaller groups decide to hide in caves in the hope that the Germans will overlook them.

ZASEDA

1969.

Prikazano Titu 30. 4. 1972.

Produkcija: Filmska radna zajednica, FRZ, Jugoslavija
 Scenario: Antonije Isaković, Živojin Pavlović
 Režija: Živojin Pavlović

Glumci: Milena Dravić, Ivica Vidović, Severin Bijelić, Slobodan Aligrudić, Pavle Vuisić
 Sadržaj: „Zaseda” govori o sudbini Iveta Vrane, dalmatinskog osamnaestogodišnjaka koji, izgubivši roditelje u ratu, dolazi u Srbiju kod rođaka. Kao skojevac, on prolazi kroz niz potera i istraga protiv četnika u istočnoj Srbiji. Njegove manihejske vizije politike i etike socijalizma blede pred grabljivošću, primitivnošću i bezumnošću prostora koji „nema gotovo nikakve kulturne tradicije”.

THE AMBUSH, 1969
 Tito's screening date: April 4, 1972
 Production: Filmska Radna Zajednica, FRZ, Yugoslavia
 Screenplay: Antonije Isaković, Živojin Pavlović
 Directed by: Živojin Pavlović

Cast: Milena Dravić, Ivica Vidović, Severin Bijelić, Slobodan Aligrudić, Pavle Vuisić
 Synopsis: The Ambush is about the fate of Ivo Vrane, an 18-year-old Dalmatian who, having lost his parents in the war, comes to his relatives in Serbia. He is involved in a series of pursuits and investigations of Chetniks in Eastern Serbia. His Manichean view of politics and the ethics of socialism fade in the face of the greed, primitivism and insanity of a place which "has virtually no cultural tradition".



Gledalište u Areni, Pula 1956.
Auditorium in the Pula Arena, 1956





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Momo Cvijović i Marija Đorgović

Selektori filmskog programa:
Momo Cvijović, Marija Đorgović, Aleksandar Erdeljanović, Nedeljko Kovačić, Denis Savatić, Tatomir Toroman, Radovan Cukić, Rajko Grlić

Saradnici na projektu:
Aleksandar Erdeljanović, Denis Savatić, Nedeljko Kovačić, Radovan Cukić, Tatomir Toroman, Jovana Nedeljković, Katarina Živanović, Sara Sopić

Dizajn izložbene postavke:

Dragana Marković

Grafički dizajn:

Mane Radmanović

Konzervacija:

Ivanka Živadinović

Fotografije:

Muzej istorije Jugoslavije i Jugoslovenska kinoteka

Arhivski material:

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Lektura:

Jelena Bajić

Prevod:

Steve Agnew

Montaža video materijala:

Dušan Bauk i Boris Cvetković

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Ljiljana Gavrilović, PhD, Milan Ristović, PhD, Sladana Bojković, Milan Terzić, PhD, Aleksandra Momčilović

Authors of the project and editors of the catalogue:
Momo Cvijović and Marija Đorgović

Film selection: Momo Cvijović, Marija Đorgović, Aleksandar Erdeljanović, Nedeljko Kovačić, Denis Savatić, Tatomir Toroman, Radovan Cukić, Rajko Grlić
Collaborators on the project: Aleksandar Erdeljanović, Denis Savatić, Nedeljko Kovačić, Radovan Cukić, Tatomir Toroman, Jovana Nedeljković, Katarina Živanović, Sara Sopić

Exhibition design: Dragana Marković

Graphic design: Mane Radmanović

Conservation: Ivanka Živadinović

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