



FILM BY IVONA JUKA

YOU CARRY ME

NO TREASON. NO SURRENDER.



YOU CARRY ME

FILM BY IVONA JUKA

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WEB CONTENT



OFFICIAL TRAILER



KARLOVY VARY INTERNATIONAL FILM FESTIVAL

MONTENEGRO FILM FESTIVAL – HERCEG NOVI: GOLDEN MIMOSA FOR THE BEST DIRECTOR – IVONA JUKA

PULA FILM FESTIVAL: 4 GOLDEN ARENA AWARDS

SARAJEVO FILM FESTIVAL

AVVANTURA FILM FESTIVAL: GRAND PRIX FOR BEST FEATURE FILM

LET'S CEE FILM FESTIVAL: GRAND PRIX FOR BEST FEATURE FILM

TOFIFEST INTERNATIONAL FILM FESTIVAL

SEGOVIA'S EUROPEAN FILM FESTIVAL (MUCES): NOVEMBER 2015

INTERNATIONAL FILM FESTIVAL OF INDIA, GOA: NOVEMBER 2015

INTERNATIONAL WOMEN FILM FESTIVAL “ŠERŠELIAFAM”

FEST – INTERNATIONAL FILM FESTIVAL IN BELGRADE: FEBRUARY 2016

FILMFEST MÜNCHEN: JUNE 2016

FESTIVALS AND AWARDS

PRESS CUTS

“IF THE CELLULOID TAPE WOULD STILL EXIST IT WOULD SURELY SNAP BY ITS POWERFUL RIPPING EMOTIONS. THIS MOVIE IS WITHOUT A SINGLE CORNY SCENE OR FALSE CONSOLATION. IT HAS A HARSH, CRUEL, AND BLOODY STORYLINE. AT THE SAME TIME, EVERYTHING IN THIS FILM IS VERY ORDINARY – A MOTHER PUSHING HER BABY IN A PRAM, WHO STARTS CURSING FURIOUSLY WHEN ANOTHER WOMAN RUNS INTO HER ACCIDENTALLY, WHILE STEPPING OUT OF A BUILDING; A HUSBAND CHEATING ON HIS WIFE WITH HIS SUBORDINATES; THE MAKSIMIR STADIUM THAT ECHOES WITH HATRED; THE CITY OF ZAGREB, FROSTY AND COVERED WITH SNOW. BENEATH THE THREATENING ORDINARINESS, BOTH PRIVATE AND SOCIAL, EMERGES A PERFECT MUTUAL INCOMPREHENSION. BESIDE THE FACT THAT THEY LIVE IN DIFFERENT TIME FLOWS, PEOPLE DO NOT RECOGNIZE ONE ANOTHER EVEN WHEN THEY MEET ACCIDENTALLY. THEY ARE PRISONERS OF THE ILLUSION OF A POSSIBLE HAPPINESS, WHICH, HOWEVER, THEY WILL NOT ATTAIN.

“You Carry Me” is a movie with a complex, yet very precise and clear structure, lasting two and a half hours – not a minute more or less than it should. There was no such movie in Croatian cinematography in the last twenty-five years – or much before that, as a matter of fact. It resembles the French trilogy by Krzysztof Kieslowski, to whom a little homage is paid in one scene – Kieslowski’s character is trying to throw a bottle into a dumpster, while Juka’s character is trying to take it out of one. Apart from the precisely developed story and structure, and the strong rootedness in the local environment, Juka and Kieslowski also share a sense of a hopelessness reconciled with, for Croatian cinematography and literature quite unexpected, subtlety of suffering and dealing with suffering. The art of creating a feature film with a documentary tone is another similarity. -Miljenko Jergović, awarded prose writer and screenwriter

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JUKA JUGGLES A LARGE CAST AND MULTIPLE PLOT LINES WITH A DEFT TOUCH, NEVER OVERPLAYING THE MELODRAMA CARD EVEN AS THE LIVES OF HER CHARACTERS INCREASINGLY COME TO MIRROR THE OVERWROUGHT TV SOAP THAT BINDS THEM TOGETHER. PUNCTUATED WITH POETIC, DREAMLIKE IMAGERY, WITH STONES AND TUNNELS SERVING AS VISUAL MOTIFS, EACH CHAPTER HAS ROOM FOR ITS OWN HISTORICAL AND PSYCHOLOGICAL HINTERLAND. YOU CARRY ME, A CONFIDENT FEATURE DEBUT WITH STRONG PERFORMANCES AND HIGH PRODUCTION VALUES, IS A POTENTIAL OSCAR CONTENDER.”

Stephen Dalton in The Hollywood Reporter

„IN A STRONG LOCAL SETTING AND IN HIGHLY UNUSUAL AND ORIGINAL SCENES, THE FILMMAKER DRAWS COMPLEX, STUBBORN AND IDIOSYNCRATIC CHARACTERS. THEY ARE THE MODERN HEROINES OF THREE STORIES REFLECTING FATHER-DAUGHTER RELATIONSHIPS IN VERY DIFFERENT SOCIAL SETTINGS. AGAINST ALL DRAMATURGICAL PRINCIPALS, THE FILMMAKER UNFOLDS THE STORIES IN A QUIET YET CONVINCING WAY TO INTERWEAVE THEM FINALLY TO SOMETHING WAY BIGGER THAN THE SUM OF ALL PARTS: LIFE AS SOMETHING HUGE.”

Jury statement on Best Feature Film Award on LET’S CEE Film Festival

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*"There is no great historical guilt or mentioning of certain revolutionary dates – Juka's characters are themselves responsible for what has happened to them, because they live life as it is and not as it once was, or as it should be – deceptive, implacable, unfair. European by vocation, local by character, with great actors of different nationalities....with a handful of art rarely seen in film-debut, Juka's film manages to bring the Man and not the Citizen, Story and not the History on regional cinema canvas. – **Krešimir Bobaš** - Advocate of new direction in the field of Croatian film critique*

*"You Carry Me, Ivona Juka's debut feature film, brings an important novelty into Croatian cinematography - ambitious, extensive narration. Skilfully directed, with scenes with sometimes up to twenty characters, this film looks great and offers some scenes you've never seen before." **acclaimed Croatian film critic Nenad Polimac.***

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"At last! We have a movie!!! After more than twenty years, our cinematography has finally received a full-blooded, ambitious, courageous and flabbergasting cinematic work, which captivates us by the intellectual power, extremely current, universal local theme and master performance. It combines the undeniable authenticity and almost experimental originality with a very attractive, but unyielding dramaturgy. You Carry Me is not only the most consistent Croatian "urban" movie, but also one of the few that does not pander to the Euro-Atlantic (self-condemning) weakness for the war-related and "interethnic" themes.

Juka does not depart from an ideological or political platform, nor does it advocate one. She is not trying to portray women as a "minority", victim and/ or someone whose freedom is (yet) to be fight for. On the contrary, what is – especially in the quasi-macho cultures like the Balkan one – usually considered undesirable "female madness", "hysteria" or "irrationality", and in the best case scenario is called "intuition", in You Carry Me is quite natural and legitimate, even predominant (not only) emotional state, which can be both dangerous and unpragmatic, but it is often necessary for the development of the individual and its environment, and gives the life/ movie the intensity necessary not only for the purification, but also for the birth of someone/ something new. " - **Vesna Pažin -independent film critic**

"The author, with her good sense for rhythm / tempo, has created characters and relationships intriguing enough to hold the viewers' attention for a long time, so that the movie grows in quality all the way to its end. And the end is particularly impressive, and touching – Ivona Juka has succeeded in giving a happy ending to most of her characters, after all the trauma she had put them through. This is indeed the real mastery in the movie adorned by the brave intellectual choices and decisions, whose author has once again proven she should be considered one of the leading names of regional cinematography. " -**Damir Radić – Film critic, poet, awarded author („Vladimir Vuković" award)**

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SYNOPSIS

"Three daughters battle for acceptance, redemption and new opportunities."

DORA

Dora is a neglected girl who dreams about becoming a football manager. She finds a role model in Zdravko Mamić, a real person who is a controversial manager of Dinamo, the most successful Croatian football club. She spends her days on the Internet, studying the character and work of Zdravko Mamić, and explores the content which is inappropriate for a child of her age: corruption, trials and constant clashes inside the world of football. Her younger brother Jan is addicted to an enormously popular soap opera called "PRISONERS OF HAPPINESS", on which their mother works as a make-up artist. Suddenly, Vedran, Dora's outlaw father reappears in their lives. He has been away for four years. As a result of this long-term separation, Vedran and Dora are curious about each other, but the curiosity between a father and a daughter soon turns into an alliance when the police knocks on their door with a search warrant. Dora instinctively saves her father. Her mother Lidija is deeply unhappy with the course her life has taken. She cannot stand either her estranged husband, or her own children. Such familial situation causes Dora to find in Vedran what she has been missing all these years: parental love, attention and care. Out of her own need, she builds a relationship with her father and does all in her power to keep him close in her life.

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IVES

Ives has no respite. Her mornings start with taking care of her father who suffers from dementia, and her days are filled with countless exhausting errands which leave her with no spare time or time to rest. A hard working director of a popular soap opera, Ives, returns home only to find a father who sometimes can't even recognise her. In her solitary life, which is centered only on her job and the care of her father, she gradually loses the ground beneath her feet and easily comes into conflict with other people: in the street, with her boss Nataša, with a clerk in a bank. She does not like the person she is becoming. It is only after she met with some obstacles and failures that she realised that the cause of her problems is not her dad, who is slowly disappearing, but herself. She realises that parental love, whether received or given, is both a stake and a heritage for the future. For a new phase of her life, she takes up a new role as a parent.

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NATAŠA

Nataša is a successful producer of a popular soap opera, but in her private life she is stuck in a situation which starts to resemble the plots of the soaps she produces. She is expecting a child with her partner Marin who is also a producer and with whom she shares nothing but a joint venture. The intimacy between them has waned. When the piled-up problems culminate and there is no turning back, time becomes her greatest adversary. In sorting all unsorted relationships from the past, Nataša decides to confront her long-estranged father. However, the road to reconciliation with him is filled with many unexpected obstacles which make it even harder for her to accomplish her goal: Marin's heart-attack caused by one of his countless adulteries; Marin's son Filip from his former marriage and their disrupted relationship whilst Edita, Marin's ex-wife, is facing a bankruptcy and begs Nataša for an acting job. All these things force Nataša to search for new solutions. Whilst coping with problems, as well as persistently solving them, Nataša frees herself from her own limitations and reaches her goal in a way she never expected.

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DIRECTOR'S NOTE

Some societies prize sons more than daughters, with fathers who traditionally still wish for a male offspring to carry on the family name and often inherit them. At the same time, the role of daughter in many societies often includes being a primary caregiver to aging, frail parents.

In the societies with high life expectancy, daughter's identity of a „mother“ is in a way extended on her own parents in their old age. Daughter – the „inferior“ offspring in father's young age – becomes the „more important“ offspring in his old age. This story explores woman as daughter, and what that role may imply. That's why I decided upon a tryptich, three different stories about daughters of different age, status and families, in order to show more than one intimate relationship and cover a wider range of relations. One daughter is just starting to build her relationship with her father; the other is irretrievably losing her established relationship with her father; and the third one is confronting her broken relationship with her father in order to accept her future more easily. Their stories take place simultaneously, but independently, because they are all intimate and authentic. They brush without knowing how much they have in common. All three daughters carry their fathers, yet they need their fathers as well in order to confront themselves. The daughter-father relationship is strong even when it is under strain, just being built, or deeply marred by past events.

Daughters in this story are strong personalities with many flaws, limitations, fears and defeats, daring to deal with their own mistakes and transformations. They are antiheroines who have no illusions about themselves, but they never give up and never surrender their dreams about a better future.

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IVONA JUKA FILMOGRAPHY

The award-winning director of shorts *Garbage* and *Editing*, and writer and director of the feature-length creative documentary *Facing the Day*, Ivona is an author whose voice was recognised long ago, when the European Film Academy selected her as one of five European students to make a short film for awards ceremony in Berlin, and participate at the EFA conference „Cinema of Tomorrow“ in Warsaw, as one of the most perspective young directors in Europe. Ivona Juka is a member of the European Film Academy. Her filmography so far includes:

YOU CARRY ME (Ti mene nosiš), feature fiction film, 2015, 4FILM Ltd., Galileo Production, Vertigo/Emotionfilm, Sloane

Ivona Juka received the City of Split Award for the best script for *You Carry Me* as well as „Branko Bauer“ award from Croatian Film Directors' Guild; she was granted a fellowship from the NIPKOW PROGRAM – a well-known German program for media professionals. *You Carry Me* received éQuinoxe Master Class scholarship as one of the ten best European projects. „*You Carry Me*“ has been made in co-production with Montenegro, Slovenia and Serbia. It was supported by Eurimages as well.

IF I WERE SOMEONE (Da sam ja netko), TV series, 2015, 4FILM Ltd (completed)

VIEW FROM A WELL (Pogled iz bunara), short fiction film, 2010, 4 Film Ltd, written and directed by Ivona Juka, won the award for the Best director at American International Film Festival, the award for the Best film in 35 mm, the award for the Best supporting role (Nera Stipičević) and the special mention at the official competition of Molodist Kyev International Film Festival.

CAST
IVES LANA BARIĆ
IVAN (IVES' FATHER) VOJSLAV BRAJOVIĆ
DORA HELENA BELJAN
LIDIJA NATAŠA JANJIĆ
VEDRAN GORAN HAJDUKOVIĆ
JAN JURAJ DABIĆ
NATAŠA NATASA DORČIĆ
MARIN SEBASTIAN CAVAZZA
FILIP FILIP KRIŽAN

WRITTEN AND DIRECTED BY
IVONA JUKA

PRODUCED BY
ANITA JUKA

EDITED BY
VLADIMIR GOJUN

DIRECTOR OF PHOTOGRAPHY
MARIO OLJAČA

CO-PRODUCERS
DANIJEL HOČEVAR
NIKOLA VUKČEVIĆ
BILJANA NIKOVIĆ

ASSOCIATE PRODUCER
DAMIR MARKOVINA

MUSIC BY
TEHO TEARDO
NIKOLA BOŽOVIĆ

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FILMOGRAPHY

FACING THE DAY (Što sa sobom preko dana), feature

– length documentary, 72 min, 2006, 4 Film Ltd. Best documentary at goEast Film Festival, Wiesbaden 2006; Grand Prix for the Best film at Croatian Film Days 2006; Heart of Sarajevo Award at Sarajevo Film Festival 2006; Oktavijan Award for the Best Documentary given by Film Critics Society; Best European Documentary Award at DokMa, Maribor. It was screened within Documentaries of the World at Montreal World Film Festival; official competition of Motovun Film Festival; official competition of Dokufest, Prizren 2006; official competition of Libertas Film Festival, Dubrovnik 2006; 17th Ljubljana International Film Festival; International Sofia Film Festival; official competition of Kalkuta Film Festival; official competition of Sao Paolo International Film Festival, and Author Film Festival, Belgrade. Cinema distribution in Croatia, Bosnia and Herzegovina, Macedonia; and television distribution in Croatia, Bosnia and Herzegovina.

EDITING (Montaža – razglednice iz Hrvatske), short film, 3 min, 2006; short film for European Film Academy Awards Ceremony. Best Short Film Award at Summer Shorts Film Festival in New York 2006; Grand Prix at BS Shorts; screened within official competition of Croatian Film Days 2008; Nashville Film Festival 2007; Rhode Island Film Festival 2007; Brazilian Student film Festival; Palm Springs Short Film Festival 2007; Interfilm Berlin; Barbados Short Film Festival; Short Film Festival of India; Santa Barbara International Film Festival; Cleveland International Film Festival; Sapporo International short Film festival 2008; and California Independent Film Festival

WELCOME HOME, BROTHER! (Dobrodošao kući, brate!), documentary, 28min, 2005, Academy of Dramatic Arts – ADU; Special Jury Award at Festival of Documentary Film Ičići 2005; the official competitor of Croatian Film Days 2005; official competition at the International Festival of Short Films, Mostar 2005; the official competition at Dubrovnik Film Festival 2005; the official competition at International Student Film Festival Munchen 2005

BLUE PONY BICYCLE (Plavi pony), documentary, 23 min, 2005, Academy of Dramatic Arts – ADU; Special Jury Award at the 1st International Festival of Documentary Films «ZgDox», Zagreb 2005; the official competition of Croatian Film Days 2005 and Sarajevo Film Festival 2005.

NOTHING ELSE (Ništa više), short film, 12 min, 2004, Academy of Dramatic Arts – ADU; the official competition at Motovun Film Festival 2004; the official competition at The European Short Film Festival in Baden Wurttemberg; the official competition at the International Short Film Festival in Mostar 2005.

GARBAGE (Smeće), short film, 5 min, 2003, Academy of Dramatic Arts – ADU; the Best director at F.R.K.A. 2004; Special Jury Award at the International Short Film Festival in Mostar; the official competition of Croatian Film Days 2005; goEast Festival in Wiesbaden 2004, and the International Student Film Festival in Tel Aviv 2004

Workshops and lectures:

2014 - eQuinoxe - 15. Intl. Screenwriters' Workshop & Master Class. **Masterclass included the following awarded lectures and advisors: Claire Dobbin,** Deputy Chair of the international script development program eQuinoxe Europe e.V. She has taught screenwriting at both the Victorian College of the Arts Masters program and RMIT Screenwriting program; **James V. Hart,** screenwriter and producer. His writing/producing credits include: Hook (Steven Spielberg) and Bram Stoker's Dracula (Francis Ford Coppola); **Neil Hunter,** writer and director; **David Magee,** screenplay writer of the Ang Lee's latest film Life of Pi (9 BAFTA nominations and 13 Oscar nominations).; **Susan Schulte,** Head of the Drama Department for the German Ministry of Culture from 2002 to 2013; **Martin Sherman,** playwright and screenwriter, whose plays have been produced in over fifty countries; **Michael Steinberg,** graduate of UCLA Film School, professional writer, director and producer for 29 years. Some of his feature titles include: Hell Ride, There's Something About Mary, Wicked, The Waterdance and more; **Gregory Widen,** holds a Master's Degree from UCLA. His feature film credits include original screenplays for the motion pictures Highlander, Backdraft and The Prophecy, which he also directed.

2010 – eQuinoxe Master Class - 7. Intl. Screenwriters Workshop. Ivona was chosen as one of the ten most talented European scriptwriters. Master class was held by awarded lecturers and each participant had one on one classes with lecturers chosen by the Administrative Board of the organiser according to the project and previous work of the workshop attendants. Ivona's lecturers were: **Tim Squyres,** Oscar-nominated editor of Crouching Tiger Hidden Dragon and long-time collaborator of Ang

Lee; **Martin Sherman,** screenwriter and dramatist, twice nominated for Tony, twice for BAFTA and twice for Oliver; **L. M. Kit Carson,** awarded screenwriter/actor/producer, who worked with independent and Hollywood studios on projects by Disney, Paramount, Columbia and UA; **Anthony McCarten,** screenwriter/director/producer, who wrote and produced the Academy awarded The Theory of Everything; **Laurie Hutzler,** one of the most famous script doctors, film theorist and consultant for cinema and TV productions; and **Susanne Schneider,** German writer and director.

Cinema of Tomorrow – Ivona was invited to take part at the European Film Academy conference „Cinema of Tomorrow“ in Warsaw, as one of the top ten young award-winning directors in Europe – directors of tomorrow. Sunday in the Country – European Film Academy has chosen Ivona to make a short fiction film for European Film Academy Awards ceremony in Berlin.

Berlin Talent Campus (within the Internationale Filmfestspiele Berlin)



CAST BIOGRAPHIES

HELENA BELJAN

Helena Beljan (Dora) is a charismatic young actress whose talent and passion have yet to be discovered by a wider audience. Her natural ability to plunge into emotions, virtues and flaws of the character she is playing, are main reasons for which the director Ivona Juka casted her for Dora's role among 250 children.

From the early age Helena is starring in television commercials and small roles in short films. During the selection process for the role of Dora, as part of the drama workshops for children organized by the production, Helena shone on the rehearsals demonstrating exceptional commitment and concentration.

For the role of Dora she achieved physical transformation and curiously revealed a world of characters different from those she had previously played.





LANA BARIĆ

Lana Barić (Ives) graduated from the Academy of Performing Arts in Sarajevo in 2005. Even during the Academy she already played in many plays and also cooperates with the most important directors of Bosnia and Herzegovina, such as Haris Pašović, Gradimir Gojer and Aleksandar Jevđević. In 2003, for the role of Olivera in "Phoenix Has Burnt in Vain" (Phoenix je sagorio uzalud) she won the *Sanel Agić* award for Best Actor at the Festival of Bosnian and Herzegovinian drama in Brčko. She collaborated with television and plays guest-roles in the series; played minor roles in the movies "Go West", "CO / MA" by Mike Figgis and "Our Music" (Naša muzika) by cult director Jean-Luc Godard.

In 2005, she passes the audition and gets a part in the play "Humble Boy" by Charlotte Jones at Mala scena theatre in Zagreb. The play is performed in English, which she has improved living a few years in England. That same year she was chosen to play Clytemnestra in "Iphigenia" by Euripides, for which she won numerous awards, including the Croatian Actors' Guild Award for the Best Young Artist. For the role in the short film "Yellow Moon" (Žuti mjesec) she got great reviews and the "Breza" award for best debutant at Pula Film Festival in 2010. Noticeable were also her roles in "Mother of Asphalt" (Majka asfalta) and "Night Ships" (Noćni brodovi). For her role in "Hush" (Šuti) she won the Golden Arena for best supporting actress.

The role of Ives in "You Carry Me" is her debut leading role.



NATAŠA DORČIĆ

Nataša Dorčić (Nataša) is a renowned Croatian film and theater actress. She won two Golden Arenas for the best leading actress in "Recognition" (Prepoznavanje) and "I Have to Sleep My Angel" (Moram spavat' anđele).

Some of her more important roles were in "Mondo Bobo" by Goran Rušinović and "Just Between Us" (Neka ostane među nama).

She was awarded with *Croatian Theatre Award* and *Golden Laughter* at the Days of Satire festival for the role of Viola in "Twelfth Night: Or What You Will" (Na Sveta tri kralja ili kak očete) by William Shakespeare. She is declared the *Best Histrion actress* in 2003. That same year she was awarded the "Marul" award for the role of Vjera in "Neighbour" (Susjeda) by Zorica Radaković and for the role of Emma in "Norwegian Forests" (Norveške šume) by Vladimir Stojslavljević.



VOJISLAV BRAJOVIĆ

Vojislav Brajović (Ivan), won almost all relevant awards for acting in the region. He was awarded more than 30 times for his roles, of which we have to emphasize *Dobričin prsten*, the *Life Achievement Award*, whose laureates are bards of Serbian theatre.

Since 1969, he is a permanent member of the Yugoslav Dramatic Theatre, where in the period of forty years he achieved more than 50 roles. He had a huge popularity interpreting the character Tihi in the TV series "The Written-Off" (*Otpisani*) and the sequel "The Return of Written-Off" (*Povratak otpisanih*). After that, he played in more than 60 films and television series, and some of the most famous roles were in the films "The Return of Written-Off" (*Povratak otpisanih*), "A Soldier's Love" (*Vojnikova ljubav*), "National Class" (*Nacionalna klasa*), "Hello taxi", "Tight skin 2" (*Tijesna koža 2*), "Tito and I" (*Tito i ja*), "The Tragic Burlesque" (*Urnebesna tragedija*) and "The Powder keg" (*Bure baruta*).

He plays in the Belgrade National Theatre and Atelier 212. He is the President of the Association of Dramatic Artists of Serbia.

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NATAŠA JANJIĆ

Nataša Janjić (Lidija) has become one of the most sought-after young actresses in Croatia in the past few years. She began her acting career at Youth Theatre in Split. In his professional career has achieved notable theatre roles.

At Mala scena Theatre she debuted as Roxane in "Cyrano" and then impressed audience and critics with the role of Catherine in "Proof" (Dokaz) by David Auburn, for which she was nominated for Croatian Theatre Award in 2004, in the category of outstanding achievements by young artists up to 28 years - DRAMA / female roles.

Successful cooperation with the Mala scena theatre she continued as Sonia in "Life x 3" (Život x 3) by Yasmina Reza for which she was awarded Croatian Theatre Award in 2005.

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GORAN HAJDUKOVIĆ

Goran Hajduković (Vedran) is an amateur actor and this is his first film role. In his colourful past on both sides of the law he has gained valuable life experience that he wove into the role of Vedran and brought the authenticity of the world to his film partners.

He enriched the role of Vedran by adding a personal paternal identity and points of contact from his biography. He is a co-owner of the comic book fan club "The world of comics" and the founder of the Library and the gallery "The world of comics", in which a number of authors present their works.

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SEBASTIAN CAVAZZA

Sebastian Cavazza (Marin) graduated acting from the Academy of Theatre, Film and Television (AGRFT), University of Ljubljana. During this period he worked intensively in theatrical, film and television production, on the radio and as a model. In 1995 he became co-founder S.Z.R.U.I. - (Studio for the Research into the Art of Acting). That same year, he received a scholarship of the European Film Academy for postgraduate study in acting and directing led by Belgian director Andre Delvaux, at the European Film College in Ebeltof, Denmark.

He had the opportunity to work with a number of important acting teachers from around the world, such as Vladimir Davidovič Tarasenko, Andre Delvaux, David Zinder, Joanna Merlin, Scott Fielding, Jill Edwards, Ed Covens, Lee DeLong, etc.

He also led numerous acting workshops in Ljubljana and Bogota. In 2006 / 2007, he worked on a project with young prisoners from Logatec where he taught screenwriting for a short film that they filmed afterwards.



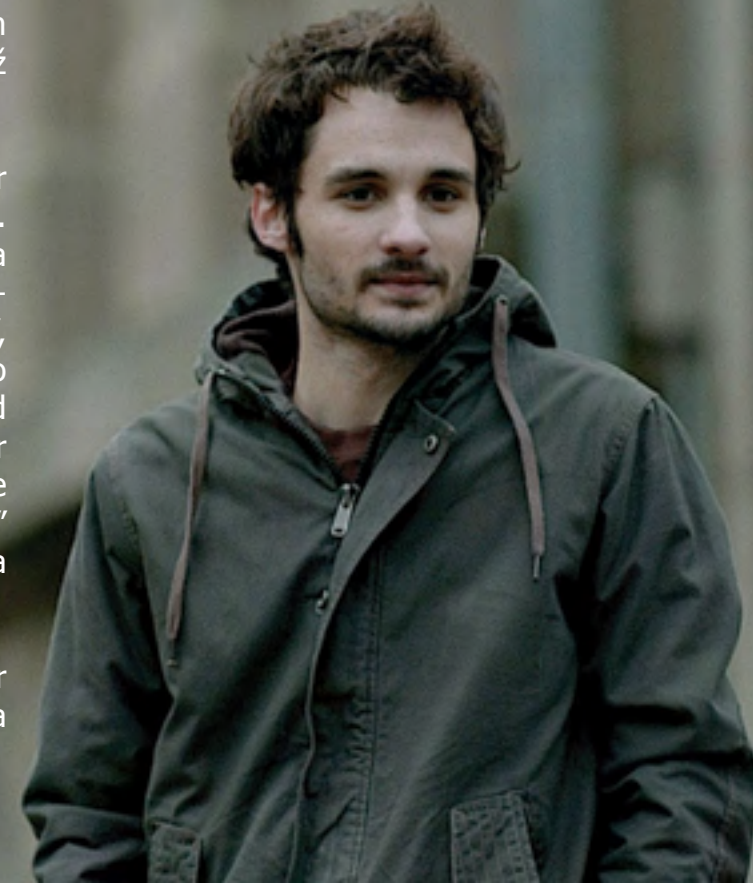
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FILIP KRIŽAN

Filip Križan (Filip) made his acting debut in "Caligula", theatre play directed by Tomaž Pandur in 2008.

After that he played several smaller successful roles in theatre „The Lovers“, C. Goldon (Zaljubljenici), „Rabbit Hole“ (Zečja rupa) by David Lindsay-Abaire and in well-known TV series such as "Mamutica", "Bitange i princeze", "Odmori se, zaslužio si", "Dobre namjere", etc. He also starred in several shorts. He won FRKA award for the best male role in 2009 and had notable roles in films "Spots" (Fleke), "Kotlovina" and "The Priest's Children" (Svećenikova djeca).

The role of Filip in "You Carry Me" is another step forward in his promising career as a film actor.



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VLADIMIR GOJUN EDITOR

VLADIMIR GOJUN was born on February 15, 1979 in Dubrovnik, Croatia. He graduated Film Editing from the Academy of Dramatic Arts in Zagreb, where he has been teaching since 2007. He has edited internationally acclaimed features:

BUICK RIVIERA, Propeler Film, directed by Goran Rušinić, 2008. Grand Prix at Sarajevo Film Festival in 2008;
BEHIND THE GLASS (Iza stakla), directed by Zrinko Ogresta, 2008. Nominated for Crystal Globe at the Karlovy Vary Film Festival 2008.

Documentaries:

CASH & MARRY, directed by Atanas Georgiev, 2009. Winner at Regards Neufs at Visions du Réel, Nyon 2009;
THE KING (Kralj), directed by Dejan Aćimović, 2011;
GRAFFITTI STREET (Ulica grafita), directed by Sergej Kreso, 2007;
THE THIRD CAMPAIGN (Treći pohod), directed by Višnja Starešina, 2008;
THE RUSSIAN (Rus), directed by Damir Ibrahimović, 2014.

Short films:

YELLOW MOON (Žuti mjesec), directed by Zvonimir Jurić, 2010. Screened within shorts competition at BERLINALE 2010;
EDITING (Montaža – razglednice iz Hrvatske), directed by Ivona Juka, 2006. Presented at the European Film Awards in 2006;
IT'S NOT THAT I KNOW, BUT IT IS SO (Nije da znam nego je to tako), directed by Tanja Golić, 2006;
HEY HO, COMRADES (Hej tovariši), directed by Gregor Božič, 2006;
OUR HAPPY MOMENTS (Naši sretni trenuci), directed by Ida Tomić, 2007;
IT'LL BE ALRIGHT (Ma sve će biti u redu), directed by Goran Dević, 2007;
THAT LITTLE HAND (Ta tvoja ruka mala), directed by Sara Hribar, 2009;
THE CHAMPION (Šampion), directed by Kristijan Milić;
BY CHANCE (Slučajno), directed by Tanja Golić, 2013;
FROM TO (Od do), experimental film directed by Miranda Herceg, 2012.

Vladimir has directed three documentaries:

WAITING (Čekanje), Nukleus Film, 2004;
FROM CAKE TO CONSPIRACY (Od tartare do urote), Camerata Ragusina, 2008;
CYCLES (Ciklusi), Nukleus Film, 2010, which won the Best Debutant Award at Days of Croatian Film, and GRAND PRIX at the Mediterranean Film Festival in Široki Brijeg, Bosnia and Herzegovina.

Vladimir is currently working on his new documentary entitled DECISIONS RICOCHET, about a unique and talented young singer/songwriter from Croatia.



ORIGINAL MUSIC BY TEHO TEARDO

Composer, musician and sound designer interested in developing possible combinations between electronic and acoustic sounds.

He began playing clarinet at the age of 8, but a few years abandoned it for a guitar, when the Ramones released their first album and marked the beginning of a new world.

From then on, Teho collaborated with artists like Blixa Bargeld (Einstürzende Neubauten), Girls against Boys, Cop Shoot Cop, Lydia Lunch, Alexander Balanescu, Graham Lewis (Wire), Mick Harris, Societas Raffaello Sanzio, Mario Brunello, Jim Thirlwell and many others.

Teho is also one of the most active musicians involved with cinema. He created soundtracks for prominent directors like Paolo Sorrentino, Andrea Molaioli, Daniele Vicari, Gabriele Salvatores, Guido Chiesa.

UK label Expanding records recently released "Soundtrack Works 2004-2008", a selective compilation of Teho's film music, which has won many major awards and much critical acclaim. The album includes music from the international hit and Cannes jury prize-winner Il Divo (by Paolo Sorrentino), which also won the Ennio Morricone prize. Ennio Morricone himself presented the prize to Teho and the Il Divo soundtrack went on to win the David di Donatello prize, the most important prize for music in Italian cinema.

ANITA JUKA

PRODUCER

Anita is a successful producer and co-producer of feature films which include *Here (Tu)*, directed by Zrinko Ogresta, winner of the Crystal Globe - the Special Jury Prize at 39th Karlovy Vary IFF, Grand Prix at 9th Milan IFF, and Critics Award at 26th Mediterranean FF Montpellier; and *Slovenian Girl (Slovenka)*, directed by Damjan Kozole, which was in competition at Warsaw, Sarajevo, Toronto, Reykjavik, Portorož, Valencia FF etc.

She has produced highly successful Croatian fiction and creative documentaries that have won numerous awards at international festivals, but also achieved significant theatrical distribution in the Balkan countries. Among these are the creative documentaries *Facing the Day*, *Bad Blue Boys* and *Blue Rose Garden (Vrt plavih ruža)*, which won major awards at GoEast Film Festival, Sarajevo FF, DHF, DocMa... These films were screened in competition of San Paulo, Oberhausen, Teheran, Hamburg, Montreal, Toronto, Lubin, Split, Zagreb, Prizren, Budapest, Rotterdam and other film festivals.

Anita produced anthology film *Some Other Stories (Neke druge priče)*, which won four international awards and was presented at thirty international film festivals, including those in Montreal, Warsaw, Valladolid, Cairo, Kerala, Gotteborg and Manheim-Heidelberg.

In 2010, she was invited to sit on the jury of Warsaw Film Festival, and in 2011, at Czech National Film Festival in Plsen – FINALE. Anita Juka is a member of the European Film Academy.

Films:

2015 - YOU CARRY ME (Ti mene nosiš), feature fiction film, directed by Ivona Juka

2015 - IF I WERE SOMEONE (Da sam ja netko) – TV series, directed by Ivona Juka

2012 – BECOMING DAD, full length documentary, directed by Stanislav Tomić, winner of the Bronz Pal Award at Mexico International Film Festival

2011 – ROMKOM, short fiction film, directed by Zvonimir Rumboldt, which was selected for official competition at The World Film Festival in Montreal and Pula Film Festival; *I Need To Concentrate*, one-minute version of Romkom won the silver award at Croatian One-minute Film festival

2011–BITTER-SWEET (Slatko gorko) documentary, directed by Tomislav Fiket

2011 – GOOD NIGHT MISSY (Lahko noč, gospodična), feature fiction film directed by Metod Pevec, produced by Vertigo in co-production with 4 film; winner of the Golden Arena for the best director, Golden Arena for the best female leading role, Golden Arena for Camera and Young Film Lovers Award at 58th Pula Film Festival – Croatian Minority Co-production



2010 – VIEW FROM THE WELL (Pogled iz bunara), short fiction film written and directed by Ivona Juka, and a part of anthology film *Some Other Stories*. Other directors are Hanna W. Slak (Ljubljana), Anamaria Ross (Belgrade), Ines Tanovic (Sarajevo), Maria Dzidzeva (Skopje); co-producers: SEE Film Pro, Belgrade; Studio Maj, Ljubljana; Dokument, Sarajevo; Skopje Film Studio, Skopje; Dig Productions, Dublin. Television distribution: Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Slovenia, Ireland, Sweden, Finland, Norway. Cinema distribution: Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Slovenia, Ireland, Sweden, Finland, Norway.

Some Other Stories has so far been invited to over 30 international film festivals, including Goteborg Intl. Film Fest., Warsaw International Film Festival, Montreal World Film Festival, Valladolid Film Festival, Cairo International Film Festival, Mannheim-Heidelberg Intl. Film fest (Art of Cinema), Kerala Intl Film Festival, Sarajevo Intl. Film Festival, Taormina Intl. Film Festival, Pula Intl. Film Festival, Athens European Film Festival, Montpellier, Mediterranean Film Festival, Motovun Intl. Film Festival, Carthage Intl. Film Festival, Cinema City Novi Sad, Sopot Film Festival, Palić European Film Festival, Herceg Novi Intl. Film Festival, Vrnjačka Banja Film Festival, Niš Film Festival, Durres Intl. Film Festival, Mostar National Film Festival, Mojkovac Film Festival, Portorož Film Festival, Bitola Film Festival of DoP , Sidney-Melburn-Pert, Fest. of New Serbian Film

View from a Well received the award for the best director, best supporting role and the best film in 35 mm at American International Film Festival; and Special Mention at Molodist Kyev International Film Festival

2009 – SLOVENIAN GIRL (Slovenka), feature fiction film, directed by Damjan Kozole; Delegate producer: Vertigo, Slovenia; co-producers: NEUE MEDIOPOLIS, Germany; SCCA- pro.ba, Sarajevo; Bas Celik, Belgrade. Cinema distribution: France, Belgium, the Netherlands, Greece, Romania, Latvia, Germany, Austria, Portugal, Croatia, Slovenia, Spain, Hungary, Serbia, Macedonia, USA, Canada, Taiwan. Television distribution: Slovenia, USA, Canada, Australia. The film was screened in competition of Sarajevo Film Festival

2009, Toronto Film Festival 2009 - Contemporary World Cinema, Reykjavik Film Festival 2009 - Open Seas, Bitola Film Festival 2009, London Raindance Film Festival 2009 - United States Of Europe, Portorož Film Festival 2009, Pusan Film Festival 2009 - World Cinema, Montreal New Cinema, Film Festival 2009 – International Panorama, Warsaw Film Festival 2009, Valencia Film Festival 2009 (Best Actress Award for Nina Ivanšin), Sao Paulo Film Festival 2009, Montpellier Film Festival 2009, Panorama Kiev – Molodist Film Festival 2009, Leeds Film Festival 2009 , Cairo Film Festival 2009 - Festival Of Festivals, Thessaloniki Film Festival 2009 - Balkan Survey, Les Arcs Film Festival 2009 (Best Actress Award for Nina Ivanšin), Tromsø Film Festival 2010, Trieste Film Festival 2010, Rotterdam Film Festival 2010 - Official Selection – Spectrum, Göteborg Film Festival 2010, Alpe Adria Trieste International Film Festival 2010, Santa Barbara International Film Festival, FICCO Mexico City International Film Festival 2010, East End Film Festival 2010, Cleveland International Film Festival 2010, Cinequest International Film Festival 2010, Sofia International Film Festival 2010, Fribourg International Film Festival 2010, EU Film Festival Chicago 2010, New Europe Film Festival 2010 UK, CHP:PIX Film Festival Copenhagen 2010, Lecce Film Festival 2010, and Munchen Film Festival 2010

2007 – MRS. BEFORE (Gospođa za prije), short film, directed by Miroslav Sikavica, screened at Croatian Film Days 2007, Zagreb Film Festival 2007 – Cubes selection, FEST 2008 – Festival of short and Documentary Film

2007 - BAD BLUE BOYS, documentary, directed by Branko Schmidt, broadcast in Croatia and on YLE. The film was screened at Croatian Film Days 2007, where it won the Best Screenplay Award; in official competition of Sarajevo Film Festival 2007, Free Zone Belgrade 2007, CineDays Film Festival 2007, Punto de Vista Film Festival 2008, ZagrebDox 2008, FEST Belgrade, Crossroads Festival, Lublin, HotDocs 2008, Oberhausen International Film Festival, Hamburg International Short Film Festival, Dokufest Prizren, Split Film Festival, Uppsala International Film Festival, "Cinema Verite" Iran International Documentary Film Festival, Jihlava International Documentary Film Festival, Verzio International Film Festival, Human Rights Film Festival Nurnberg, International Film Festival Rotterdam – After Victory Section

2006 – FACING THE DAY (Što sa sobom preko dana), feature documentary (72 minutes), directed by Ivona Juka. The film won Best Documentary Award at the 6th goEast Film Festival; GRAND PRIX for Best Editing at Croatian Film Days 2006, and OKTAVIJAN for Best Documentary, given by Croatian Film Critics Society; Heart of Sarajevo for the best documentary at Sarajevo Film Festival; Best European Feature Documentary Award at DokMa International Film Festival, Maribor. It was screened in official competition of Motovun Film Festival, Dokufest Prizren 2006, Libertas Film Festival, Dubrovnik 2006, Montreal World Film Festival – Documentaries of the World, 17th Ljubljana International Film Festival, International Sofia Film Festival, Sao Paolo International Film Festival, Kalkuta Film Festival, and Author Film Festival, Belgrade 2008

2006 - NAFKA , full-length fiction film, directed by Jasmin Duraković. Delegate producer: FIST, Bosnia and Herzegovina; co-producers: Dream Company, Belgrade, Croatian Television. Cinema release: Croatia, Bosnia and Herzegovina, Slovenia, Serbia. Television distribution: Bosnia and Herzegovina, Slovenia, Serbia, Montenegro, Croatia, USA, Canada, Australia, France, Switzerland, Luxemburg, Israel. The film was screened at Sarajevo Film Festival, Rio de Janeiro Int'l Film Festival, Panorama of World Cinema, Hamburg Film Festival, Agenda 06, Zagreb Film Festival, Life Ljubljana International Film Festival, Cairo International Film Festival, New Bosnian Cinema, London, Gothenburg Film Festival, Prague International Film Festival - Fabiofest

2006 – EDITING (Montaža – razglednice iz Hrvatske), short film for European Film Academy Awards Ceremony, directed by Ivona Juka. The film was screened and awarded at Summer shorts (2nd award), BS Shorts (Grand Prix), Croatian Film Days 2008, Nashville Film Festival 2007, Rhode Island Film Festival 2007, Brazilian Student film Festival, Palm Springs Short Film Festival 2007, Interfilm Festival, Berlin 2007, Barbados film Festival 2007, Short Film Festival of India 2007, Santa Barbara International Film Festival 2008, Cleveland International Film Festival, Sapporo International Short Film Festival, California Independent Film festival

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2006 – BLUE ROSE GARDEN (Vrt plavih ruža), documentary directed by Mladen Santrić. Television screening in Croatia and Italy (RAI). Screened at 22nd Catholic Festival of Film and Multimedia (3rd Award), XI. International TV Festival in Bar (Best Documentary, Best Director), Document 5- International Human Rights Documentary Film Festival (Scotland)

2006 – OVERLOAD, animated film by Stiv Cinik, screened within the official selection of Croatian Film Days and 12th International Ourense Film Festival, Tindirindis 2007, Vilnius, Filmfest Weiterstadt, Time Film Festival Lausanne, and at Balkanima 2007, Belgrade – Panorama of European film

2006 - LOOK AT ME! (Vidi mene), documentary directed by Vanja Juranić, screened withing the official competition of Croatian Film Days 2006

2005 – ELEVATOR (Lift), animated film directed by Zrinko Ogresta, screened within the official competition of Croatian Film Days 2006, Amiens Film Festival 2006 and MedFilm Festival 2006

ANITA JUKA
PRODUCER



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INTERVIEW EXCERPTS

IVONA JUKA and ANITA JUKA for ZIHER.HR

Montenegro has nominated you for its official candidate for the Oscar awards. As „You Carry Me“ has been made in Croatian-Montenegrin co-production – countries which have been in war until 20 years ago – is this a confirmation that art has the power to unite? How important is cooperation and co-production in our region?

Ivona Juka: It's wonderful when something binds and brings people together. So many people from Montenegro and Croatia are rooting for this film. Finally, after a long time, a film different from the others we have seen so far has emerged, one which does not differentiate between people based on nationality, instead uniting them in the fundamental feelings that all of us carry in ourselves: happiness, loneliness, love, loyalty and so on. Since more than twenty years have passed from the terrible ravages caused by war, people in this area are beginning to lead more and more normal lives and are fed up with the killing, hatred, monsters, as well as films dealing with these themes. They want films they deserve and which reflect their own reality. It means a lot to me, that we are erasing state borders, and that "You Carry Me" can proudly be considered joint production of two nations that were not that long ago involved in an armed conflict. As one film critic noted - this is a film that does not concentrate on the past but on the present, it does not concentrate on nationality but on the Human. And this is exactly what links Montenegro and Croatia together: our desire to put the Human and his experience in the centre of the story.

The film "You Carry Me" has received great attention not only in Croatia, but in the whole region as well. What do you think was the reason behind this popularity?

Ivona Juka: In my opinion, the film "You Carry Me" has provoked strong emotions in the general public, more than it achieved popularity. People identified with its real depiction of life and they identified with the characters. Many people said that "they carried the film within themselves for days". The scenes made them re-evaluate their own lives, relationships, as well as the whole spectrum of situations in which they find themselves day after day. The film's theme has certainly contributed to that because it's about all of us, about our lives and what we are familiar with. It doesn't represent something different, faraway and exotic. Additionally, the film deals with modern issues, not with history. It deals with our innermost feelings and machinations, and not with questions of race, nation or social status.

A father-daughter relationship is not a common topic in films. Especially a relationship in which the daughter has such an active role because we don't usually see daughters taking care of their fathers (in films). Dora cares for her confused father, Nataša worries about her father with whom she has ceased all contact, and Ives looks after her father who has Alzheimer's. Why was this an important topic for you while you were making this film?

Ivona Juka: I want my female characters to have active roles, I want women to confront their problems, instead of having someone solve those problems for them. But at the same time, the film doesn't go to the opposite extreme. The female characters are not superwomen, they are normal people who, like anybody else, are helpless in certain situations, nonetheless, they are still the main characters. They face their problems, they fall and get up again, they look for answers. It's true, daughters rarely have an active role, but in reality, daughters often support the rest of their family. Especially today when most of the population is getting older. All three stories redefine how the father-daughter relationship is represented, and the story about Ives and her father who has Alzheimer is one of the key stories because in that story, the father entirely depends on his daughter. Alzheimer's is on the increase and more and more families have to deal with it. That story shows the emotional vortex that the family members of a diseased person have to go through. However, that disease doesn't affect the strong father-daughter bond in the story, and neither do the obstacles in the other stories. Seemingly, the daughters carry their fathers, but the father-daughter relationship is the one that "carries" the daughters.

Out of 81 films competing for the Academy Award nomination for Best Foreign Language Film, there are only 9 female directors. Furthermore, the film industry gave rise to many famous brothers, starting with the Lumiere, Darden, and Cohen brothers, but also many others. However, we rarely hear about famous sisters in the film industry. Your sister is a director, and you are a producer - do Juka sisters fight gender stereotypes in their movies?

Anita Juka: The movie business is still overwhelmingly male. It is well known that most of the contemporary movies are usually about male heroism where a man rescues and comforts the female character and takes responsibility to fix all problems.

So yes, you are correct. "You Carry Me" is rotating this traditional paradigm. It represents three different women fighting for acceptance, redemption and new opportunities. In today's society, the strong bottom up women advocacy has to take a more important role in the film industry. Within that context, Dora, Nataša and Ives stand for all women whose roles in films are inferior to the roles of their male counterparts. Limited view of roles for women are a part of dominant ideology, and the media often works those ideas into films and television shows intended for "entertainment" to be consumed by viewers who are unaware of the messages they are receiving. A film that resists conventional models of portraying female characters, as "You Carry Me" does, has a significant impact on an audience's perceptions about femininity, gender roles, ageism etc. The two of us, as sisters, are interested in stories about female characters as well as male characters, but the female characters in our movies are multidimensional in the same way male characters are. Because of that, I think it's important to have as many female authors and directors as possible. That will increase the quality of films and make their content more meaningful.

I work together with my sister who is a director, and hopefully the two of us will make more great movies, just like the brothers you've mentioned. True, we are a rare breed, but I hope that will soon change and more women will begin to work in the film industry.

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YOU CARRY ME

NO TREASON. NO SURRENDER.