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WELCOME TO DUBROVNIK / DOBRODOŠLI U DUBROVNIK

# Welcome

GRATIS



LJETO  
SUMMER 09

17

Broj / Number

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**DRAGI GOSTI,**

dobrodošli u Dubrovnik, biser Jadrana, turističku perlu Svijeta!

Srdačno Vas pozdravljam i želim da se u Gradu bogate hrvatske kulture i baštine, lijepo i ugodno osjećate, doživite trenutke koji će Vas pratiti i nadahnjivati cijeloga života.

Voditi ovakav Grad osjećam osobnom privilegijom, usprkos ogromnoj odgovornosti koju osjećam dok sam u službi njegovog razvitka i dobiti, a na što me obvezuju njegova prošlost, ljepota, sklad i duhovnost, kultura i sloboda - sve ono što je utkano u njegove zidine, tvrđave, knjižnice, muzeje, galerije.

U ime Grada Dubrovnika i svoje osobno ime želim Vam dobrodošlicu. Želim da odnesete ovaj Grad u srcu, kao što on Vas, goste i posjetitelje, dočekuje zagrljajem iskrenog prijatelja.



**GRAD  
DUBROVNIK**

**DEAR VISITORS,**

Welcome to Dubrovnik, the Pearl of the Adriatic, and the tourist pearl of the world!

I would like to welcome you and wish you a pleasant stay in the City of rich Croatian culture and heritage, hoping that the moments which you experience here will follow and inspire you for the rest of your lives.

It is a personal privilege to be the Mayor of such a city, in spite of the great responsibility I feel being in the service of its progress and welfare, to which I am obliged by its history, beauty, harmony, spirituality, culture and freedom – everything that is embodied in its walls, fortresses, libraries, museums and galleries.

I would like to personally, and on behalf of the City of Dubrovnik, to wish you welcome.

I hope you carry away this city in your hearts, in the way that the city embraces guests and visitors as a true friend.





## JELKA TEPSIĆ

*Direktorica TZ Grada Dubrovnik  
Director, Dubrovnik Tourist Board*

Povratak ljeta budi osmijeh, vraća živost na gradske ulice, Grad zabliska novim sjajem. U vremenima kriza i neizvjesnosti, kad vam je odmak od svakodnevnih opterećenja najpotrebniji, odaberite Dubrovnik za svoje odredište, dopustite da Vam naš prekrasan Grad, koji čuva dušu u kamenu, probudi optimizam i potakne pozitivne misli. Ovaj ljetni broj časopisa Welcome to Dubrovnik, koji je ispred Vas, odabirom tema iznova će Vam poželjeti dobrodošlicu, a priče i tekstovi vratit će vas u prošlost i predstaviti nepoznate djeliće sadašnjosti. Najvažnija hrvatska kulturna manifestacija, Dubrovačke ljetne igre, u šezdeset je godina postojanja obilježila hrvatsku, ali i međunarodnu kulturnu scenu, jer je koristivši povijesne prostore kamenoga Dubrovnika stvorila jedinstven scensko-glazbeni svijet u kojemu su svoje mjesto našli brojni poznati svjetski umjetnici poput Herberta von Karajana, Daniel Day Lewisa, Gorana Višnjića, Monserrat Caballe, Zubina Mehte... Bard hrvatskoga glumišta Pero Kvrgić jedan je od onih umjetnika čiji su i lik i djelo nezaobilazni u tkanju povijesti Igara, pročitajte priču o ljubavi Glumca i Grada. U našem časopisu upoznat ćete otkucanje života u Gradu kroz priče o njegovim „malim velikim“ ljudima, tradiciji, afinitetima i talentima koji izdvajaju pojedince među nama... Pročitajte priču o mladom violinistu Marinu Marasu, legendi VK Juga, vrataru Franu Vićanu, o dubrovačkom uraru Ivu Pavlini koji se prisjeća vremena u

kojemu su satovi bili uspomene, Austrijanki Hajdi Luetić koja se zbog ljubavi doselila u Dubrovnik i postala njegovom najvećom obožavateljicom... u ateljeu ovoga puta susrećemo Katarinu Alamat Kusijanović, umjetnicu koja je vješta i s restauratorskim i sa slikarskim kistom, a vodimo Vas i u mljetsko podmorje koje obiluje arheološkim nalazištima antičkih brodova. Budite s nama i u glazbenom hramu svjetski poznatog violiniste Juliana Rachlina koji s prijateljima već godinama održava u Gradu Festival komorne glazbe, a ukoliko vidite crveni tepih na Stradunu, nemojte se iznenaditi, započinje Libertas film festival na kojemu možete susresti vrlo poznata lica s „velikih ekrana“, poput Woody-ja Harrelsona ili Owena Wilsona. Zavirite i u fundus starih predmeta koji se čuvaju po dubrovačkim muzejima, ovoga puta kroz priču o sedeti, nosiljci u kojoj su dubrovački vlastelini prohodili kroz Grad, a u kojoj su 60-tih godina prošlog stoljeća na Lovrjenac uznijeli englesku kraljicu Elizabethu. Otkrijte Dubrovnik kroz priču...

The return of summer brings back smiles, the city streets become lively, and the city shines with renewed splendor. In today's times of recession and uncertainty, when one needs a retreat from life's daily burdens more than ever, choose Dubrovnik as your destination. Let our beautiful city, whose spirit is imbedded in stone, awaken your optimism and stimulate positive energy. This summer edition of the «Welcome to Dubrovnik» magazine, will once again welcome you with carefully chosen topics, whose stories will take you back into the past, and will also present unknown segments of contemporary life. The Dubrovnik Summer Festival, the most important Croatian cultural event, has left an indelible mark on the Croatian and international cultural scene over its sixty years of existence. In using the historical areas of stone-built Du-

brovnik, it created a completely unique theatrical-musical world in which many famous world artists found their niche, such as, Herbert von Karajan, Daniel Day Lewis, Goran Višnjić, Monserrat Caballe, Zubin Mehta... The Croatian bard, actor Pero Kvrgić, is one of those artists whose presence and artistry are woven into the Festival's historical fabric. You should read the story concerning the actor and the city. Our magazine will give you an insight into the city's pulse through stories regarding its «small-great» people, traditions, affinities and talents that separate the individuals among us... Read the story of the young violinist, Marin Maras, the legendary goalkeeper of the water polo club VK «Jug», Frano Vićan, the Dubrovnik watchmaker, Ivo Pavlin who remembers the times when watches were keepsakes, the Austrian woman Heide Luetić who moved to Dubrovnik for love, becoming its greatest worshipper... this time in the atelier we meet with Katarina Alamat Kusijanović, an artist who is skilful with both restoration and painter's brushes, and we also take you to Mljet Island's underwater world, which rebounds with archaeological shipwreck sites dating back to antiquity. Keep us company in Julian Rachlin's temple of music, the world-famous violinist who has been holding a Chamber Music Festival in Dubrovnik with friends for many years now. If you should see a Red Carpet on Stradun, don't be surprised. It marks the start of the Libertas Film Festival where you can meet very famous «screen» personalities, such as Woody Harrelson or Owen Wilson. Explore the collection of old artifacts stored in the Dubrovnik museums, this time through a story on the «sedeta» or sedan chair that was used to carry the Dubrovnik nobility through the city, and which was used to transport Queen Elizabeth of England to Fort Lawrence during the 60s of the last century. Discover Dubrovnik through stories...

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 Svečano otvaranje Dubrovačkih ljetnih igara  
 Cover photo:  
 Ceremonial opening of the Dubrovnik Summer Festival



# NEZABORAVNI ARTISTIČKI ČIN NA OTVORENOM

**K**ada 10. srpnja Zelenci sa Zvonika otkućaju devetu noćnu uru započet će, po šezdeseti put, Dubrovačke ljetne igre. Tijekom narednih 45 dana, u jubilarnom izdanju jednog od najstarijih i najuglednijih europskih umjetničkih festivala, više od 2000 artista iz 24 zemlje svijeta glazbom će, riječju ili pokretom ne samo predstaviti svoje umijeće, nego i podsjetiti na naraštaje svojih prethodnika što su još od davnih pedesetih prošloga stoljeća Dubrovnik učinili nezaobilaznim toposom europske umjetnosti.

U čemu je to posebnost Dubrovačkih ljetnih igara? Ili, što ih, osim dugovječnosti, čini iznimnim u brojnoj obitelji europskih kulturnih festivala? Prije svega naglašena i prepoznatljiva otvorenost svijetu utemeljena na najboljim tradicijama povijesnoga Dubrovnika. Jer i izvođači i gledateljstvo dolaze ne samo iz Hrvatske i zemalja neposrednoga okruženja, nego doslovce sa svih kontinenata! Pitate se što ih to svih privlači i okuplja baš u istočnojadranskoj metropoli? Prije svega sam Dubrovnik. Svojom neusporedivošću. Jedini grad na svijetu koji se upeo biti suučesnikom umjetničkoga čina.

Naime, scenski prostori Igara (palače, tvrđave, crkve, perivoji, ulice, poljane, otoci pred Gradom, pa čak i samo more) za ljetnih noći ne ostaju tek pukom zanosnom kulisom umjetničkog događanja kao drugdje. Oni postaju sugovornikom glazbenika ili plesača ili glumca, te tako prerastaju u sukreatora

Pod ravnateljskim štapićem dirigenta Vjekoslava Šuteja  
Under the guiding baton of conductor Vjekoslav Šutej



nezaboravnog artističkog čina. To je genius loci Dubrovačkih ljetnih igara.

U svom jubilarnom izdanju glazbeni program uokviruju operni gala koncert pod palicom šefa dirigenta Zagrebačke filharmonije Vjekoslava Šuteja (11.07.) i Beethovenova 9. *Simfonija* u izvedbi Filharmonije nacija i Akademskog zbora Ivan Goran Kovačić, a pod ravnanjem Justusa Franza(25.08.). Unutar rečenog okvira učinit će se procesijun glazbenika koji, među ostalim, čine: Paul Badura-Skoda, Inva Mula, Zagrebački solisti, Alexander Ghindin & Nikolai Petrov, Dubrovački simfonijski orkestar, Festivalski operni ansambl kojega predvodi Phillip Pickett, Jacky Terrasson & Philip Catherine, Wiener Concertverein...

U dramskom će se programu na legendarni Lovrjenac ponovno uspeti danski kraljević Hamlet u izvođenju Festivalskog dramskog ansambla i režiji Ivice Kunčevića. Opet ćemo vidjeti i emblematsku Vojnovićevu Taracu u izvedbi doajena i najmlađih članova hrvatskoga glumišta pod redateljskom palicom Joška Juvančića. A kao dio festivalskih međunarodnih koprodukcijских nastojanja, između Avignona i Beča, u dubrovačkom će se internacionalnom auditoriju predstaviti glasoviti Jan Fabre s „Orgy of Tolerance“.

Dakle, mnogi su razlozi da i ovoga ljeta postanete stanovnici jednog snovitog, imaginarnog Grada koji se jednostavno zove: Dubrovačke ljetne igre. Dobro nam došli!



# AN UNFORGETTABLE ARTISTIC ACT IN THE OPEN

**W**hen on 10th July "Zelenci" (two bronze figures) from the bell tower strike the ninth hour of the night, the Dubrovnik Summer Festival will begin for the sixtieth time. During the next 45 days, in the jubilee edition of one of the oldest and most prominent and respectable European art festivals, over 2000 artists from 24 countries with their music, words or movement not only will represent their skill, but will also remind us of generations of their predecessors, who since the fifties of the past century have made Dubrovnik an inevitable topos of the European art.

What is the peculiarity of the Dubrovnik Summer Festival? Or, what, in addition to its longevity, makes it exceptional in the numerous family of European cultural festivals? First of all, its emphasized and recognizable openness to the world based on the best traditions of the historical Dubrovnik. Because its performers and audience come not only from Croatia and the countries of the immediate environment, but literally from all continents! Wondering what attracts and brings together all of them precisely in the eastern Adriatic metropolis? First of all Dubrovnik itself. Its incomparability. The only town in the world that strives to be the accomplice of artistic act.

Namely, the scene premises of the Festival (palaces, fortresses, churches, gardens, streets, meadows, islands before the Town, even the sea) in summer nights do not remain just

a fascinating stage setting of artistic happening as elsewhere. They become an interlocutor to the musician or the dancer or the actor, and so develop into the co-creator of an unforgettable artistic act. That is the *genius loci* of the Dubrovnik Summer Festival.

In its jubilee edition the musical program is framed by the opera gala concert under the baton of head conductor of the Zagreb Philharmonic Orchestra, Vjekoslav Šutej (11th July), and the Beethoven's *9th Symphony* performed by the Philharmonic Orchestra of Nations and the Academic Choir of Ivan Goran Kovačić, under the direction of Justus Franz (25th August). Within the said framework there will be a procession of musicians made up of, among others: Paul Badura-Škoda, Inva Mula, Zagreb Soloists, Alexander Ghindin & Nikolai Petrov, Dubrovnik Symphony Orchestra, Festival Opera Ensemble led by Philip

Pickett, Jacky Terrasson & Philip Catherine, Wiener Concertverein ...

In the drama program on the legendary fortress of Lovrijenac there climbs again the Danish prince Hamlet, performed by the Festival Drama Ensemble and directed by Ivica Kunčević. Once more we are going to see the emblematic Vojnović's "Terrace" performed by doyens and youngest members of the Croatian theatre under the direction of Joško Juvančić. And as a part of festival international coproduction endeavours, between Avignon and Vienna, in the international auditorium of Dubrovnik the famous Jan Fabre will be presented by his "Orgy of Tolerance".

Therefore, this summer there are many reasons to become again citizens of the dreamy, imaginary town simply called: Dubrovnik Summer Festival. Welcome!

Držičev Arkulin u parku Umjetničke škole Luke Sorkočevića  
"Arkulin" by Držić in the park of the Luko Sorkočević Art School



**S**vi oni koji su u rujnu 1950. godine trinaest dana na trgovima i ulicama grada Dubrovnika gledali izvedbe I. Dubrovačkih ljetnih igara možda nisu bili posve svjesni da se u tom trenutku oživotvorila stara negromancija Marina Držića, da je grad Dubrovnik postao Njarnjas grad, da ga Njarnjasi gospoduju i da mu Njarnjasi zakone daju. Sve je bilo isto, i Placa i Dvor, i ulice, i tvrđave, i kuće, a ipak ništa više nije bilo isto, dogodilo se veliko malo mirakulo: Dubrovnik iz Dubrovnika gledan nije više bio

dotadašnji Grad, preobrazio se u „Grad s jednim licem i bezbroj ogledala u kojima se zrcali, u kojima se umnožava“, postao je mjesto plodnosne čarolije, „jedinствена pozornica na kojoj prošlost i budućnost imaju zajedničko značenje, vlastitu stvaralačku mjeru“ (Jure Kaštelan).

Dubrovnik je tada, na svoju korist, ostvario stari sekret Dugog nosa, digao katance s do tada zabavljenih usta, progovorio sebi o svijetu, a svijetu o sebi. S pomoću glumaca, „fece od ljuc-koga naroda“, počeo je nazbilj, prividom kazališnog čina na pozornici prikazivati stvarni, živi život, da bi se tako moglo

uočiti sve ono u životu prividno, privremeno i teatralno. Dubrovnik je te godine pronašao onu „travu na ime bravu“ i glumcima dao njen ključ uzvikujući: Neka uđu!

Otvorio je tako vrata svoje prošlosti i svojoj budućnosti, shvatio „da samo one zgrade, samo oni trgovci, samo oni prostori koji su doživjeli tisuće ljudskih sudbina, komičnih ili tragičnih, i koji još o njima govore, koji govore o sudbini jedne kulture, prostori u kojima je nevidljivom rukom ispisana čitava jedna povijest, samo oni mogu postati plodno tlo da se na njemu u kratkom trajanju jedne kazališne predstave ponovno rode ljudske sudbine, samo oni mogu izgubiti svoje svakodnevne upotrebne vrijedno-

# Grad

s jednim licem

“Na taraci” Iva Vojnovića 1953. u Gružu  
“On the Terrace” by Ivo Vojnović in Gruž, 1953



Dubravka, Ivana Gundulića u parku Gradac, 1961.  
"Dubravka" by Ivan Gundulić in Gradac Park, 1961



sti i dobiti kazališno-scenske vrijednosti. Od takvih zgrada, trgova i prirode, od takvih značajnih i živih kamenih svjedoka ljudskih sudbina stvoren je i Grad Dubrovnik" (Kosta Spaić). Od takvih, brojnih, neživih i živih svjedoka stvorene su Dubrovačke ljetne igre. Već treće sezone (1952.) Shakespeareov se Hamlet popeo na Lovrjenac našavši na njemu svoj dom, najprikladnije mjesto za svoje temeljno pitanje. Već tada građani Dubrovnika mogli su s punim pravom govoriti: „Mi smo ista stvar od

been fully aware of the fact that in that moment the old magician's art of Marin Držić had come true, that the Town of Dubrovnik had become the "Njarnjas"-Town (*Njarnjas* = *theatrical troupe, traveling company*), the Njarnjas dominion, and that "Njarnjas" companies were the ones who enacted its laws. Everything was the same, Placa, Rector's Palace, streets, fortresses and houses, but yet nothing was the same any more, a great little Miracle had happened: Dubrovnik watched from Dubrovnik was no longer the up-to-then Town, it had been transformed into the "Town with one face and numerous mirrors, in which it reflects, in which it multiplies", it had become a place of fruitful magic, "the unique stage on which past and future have a common meaning, their own creative measure" (poet Jure Kaštelan). Dubrovnik then, to its own benefit, realized the old secret of "Dugi nos" (*"Long Nose", the character from the Prologue of "Dundo Maroje"*), removed the locks from those till then locked mouths, spoke to itself about the world and to

tion of a theatre play, they alone can lose their everyday utility values and get theatre-stage values. Of those buildings, squares and nature, of such significant and living stone witnesses of human destinies the Town of Dubrovnik itself has been created" (Kosta Spaić). Of those numerous, both not living and living witnesses, the Dubrovnik Summer Festival has been created.

Already in the Festival's third season (1952), Shakespeare's Hamlet climbed up to the fort Lovrjenac finding there his home, the most appropriate place for his fundamental question. Even then, the citizens of Dubrovnik could have full right to say: "We are such stuff as dreams are made of" (Shakespeare, *The Tempest*), listening to Cupido saying: "For the rest I, oh folks, will not say anything, for the Sun that shines will always be the light" (Držić, *Tirena*).

The Festival today is 60 years old. Let us not allow it to get tired, either from itself or from others. Let us not allow Shakespeare's Prospero ever have to say here: "Our actors (...) were all spirits, and are melted into air, into thin air"..... Let us be the new, second youth of the Dubrovnik Summer Festival, the new "Njarnjas" company, let us say, together with Pomet, "It is said that the one who is enamoured is not alone." Let us be enamoured of our Festival, so we shall never be alone.

## i bezbroj ogledala u kojima se zrcali

### A TOWN WITH ONE FACE AND INNUMERABLE MIRRORS IN WHICH IT REFLECTS

koje snovi sazđani su" (Shakespeare, *Oluja*), slušajući kako im Kupido govori: „Za drugo ništor ja, o puče neću rit, zač sunce, koje sja, svitlo će vazda bit" (Držić, *Tirena*).

Danas Igre imaju 60 godina. Ne dajmo da se umore, ni od sebe ni od drugih. Ne dajmo da Shakespeareov Prospero ikada ovdje mora reći: „Naši su glumci (...) bili sve sami duši i rastopiše se u zrak, u puki zrak, u ništa..." Budimo nova druga mladost Dubrovačkih ljetnih igara, novi Njarnjasi, recimo zajedno s Pometom: „Reče se tko je namuran nije sam." Budimo namurani u svoje Igre, tako nikad nećemo bit' sami.

All those who in September 1950 for thirteen days were watching the performances of the Dubrovnik Summer Festival in the squares and streets of Dubrovnik, might not have

the world about itself. Using actors, "faeces of the human race", it started really, with an illusion of dramatic act on stage, showing the real, living life, in order to be able to become aware of all things in life that are fictitious, temporary, and theatrical. That year Dubrovnik found that "miraculous herb, lock-herb" and gave its key to the actors exclaiming: Let them enter!

Thus it opened the doors of its past to its future, understood that only those buildings, only those squares, only those areas that have experienced thousands of human destinies, comic as well as tragic ones, and are still speaking about them, discussing the fate of a culture, the spaces in which an invisible hand has written a whole history, only they can become a fertile ground to give birth once again to human destinies in the short dura-

Hamlet na Lovrjencu 1952.  
"Hamlet" in Fort Lovrjenac, 1952



**D**ubrovačke ljetne igre su u 60 godina postojanja ugostile mnogobrojna vrhunska imena glazbene i scenske umjetnosti. Najeminentniji umjetnici našega vremena, cijela plejada svjetskih i domaćih glumačkih i glazbenih prvaka, stvarali su u Dubrovniku i ostali su „zarobljenicima“ njegove otvorene ljepote.

Dovoljno je nabrojati samo neke: Herbert von Karajan, Lovro pl. Matačić, Zubin Mehta, sir Yehudi Menuhin, Montserrat Caballé, Denyce Graves, Goran Višnjić, Ivo Pogorelić, Daniel Day Lewis, William Nadylam, Eimuntas Nekrošius, Maksim Mrvica...



Svjetski poznati dirigent Herbert von Karajan nastupio je na Igrama s Berlinskom filharmonijom 1968. godine.

Herbert von Karajan, the world-renowned conductor, performed with the Berlin Philharmonic during the 1968 Festival

## NAJVEĆA UMJETNIČKA IMENA GOSTOVALA SU U DUBROVNIKU

Španjolska sopranistica Montserrat Caballé nastupila je u Kneževu dvoru 1990. i 1998. godine.

Montserrat Caballe, the Spanish soprano, performed at the Rector's Palace in 1990 and in 1998



Svojim osebnim glasom publiku Dubrovačkih ljetnih igara je 1999. i 2002. godine oduševljavala mezzosopranistica Denyce Graves.

The mezzosoprano Denyce Graves enthralled audiences with her distinctive voice during the Dubrovnik Summer Festival in 1999 and 2002

Lovro pl. Matačić, jedan od ponajvećih hrvatskih dirigentskih autoriteta, nastupao je redovito na Dubrovačkim ljetnim igrama od sredine 60-tih do 80-tih godina prošlog stoljeća s glasovitim filharmonijama.

Lovro pl. Matačić, one of the greatest Croatian conductors, performed regularly at the Dubrovnik Summer Festival with distinguished philharmonic orchestras from the mid-60s to the mid-80s of the last century.



Jedan od ponajboljih violinista i dirigenata prošloga stoljeća, sir Yehudi Menuhin, oduševio je s Litvanskim komornim orkestrom dubrovačku publiku 1998. godine.

Sir Yehudi Menuhin, one of the best violinists and conductors of the last century, delighted Dubrovnik audiences with the Lithuanian Chamber Orchestra in 1998



The Dubrovnik Summer Festival has featured many top theatrical and musical artists over the last 60 years. It is enough to mention just a few: Herbert von Karajan, Lovro pl. Matačić, Zubin Mehta, Sir Yehudi Menuhin, Montserrat Caballe, Denyce Graves, Goran Višnjić, Ivo Pogorelić, Daniel Day Lewis, William Nadylam, Eimuntas Nekrošius, Maksim Mrvica... and an entire assemblage of top domestic actors and musicians... The most eminent artists of our times have generated works in Dubrovnik and have remained «captured» by its open beauty.

## THE GREATEST ARTISTS APPEARED IN DUBROVNIK



Još kao student zagrebačke Akademije dramskih umjetnosti popeo se na Lovrjenac u ulozu nesretnog danskog kraljevića Hamleta Goran Višnjić, danas planetarno poznati dr. Kovač iz serije Hitna služba .

Goran Višnjić, today's world famous Dr. Kovač from the «ER» TV series, climbed to the top of Fort Lawrence as a student of the Zagreb Academy of Theatrical Arts to enact the role of Hamlet, the misfortunate Danish prince



Na otoku Lokrumu, u glavnoj ulozji Shakespeareova Hamleta i adaptaciji slavnog Petera Brooka, okušao se francuski glumac William Nadylam i Theatre des Bouffes du Nord.

The French actor William Nadylam portrayed the main role of Shakespeares' «Hamlet» with the Theatre des Bouffes du Nord on Lokrum Island, in an adaptation by the famous Peter Brook



Dirigent Zubin Mehta i Izraelska filharmonija bili su česti gosti Dubrovačkih ljetnih igara.

Conductor Zubin Mehta and the Israeli Philharmonic were frequent guests during the Dubrovnik Summer Festival



Dubrovačke ljetne igre ugostile su 1989. godine National Theatre iz Londona, koji je izveo kultnog „Hamleta“ kojega je odigrao slavni glumac Daniel Day Lewis. Ulogu Gertrude, njegove majke, odigrala je Judi Dench. Režiju je potpisao Richard Eyre.

The Dubrovnik Summer Festival hosted the National Theatre of London in 1989, which performed the cult «Hamlet», played by the famous actor Daniel Day Lewis. Judi Dench played the role of Gertrude, his mother. Richard Eyre directed the script.



U Kamenolomu Dubac nastupio je u sklopu svoje turneje The Piano Player 2004. godine Maksim Mrvica, pijanist koji je postao sinonim za planetarni uspjeh modernog pristupa klasičnoj glazbi, za kojim su rasprodani koncerti i milijunske tiraže od Japana do Hrvatske. Skladba Olympic Dream u njegovu izvođenju službena je pjesma Olimpijskih igara u Ateni 2004. godine.

Maksim Mrvica, the Piano Player 2004, performed at the Dubac Quarry as part of his tour. The pianist's modern approach to classical music has associated him with world famous success, sold-out concerts and a circulation in the millions from Japan to Croatia. His composition and performance of «Olympic Dream» was the official song for the Olympic Games in Athens in 2004.

NAPISALA LIDIJA CRNČEVIĆ

“Ajme, gosparu Pero, što je lijepo videt Vas...”

**V**elikanu hrvatskog glumišta, Peru Kvirgiću često se dogodi da ga posve nepoznati ljudi u Gradu, pozdrave, k'o našijenca, srdačano, uz riječi “ajme, gosparu Pero, što je lijepo videt Vas...”. Ušetao je gospar Pero Kvirgić u živote Dubrovčana prije više od pola stoljeća, nenametljivo, kakav je i čovjek, a onda je svojim ulogama, nenadmašnim glumačkim ostvarenjima prirastao uz naša srca. Iz godine u godinu, pod reflektorima Dubrovačkih ljetnih igara ili Kazališta Marina Držića, stvarala se kod dubrovačke publike tolika privrženost glumcu da je posve spontano postalo sasvim normalno pozdraviti ga na putu, počakulat s njime, upitati ga za zdravlje i... s nestrpljenjem očekivati predstave u kojima će se pojaviti. Pera Kvirgića Dubrovnik, najjednostavnije rečeno, iznimno poštuje i voli. Ljubav je uzajamna. Kakva i mora biti ljubav prava. Ne hvastava.

Gospar Kvirgić je ostvario brojne uloge na Dubrovačkim ljetnim igrama, izdvojimo cijelu galeriju likova iz dramskih djela Marina Držića, od Munua iz drame Skup koju je 1950. režirao Branko Gavella (za kojeg kaže da ga je *beskrajno mučio s prvom Munuovom rečenicom*), od kada je počeo njegov put ka usavršavanju dubrovačkoga govora, uz tadašnju pomoć profesora Frana Čale, pa sve do uloga Pometa, Dunda Maroja, Zlatikuma, Arkulina, Negromanta, Staniše, Gulisava Hrvata... S ništa manje fascinacije se ne prisjećamo njegove uloge u “Posjetu stare dame” ili Paroka u ambijentalnoj “Tužnoj Jeli” u Pilama, Nemoćnika u preradi Molierove drame Umišljeni bolesnik u režiji J.Menzela itd., itd.

Prije nekoliko godina, kada je na Igrama u jednoj sezoni zaigrao čak šest različitih uloga u dvjema komedijama i dvjema dramama, duhovito se zapitao - Jesam li stvarno postao nemoćnik u pameti pod stare dane? – a onda se pozabavio jezikom likova iz Grada i stapanja stvarnog i glumačkog ja.

- Dok sam igrao mnoge dubrovačke likove, u meni se stvaralo glumačko dvojstvo: furesta (stranca) i našijenca, da bih postao nedubrovački Dubrovčanin, furest koji se glumački trudi biti našijencem. Otuda moja predanost dubrovačkom govoru, ali i strah od jezika u kojemu nisam rođen, koji sam htio usvojiti, htijući da me jezik usvoji, dramska i komedijska napetost identifikacije s jezikom i njegovim likom. I distanca. Zato mi je ostao u sjećanju moj prvi veliki dubrovački lapsus. Na svom prvom nastupu u Dubrovniku, na ljetnoj pozornici ispod Parka Gradac, u ulozi Munua u Držićevu *Skupu* umjesto »Ajme meni, Andrijanu mi grabe«, uzviknuo sam »Ajme meni, Andrijanu mi kolju«. Mislilo sam da ću u zemlju propasti od nelagode. No, nitko nije zapazio moj *koljački* lapsus, vjerojatno stoga što u Držićevim komedijama ima podosta verbalnog klanja, svako malo netko nekoga *kolje*. Odnos između furesta i našijenca u meni, distance i identifikacije, izloženost nesigurnosti, ugroženosti likova i zato sklonost igri, akomodavanju, teatralizaciji da bi likovi preživjeli, i ja s njima kao glumac, ta sklonost glumi da bi opstali, egzistirali

— čini mi se da je taj kontroverzni odnos postao nesigurni temelj moje glume. I moga histrionstva – memorirao je Kvirgić svoje iskustvo. Pa je dodao i prisjećanje na kulturna mjesta Grada na kojima su se sastajali, družili i do zore o umjetnosti raspravljali glumci u svojim ljetnim glumačkim istraživanjima na otvorenim scenama Dubrovačkih ljetnih igara.

- Prolazeći pored Kavane Manon na Stradunu opsjedaju me slike, priče iz prošlosti Igara, kada je Manon bilo kulturno mjesto glumačkih sastajanja, ono što je danas Talir, u kojemu se pila ukuhana kava i dobra lozovača. Jedan kolega glumac, vjerni Manonovac i lozoljubac, prolazeći pored kavane Manon sa ženom, tek pridošlom u Dubrovnik, da bi joj ponudio vlastiti trezvenjački alibi, upitao je svoga kolegu gdje se može popiti dobra loza, jer da mu je loše... u *stomaku*. Tu su se čuli kreštavi uzvici bivšega dubrovačkog oridinala i kolportera, smežurana čovječuljka meštra Mata, kojemu su fratri u Maloj braći uskratili besplatni objed jer je prodavo novine »Komunist«. Nije mu pomoglo opravdanje da je »Komunist« *prodavo*, ali ga nije *reklamavo*. Bio je omiljeni glas Grada i izvikivao kolporterske dvosmislice: “Politika prodana! Oslobođenje još nije došlo!” Tu se prepričavala glasna upadica drugoga, mlađega gradskog oridinala Iva Labaša, kada je na generalnoj probi, koju je Gavella stalno prekidao vraćajući scene uzviknuo: »E, moj gosparu Gambella, rdavom k... i dlaka smeta!« ili onaj komentar gospođe Luce, majke redatelja Juvančića, kada su se Miše Martinović i Izet Hajdarhodžić nakon svade na kraju *Kafetarije*, na poklonu publici poljubili: „Ajme da ste vidjeli kada su se Miše i Izet pred publikom pomirili i izljubili — cijeli Grad je plako...”

# PERO



Danas su nešto drugačija vremena...

- Nema više onog glumačkog druženja kakvoga je bilo nekada, danas se odigravaju predstave i odlazi se...

Iako i danas na Igrama ima sjajnih predstava, vremenom se „istopio“ jedan čudan elan, naboj, čudesna energija koja je lebdjela iznad Grada. Ljetne igre su bile najznačajnija pojava u hrvatskom glumištu i mnoge predstave bile su ispred svog vremena, da ne spominjem Parova „Kolumba“, pa „Areteja“, pa Dunda na Gundulićevoj poljani, Eduarda II...bile su to avangardne predstave u odnosu na ostale predstave koje su se prije više desetljeća mogle pogledati na ovim prostorima.

Dubrovnik je danas pun kafića, nemoguće je više igrati na otvorenim prostorima u Gradu, Dubrovačke ljetne igre su ugrožene u tom smislu, ugroženi su teatarski prostori unutar zidina...A fenomen Dubrovnika je ambijentalnost.

*Je li Vas ikad „opsjedala“ pomisao na prolaznost teatarskih uloga koje ne ostaju zabilježene trajno, osim u sjećanjima, publike i glumca?*

- Puno više od toga me privlači draž i neponovljivost svake predstave. Glumac svaki put dolazi ispred drukčije publike, pa je i svaka predstava zbog toga različita. Svaki put ulogu igram kao da mi je prvi put i uvijek imam tremu. Fluid, koji se ostvari između gledatelja i glumca, stvara neizvjesnot zbog koje nijedna predstava nije ista. Nekad publika prima igru razdraganije, otvorenije, srdačnije, ponekad je zatvorenija ...

*- Je li teže ostvariti kontakt s publikom na otvorenim scenskim prostorima nego u zatvorenim kazališnim „kutijama“?*

- Otvoreni prostor ima neke svoje nepredvidljivosti i zakonitosti. Kad sam igrao Negromanta, usred monologa proparao je zrakom avion, stao sam, zašutio, slegnuo ramenima, pokazao na avion, pa ga rukom „potjerao“ itd. Improvizacijom sam

izazvao smijeh, ali, recimo, takvih situacija u zatvorenom prostoru nema. Otvoreni prostor unosi živost, svakodnevicu u predstavu, ima iznenađenja, ali to i jest najveća draž... taj kontakt je prisniji, životniji, koliko god se mora svladati prostor on je neobično iskustvo miješanja životne i kazališne situacije, stvarnosti i glume.

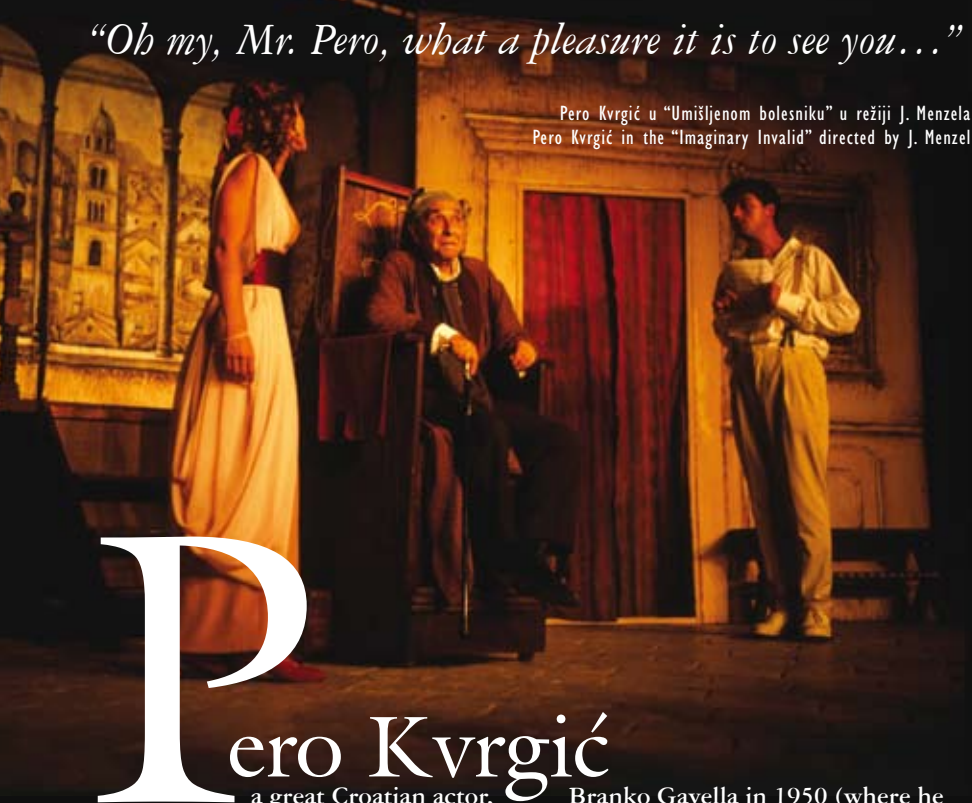


# KVRGIĆ

BY LIDIJA CRNČEVIĆ

“Oh my, Mr. Pero, what a pleasure it is to see you...”

Pero Kvrđić u “Umišljenom bolesniku” u režiji J. Menzela  
 Pero Kvrđić in the “Imaginary Invalid” directed by J. Menzel



## Pero Kvrđić

a great Croatian actor, is frequently greeted by strangers in the city as one of our own, heartily, with the words, “Oh my goodness, Mr. Pero, what a pleasure it is to see you...” Mr. Pero Kvrđić drifted into Dubrovnik life more than half a century ago, unobtrusively, just the way he is. Then, he took over our hearts with his roles and outstanding acting abilities. The actor’s hold over Dubrovnik audiences grew, year after year, under the spotlights of the Marin Držić Theatre or the Dubrovnik Summer Festival, so that it became quite natural to greet him along the way, to chat with him, to ask after his health and... to wait impatiently for his appearance in some play. Simply said, Pero Kvrđić respects and loves Dubrovnik deeply. The love is reciprocated. Just the way real love should be.

Mr. Kvrđić has had many roles during the Dubrovnik Summer Festival, from an entire array of figures in dramas by Marin Držić, from Munua in the drama “Skup”, directed by

Branko Gavella in 1950 (where he says *Munua’s first sentence tortured him endlessly*), and at which time he embarked on the road towards perfecting the Dubrovnik dialect with the help of Professor Frano Čale, to the roles of Pomet, Dundo Maroje, Zlatikum, Arkulin, Negromant, Staniša, Gulisava Hrvata... and we remember with no less fascination his roles in “A Visit to an Elderly Lady” or Parok in “Sad Jela” at Pile, the Invalid in an adaptation of Molière’s “The Imaginary Invalid” directed by J. Menzela, etc.

A few years ago, when he played six various roles in two comedies and two dramas in one season during the Dubrovnik Summer Festival, he wittedly asked – Have I really turned into a disturbed invalid during my elderly years? – and then he turned his attention to the language of characters from the city and the blending of the real and the acting ego.

- An acting duality started to grow in me while I played many of the Dubrovnik characters: a “furest”

or stranger and a “našijenac” or local, such that I became a non-Dubrovnik Dubrovnik-“furest” who tried to become a “našijenac” through acting. That is where my devotion to the Dubrovnik dialect comes from, but also the fear of a language that I was not born into, which I wanted to adopt, wanting the language to adopt me, and the dramatic and comedian tension of identifying oneself with the language and its form. And, a distance. That is why my first great memory lapse in Dubrovnik is etched into my memory. During my first performance in Dubrovnik on a summer stage in Gradac park, while playing the role of Munua in Držić’s “Skup”, instead of crying out, “Oh my goodness, they are grabbing my Andrijana”, I shouted, “Oh my goodness, they are butchering my Andrijana”. I thought I would die of embarrassment. However, no one noticed my lapse “butchering”, probably because there is a lot of verbal butchering in Držić’s comedies, somebody is always being *butchered*. The relationship of the “furest” and the “našijenac” within me, the distance and the identity issues, exposure to insecurity and therefore a tendency towards play, adjustment, theatrics so that the characters could survive, together with myself as an actor, this tendency towards acting in order to survive, to exist – I think that this controversial relationship became the shaky base for my acting -Kvrđić memorized his experiences. So he added more memories of the cultish places in the city where the actors used to meet, to socialize and discuss the arts until dawn, as part of their summer insights into the world of acting on open stages during the Dubrovnik Summer Festival.

- While passing by the Manon café on Stradun, I am obsessed with pictures, stories from past Festivals, when Manon was considered as a cultish meeting place for actors, the equivalent of today’s Talir, where you would drink Turkish coffee and good grape brandy. An actor col-



league, faithful to Manon and grape brandy, while walking by the Manon café with his wife who had just arrived in Dubrovnik, and so as to be able to offer a sober alibi, asked his colleague where he could drink some good brandy, as he was feeling poorly... in his *stomach*. This is where you could also hear the screeching voices of former Dubrovnik jokers and newsvendors, the wrinkled midget called Master Mato, who was denied a free meal by the friars of the "Mala braća" monastery as he sold the newspaper called "Komunist". It did not help that he tried to justify this by saying that he only *sold* the "Komunist" and wasn't *promoting* it. He was a fond voice in the city and shouted out newsvendor ambiguities: Policies sold! Freedom has not yet arrived! This is where other loud stories were also retold concerning another young joker called Ivo Labaš, a time when he was returning stage props because the general rehearsal was constantly being interrupted by Gavella, he shouted: "Oh, my Mister Gambella, even a hair bothers a rusty p...!" or the comment by Mrs. Luce, the mother of director Juvančić, when Mišo Martinović and Izet Hajdarhodžić, following the

argument at the end of "Cafeteria", kissed each other after receiving the audience's appreciation: "Oh my! If you had only seen how Mišo and Izet apologized and kissed each other in front of the audience – the whole city cried..."

The times are somewhat different today...

- Actors do not socialize together the way they used to, today they act out the play and leave... Even though there are some great plays at the Festival, time has "melted" away the unusual elation and the charged atmosphere floating over the city. The summer games were the most important event in the Croatian acting world and many plays were ahead of their times, not to mention Paro's "Columbo", "Aretej", and Dundo on Gundulić Square, Edward II... these were avant-garde plays which could be seen a few decades ago in these places.

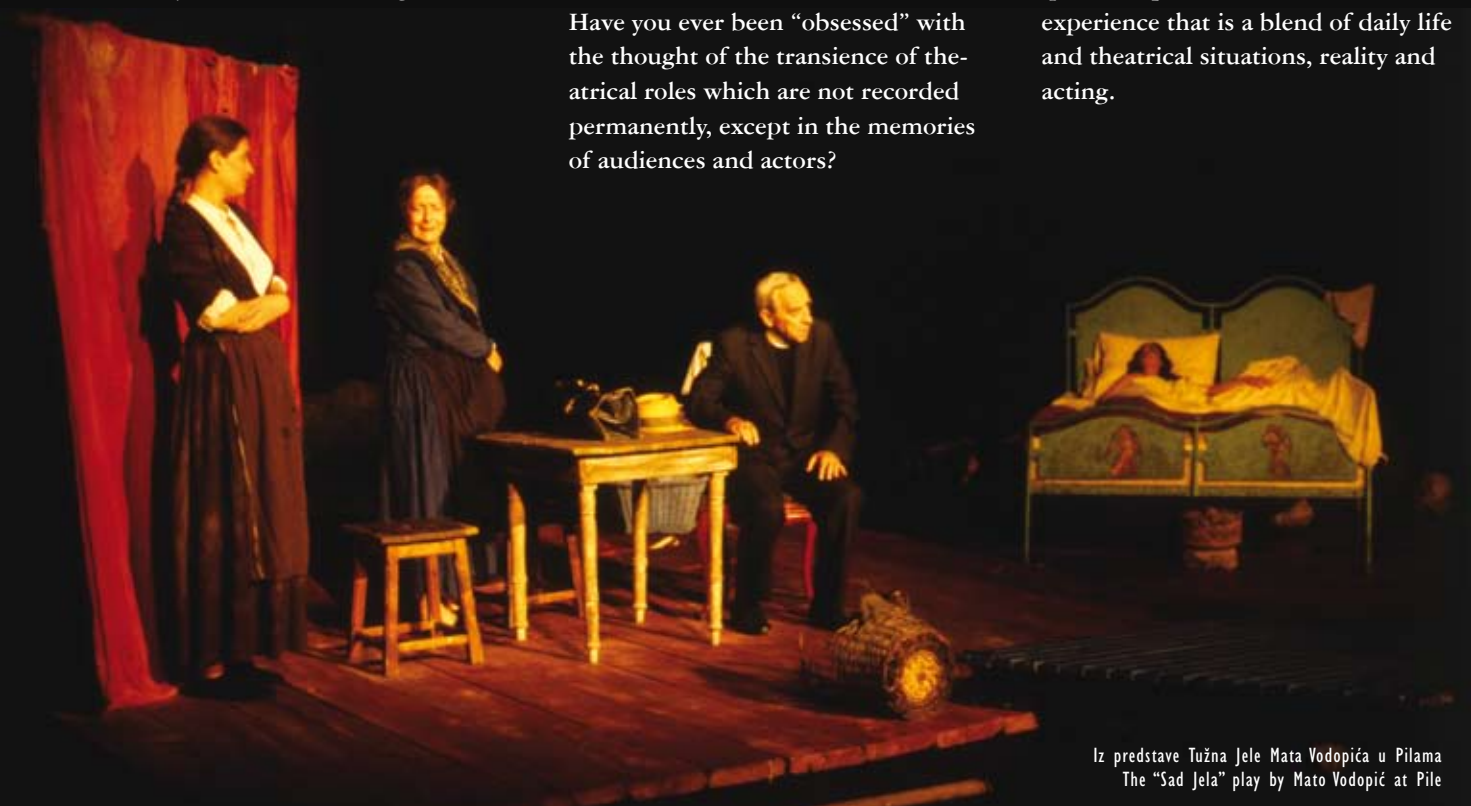
Today, Dubrovnik is full of coffee houses, it is impossible to act out in the open anymore, the Dubrovnik Summer Festival is endangered in this sense, as are the theatrical areas within the city walls... And Dubrovnik's phenomenon lies in its ambience.

Have you ever been "obsessed" with the thought of the transience of theatrical roles which are not recorded permanently, except in the memories of audiences and actors?

- I am more attracted to the uniqueness of each show. The actor appears each time before a different audience, so that each show is therefore different. Each time I play out roles as if for the first time, and I am always nervous. The atmosphere that is created between the audience and the actor creates an uncertainty, which is why no show is identical. Sometimes the audience takes to the show with open, warm-hearted emotion, and sometimes the audience remains closed...

- Is it harder to reach the audience on outdoor stages or in closed theatre "boxes"?

- Outdoor stages carry an uncertainty and their own set of rules. When I played *Negromant*, an airplane streaked by right in the middle of a monologue, I stopped, went silent, shrugged my shoulders, pointed towards the plane, and then "shooed" it away, etc. My improvisation resulted in laughter, but, you do not get such situations in a closed area. Open spaces transmit liveliness, daily moments into the show, there are surprises, but that is the best thing about it... the contact is closer, basic, as much as you have to conquer the space itself, it is an unusual experience that is a blend of daily life and theatrical situations, reality and acting.



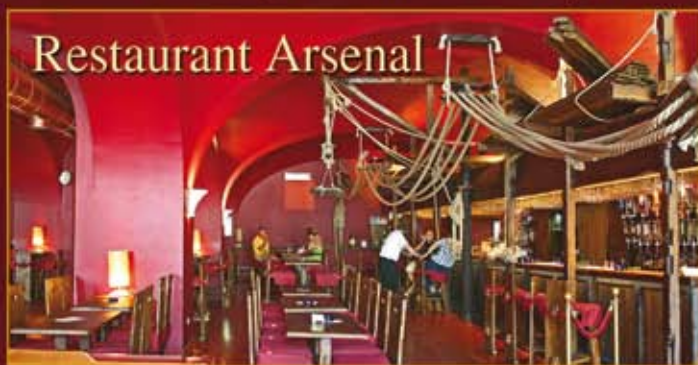
Iz predstave Tužna Jela Mata Vodopića u Pilama  
The "Sad Jela" play by Mato Vodopić at Pile





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# CRNO-BIJELA FOTOGRAFIJA ZA DUBROVAČKU POVIJEST

Ona je Ana Opalić, Dubrovkinja koja je televizijsko i filmsko snimanje diplomirala na Akademiji dramske umjetnosti u Zagrebu. Službenom fotografkinjom Dubrovačkih ljetnih igara bila je devedesetih godina svjedočeci objektivom o umjetnosti koja je nastajala u jednom posebnom poratnom vremenu. U posljednjih desetak godina istovremeno radi na više serija fotografija od kojih je najčešće izlagala one iz serije Autoportreti. Rodni Dubrovnik Anino je prirodno ishodište, ali je i ishodište nekoliko njenih fotografskih ciklusa među kojima je naročito zapažen Pogled s Brsalja u kojemu, kako neki ocjenjuju iskazuje «gotovo istočnjački senzibilitet za prirodu». Serija fotografija pod naslovom Poslije snimljena je također u Dubrovniku i to na crti ratnog razdvajanja s okupatorskom vojskom na Srđu, petnaest godina nakon ratnih zbivanja. U seriji Portreti osobe su iz Aninog najbližeg okruženja, a među njima su i oni s kojima je dijelila ili dijeli svoju dubrovačku priču. Radovi queer tematike i izlaganje tih radova trenutačno su središte Aninog umjetničkog i društvenog angažmana. Jumbo plakatima lezbijskog sadržaja pokušava tu sferu stvarnosti probiti u naš kruto omeđeni heteronormativni prostor.

Čovjek je mjera ( mjerilo ) svih stvari. Postojećih da jesu, nepostojećih da nisu. Ili ti , sve je onako kako se kome čini. Još je u Antici Heraklit tako poučavao. Kakva su mjerila stvarnosti Ane Opalić, intrigantne dubrovačke fotografkinje? Je li kulturni i kreativni prostor hrvatske metropole dobra pozicija za ostvarenje prava na življenje po vlastitim mjerilima? Je li to razlog što je posljednjih godina svoj rodni Dubrovnik zamijenila Zagrebom?

Kako vjerujem da sami početci uvijek u sebi nose razloge i zametke budućih zbivanja tako počinje i razgovor koji sam s Anom Opalić vodila za ovu prigodu .

-Zašto je fotografija medij kroz koji plasirate osobna propitivanja i odnos prema vanjskom svijetu?

Pa, priča je jednostavna... moj dida Zvonko Glavinović i moj tata Nebojša Opalić su se bavili fotografijom, a mama mi je glazbenica. Ja sam odrasla u težnji za kreativnošću. To je jednostavno bio prvi «način bivanja» koji mi se urezao kao Moj. A fotoaparat sam dobila na poklon i tako sam počela fotografirati...



- Pitanje identiteta jedno je od ključnih koje se prepoznaje u svim ciklusima Vaših fotografija koje je javnost imala priliku vidjeti. Koliku i kakvu je ulogu u stvaranju ili otkrivanju Vašeg osobnog identiteta imao Dubrovnik sa svim što on jest i što nije?

Sigurno veliku. Dubrovnik je moje «doma» i Dubrovnik me na bezbroj načina formirao. Ne mogu zapravo više ni razlučiti gdje su granice i koje bi one bile... Sav moj romanticizam, definitivno ide iz zaljubljenosti u Dubrovnik.

- Čini se da Vaša fotografija ne traži i ne donosi dramatiku, već više subtilnija stanja i mijene. Službeni fotograf Dubrovačkih ljetnih igara bili ste devedesetih.. Imam neke fotografije iz te sezone. Uхватiti objektivom, sačuvati i više od svega objaviti neke trenutke i događanja na Ljetnim igrama tog vremena, svakako je imalo svoju dramatiku. Ako ništa drugo, još uvijek se na istom prostoru, gdje se ponovno stvarala umjetnost, mogao osjetiti dah i miris ratnih zbivanja.

Službena fotografinja DLJI bila sam nekoliko uzastopnih godina. Ne pamtim točno, ali sigurno ne manje od pet. Više, zapravo... Počela sam raditi na DLJI još kao studentica, i to prvo kao asistentica Marije Braut (koja je onda bila službena fotografinja). Radila sam uglavnom u laboratoriju, pomagala što je trebalo.

Godinu ili dvije kasnije pozvali su me da radim solo kao službena fotografinja. Bila sam apsolventica Akademije dramskih umjetnosti i taj posao bio je za mene jedno bogato i lijepo iskustvo. Najviše sam uživala u koncertima (imala sam privilegiju slušati neke od najboljih svjetskih glazbenika). Noći sam provodila razvijajući filmove i fotografije (jer, fotografije su već u rano jutro trebale biti u Press uredu, a ja sam snimala na filmu i radila ručna povećanja, što zahtijeva puno vremena i strpljenja). Bila sam kronično neispavana! Ali, posao je bio dinamičan i zanimljiv, i sve u svemu... uživala sam raditi.

- Čini li Vam se da je upravo crno-bijela fotografija možda najbolje odgovarala tom vremenu i zbog dramatike koju sama po sebi takva fotografija donosi, ali i zbog mnogo čega drugog?

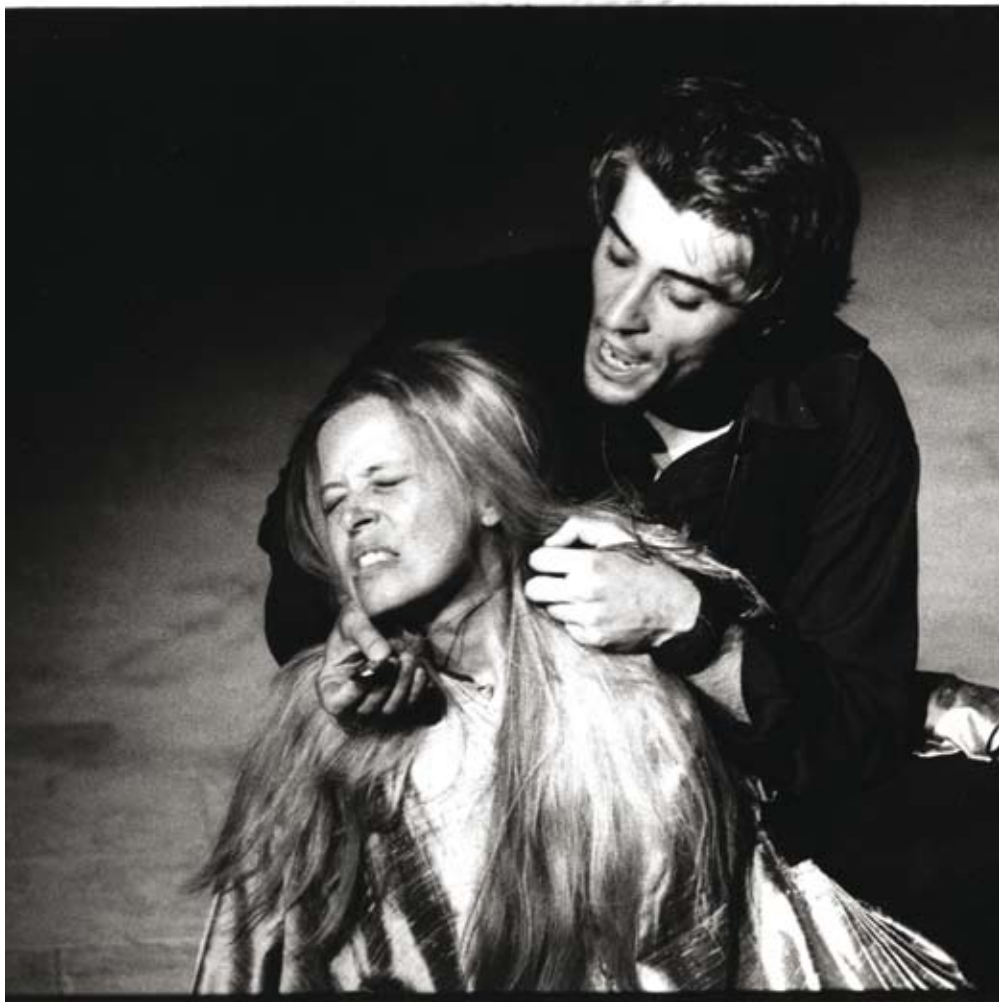
Pa ja sam uvijek mislila kako bi bilo lijepo da DLJI njeguju crno-bijelu fotografiju kao dio svog «image-a». Sve na što Dubrovnik igra kao pozornica i kulturni centar vezano je (i koketira) s prošlošću. Upravo zato činilo mi se da bi DLJI inzistiranjem na crno-bijeloj fotografiji mogle imati neki svoj jedinstven i prepoznatljiv izgled. Ali, nažalost, gospodin Tomo Vlahutin bio je posljednji u nizu ravnatelja koji je to «kužio».

- Dubrovnik, Katalonija Irska, mjesta na kojima ste provodili određene periode života, što su ta iskustva novih, ali po nekim elementima ipak sličnih prostora donijela novog na osobnom i na profesionalnom planu? Je li i u životu kao i u fotografiranju nužno stalno odmicanje i primicanje predmetu zanimanja, pa makar to bilo i mjesto življenja, da bi ga se bolje vidjelo?

U smislu putovanja i upoznavanja novih sredina, kultura, kao i same sebe... da, sigurno da se slika upotpunjava.

- Ako se složimo da postoji takozvano žensko pismo, postoji li onda i jedan poseban ženski pogled kroz objektiv, neka posebna ženska niša u fotografiji?

Iskreno, nisam previše sklona muško-ženskoj klasifikaciji. Mislim da samim inzistiranjem na takvoj karakterizaciji uvjetujemo daljnju «proizvodnju» muško-ženskih stereotipa koji mogu biti ograničavajući. Sadržaj, osjet i istina koji mene osobno zanimaju izmiče muško-ženskim odrednjima u tom smislu. Ako ćemo govoriti o konkretno mom «pogledu kroz objektiv», on je nemalo puta i bio okarakteriziran kao androgin.



Odmicanje je u fotografiji nužno. Ali, odmak zapravo nije ništa drugo nego naša vlastita pozicija iz koje mi dajemo neki iskaz i tako svakim svojim činom govorimo o sebi i ispisujemo svoj svijet.

**ANA**



# BLACK-AND-WHITE PHOTOGRAPH FOR THE HISTORY OF DUBROVNIK

She is Ana Opalić, a woman from Dubrovnik who has graduated in television and film recording at the Academy of Dramatic Arts in Zagreb. In the nineties she was the official photographer of the Dubrovnik Summer Festival, testifying with her lens on the art that was emerging in the special postwar time. In the last ten years she has been working on several series of photographs from which she has most frequently exhibited those from the series of Self-portraits. As her birth-place, Dubrovnik is Ana's natural starting

point, but also the starting point of her several photographic cycles, like "View from Brsalje" in which, as some judge it, she expresses an "almost oriental sensitiveness for the nature". The series of photographs entitled "After" has also been taken in Dubrovnik on the war demarcation line from the occupying army on the mount Srđ, fifteen years after the war. In the series Portraits there are persons from Ana's closest environment and among them those with whom she has shared or is still sharing her Dubrovnik story. Works with queer themes and presentation of those works are currently the centre of Ana's artistic

and social engagement. Using jumbo posters with lesbian contents she tries to break and introduce that sphere of reality into our rigidly limited heteronormative space.

**The man is a measure ( criterion ) of all things. Those existing that they are, those non-existing that they are not. Or, everything is so as it appears to someone. Still in the Antique period Heraclitus taught the same. What are the criteria of reality of Ana Opalić, the intriguing Dubrovnik photographer? Is the cultural and creative space of the Croatian metropolis a good position to achieve the right to live according to own standards? Is that the reason why in recent years she has changed her native Dubrovnik for Zagreb?**

As I believe that the very beginnings always carry within them the reasons and the germs of future developments, so starts the conversation I have led with Ana Opalić for this occasion.

**- Why is the photography a medium through which you place your personal questionings and your attitude towards the outside world?**

Well it is a simple story ... both my grandfather Zvonko Glavinović and my dad Nebojša Opalić have dealt with the photography. My mum, on the other side, is a musician. I have grown up in longing for creativity. That was simply the first " way of being " which remained impressed in my mind as my own. And I got the camera as a gift and so I started taking photos ...

**- The issue of identity is one of key issues recognized in all the cycles of your photographs which the public has had a chance to see. How large and what role in creation or discovering of your personal identity has had Dubrovnik, with all that it is and that it is not?**

Certainly a large role. Dubrovnik is my " home " and Dubrovnik has formed me in countless ways. In fact, I cannot distinguish anymore where borderlines



# OPALIĆ



are and what borderlines they would be ... All my romanticism definitely starts from my being in love with Dubrovnik.

**- It appears that your photographs do not require and do not bring the dramatics, but some subtler conditions and changes. You were the official photographer of DLJI (Dubrovnik Summer Festival) in the nineties. I have some photos from that season. Seizing by lens, preserving, and more than anything, publishing certain moments and events on the Summer Festival of that time, certainly had its dramatics. If nothing else, one still could, in the same area where the art was being created again, feel the breath and the smell of war happenings.**

- I was the official photographer of DLJI (Dubrovnik Summer Festival) for many years, I do not remember exactly how many, but surely not less than five. More, actually ... I started working on DLJI still as a student, first as the assistant of Marija Braut (who then was the official photographer). I worked mainly in the laboratory, help-

ing in whatever was necessary.

A year or two later they invited me to work alone as the official photographer. I was an undergraduate ABD at the Academy of Dramatic Arts and that job was a rich and beautiful experience for me.

More than anything else I enjoyed concerts (I had the privilege to listen to some of the world's best musicians). I spent nights developing films and photos (because, the photos needed to be in the Press office already in the early morning, and I used to record on film and then to do the manual increasing, which requires a lot of time and patience).

I was chronically sleep-deprived! But, the job was really dynamic and interesting and altogether... I enjoyed doing it.

**- Does it seem to you that precisely the black-and-white photography may best correspond to that time also because of the dramatics that such photography brings per se, but also because of many other things?**

Well I have always thought that it would be nice if DLJI cultivated the

black-and-white photography as a part of its "image". All whereunto Dubrovnik plays as a stage and a cultural centre has been related to (and flirts with) the past.

Precisely therefore it seemed to me that DLJI, insisting on the black-and-white photography, may have some its unique and recognizable appearance.

But unfortunately, Mr. Tomo Vlahutin was the last in a series of directors who understood that.

**- Dubrovnik, Catalonia, Ireland, places where you have spent certain periods of your life, what news have those experiences of some new, but for some elements nevertheless similar, spaces brought on your personal and professional level? Whether in life, as well as in the photography, a continuous drawing away and drawing close to the subject-matter of interest is indispensable, even if it were a place of living, so to see it better?**

Drawing away in the photography is indispensable. But, the distance actually is nothing other than our own position from which we give some statement and thus with every act we speak about ourselves and write out our world. In terms of travel and getting to know new environments, culture, as well as ourselves ... yes, certainly the picture gets completed.

**- If we agree that there is the so-called 'female letter', is there also a particular 'female view' through the lens, some special female niche in photography?**

- Frankly, I am not too inclined to the male-female classification. I think that by the very insistence on such a characterization we condition a further "production" of male-female stereotypes which can be limiting.

Contents, feeling and truth which I personally am interested in elude those male-female definitions in this sense. If we talk specifically about my "view through the lens", quite a number of times it has been characterized as androgynous.





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UZ OBLJETNICU ROĐENJA VELIKOG  
DUBROVAČKOG SINA

# Ivan

## Jesnik Dubrovačke slobode

**G**odina je obilježavanja velike obljetnice rođenja jednog od najvećih hrvatskih pisaca, Dubrovčanina Ivana Gundulića, autora Himne slobode, koji je na formiranje današnjeg hrvatskog jezika imao nemjerljiv utjecaj. On je prvi književnik kojemu su Dubrovčani na gradskoj placeti, nazvanoj njegovim imenom, postavili spomenik.

Rođen u Dubrovniku 9. siječnja 1589., kao najstariji sin Frana Gundulića i Džive Gradić, Ivan Gundulić obrazovao se u Dubrovniku. Nakon završetka školovanja, 1608. postaje član Velikoga vijeća. Obavlja više državno-administrativnih službi u Dubrovniku i okolici. Dva je puta bio knez u Konavlima, 1634. postaje senatur, a 1638. član Maloga vijeća. Živio je mirno i povučeno, pa su ga suvremenici zvali i nadimkom Mačica (Mačkica). Godine 1628. oženio se Nikom Sorokočević s kojom je imao tri sina. Umro je u Dubrovniku, 8. prosinca 1638., nakon kratke bolesti u 49. godini, i stoga nije imao prigodu biti biran knezom Dubrovačke Republike, koji po odredbama Statuta nije smio biti mlađi od 50 godina.



WITH THE BIRTH ANNIVERSARY OF THE  
GREAT SON OF DUBROVNIK

# Gundulić *Poet of Dubrovnik freedom* “Mačica”



Književnim radom bavio se cijeloga života. Počeo je kao pjesnik ljubavnih i melodramatskih sadržaja. U zrelijim se godinama odrekao mladenačkoga rada i priklonio “ozbiljnijim” temama. Najpoznatija su mu djela: *Suze sina razmetnoga* (Mleci 1621., refleksivna poema u tri pjevanja), *Dubravka* (1628., pastirska igra u tri čina) i *Osman* (1621.-38., povijesni ep u 20 pjevanja). Sva ta djela krasi epitet vrhunska u hrvatskoj književnosti i istovremeno na razini suvremenih europskih književnih baroknih ostvarenja.

Unatoč činjenici da je tijekom svog života Gundulić napisao brojna dramska, lirska i epska djela, široj je javnosti najpoznatiji po *Himni slobodi*, iz *Dubravke* u kojoj piše najljepše stihove posvećene slobodi, koje su uglazbili Ivan Zajc, Antun Dobronić, Jakov Gotovac i Ivo Malec. Danas dio tih stihova pjevamo kao *Himnu slobodi*, a nezamislivo je svečano otvorenje Dubrovačkih ljetnih igara bez Gundulićeve *Himne* dok se zastava *Libertas* diže na Orlandov stup.

Cjelokupna hrvatska kulturna i politička povijest nosi u sebi snažan izričaj težnje za slobodom, a u tom smislu upravo je specifičan, osebujan odnos Gundulića i slobode opjevan u njegovoj *Himni* možda i najljepši osjećaj što ga izaziva jedna takva uzvišena težnja. Valja napomenuti, da je to prva poznata himna slobodi u europskoj književnosti. U njoj daje pjesnik slobodi najljepše epitete. Ljubi je, laska joj, priziva je svim srcem i hvali je kao najveće ljudsko dobro. „O lijepa, o draga, o slatka slobodo ...”, koju nam kao vrijednost „višnji nam Bog je do!”, pa je zato „sva srebra, sva zlata, svi ljudski životi”, ne mogu zamijeniti.

## GUNDULIĆ JE NOSIO KRAVATU PRIJE LUJA XIV.

Iako se vjerovalo da je francuski kralj Luj XIV na jednom portretu nastalom krajem 17. stoljeća prvi koji na nekoj slici nosi kravatu, odnosno rubac kao njezinu preteču, sada je očito da je najstariji portret s nositeljem kravate ipak nastao u Dubrovniku. Naime, nedavno je otkriveno da slavni dubrovački pjesnik Ivan Dživo Gundulić na portretu iz 1622. godine, koji se čuva u Kneževu dvoru, oko vrata nosi rubac koji se vezivao poput kravate. A to znači da se u Dubrovniku kravata počela nositi čak 55 godina prije nego u Francuskoj, što se može provjeriti u Dvoru na Gundulićevom portretu. Ovaj “detalj” tek je nedavno uočen te predstavlja još jednu, od brojnih, dubrovačkih zanimljivosti.

This is the year of celebration of the great birth anniversary of one of the greatest Croatian writers, inhabitant of Dubrovnik Ivan Gundulić, author of the “Hymn to Freedom”, who had an immeasurable influence on the forming of today’s Croatian language. He is also the first writer whom the inhabitants of Dubrovnik have built the monument in the town square named after him.

Born in Dubrovnik on 9th January 1589 as the eldest son of Frano Gundulić and Džive Gradić, Ivan Gundulić was educated in Dubrovnik. After the end of his schooling in 1608 he becomes a member of the Grand Council. He performs several public-administrative services in Dubrovnik and its surrounding area. Two times he was elected Rector in Konavle, in 1634 he becomes senator, and in 1638 a member of the Small Council. He lived a quiet and withdrawn life, so his contemporaries gave him the nickname of *Mačica* (Kitten). In the year 1628 he married Nike Sorkočević with whom he had three sons. He died in Dubrovnik, 8th December 1638, after a short illness at the age of 49, and therefore had no opportunity to be elected Rector of the Republic of Dubrovnik, which under the provisions of the Statute was not allowed to be under the age of 50.

During his whole life he was focused on literary work. He started as a poet of love and melodramatic contents. In his more mature years he gave up the adolescent work and inclined toward “more serious” themes. The best-known of his work: “Tears of the Prodigal Son” (Venice 1621, reflexive poem in three cantos), “Dubravka” (1628, pastoral play in three acts) and *Osman* (1621-38, historical epic in 20 cantos). All these works in their genre are the first-rate works of the Croatian literature and also at the level of modern European literary achievements of the baroque period.



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Mihovilova širina 7  
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DUBROVNIK

Pred dvorom 2





Despite the fact that during his lifetime Gundulić wrote numerous plays, lyric and epic works, he is best-known to the general public by his “Hymn to freedom” from “Dubravka” wherein he writes the most beautiful verses dedicated to freedom, which have been set to music by Ivan Zajc, Antun Dobronić, Jakov Gotovac and Ivo Malec. Today we sing some of these verses as the Hymn to Freedom, and it is not possible to imagine the opening of the Dubrovnik Summer Festival without the performance of Gundulić Hymn with the raising of the flag “Libertas” on the Orlando’s column.

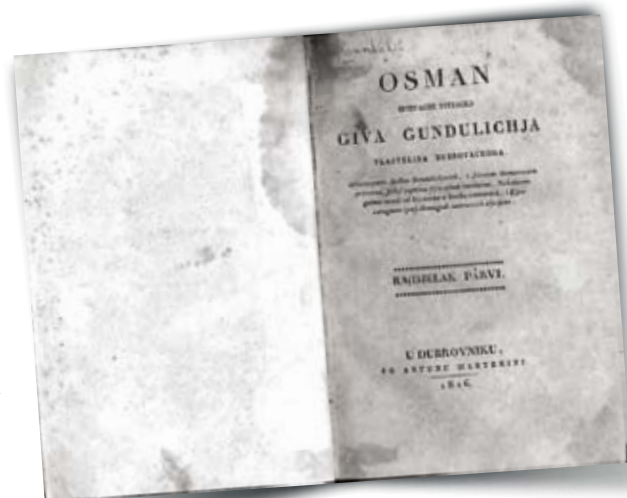
The entire Croatian cultural and political history involves a powerful expression of the aspiration and longing for freedom, and in this sense precisely the specific, unique relationship of Gundulić to freedom celebrated in verse in his Hymn is perhaps the most beautiful sensation caused by such an elevated aspiration. It should be mentioned that this is the first known hymn to freedom

in the European literature. In it the poet gives to freedom the most beautiful epithets. He loves it, flatters it, invokes it with his whole heart and praises it as the greatest human value. „Oh beautiful, oh beloved, oh sweet freedom...“, which “the almighty God has given us!” as the treasure, and therefore “all silver, all gold, all human lives “ cannot repay it.

### GUNDULIĆ WAS WEARING TIE PRIOR TO LOUIS XIV

Although it is believed that the French King Louis XIV in one portrait made in the late 17th century was the first person in a painting wearing a tie, i.e. a scarf as its precursor, now it is obvious that the oldest portrait with the bearer of tie was however made in Dubrovnik. In fact, it has recently been discovered that the glorious Dubrovnik poet Ivan Dživo Gundulić, in

the portrait from 1622 which is kept in the Rector’s Palace, around his neck wears a scarf tied as a tie. And this means that in Dubrovnik ties were worn full 55 year prior to France, which can be checked up at the Rector’s Palace in the portrait of Gundulić, a detail noticed only recently, and listed among other numerous curiosities of Dubrovnik.



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**K**ad u večernjim satima krajem lipnja na Stradunu ugledate ljude u večernjim toaletama, a ispred ljetnoga Kina Jadran crveni tepih, to je znak da je započeo Libertas film festival. Desetak dana prije Dubrovačkih ljetnih igara, središnjeg kulturnog događaja u Dubrovniku, rezervirano je za film, filmofile, ali i sve posjetitelje željne kulture i dobre zabave.

- Libertas film festival u Dubrovniku me stvarno oduševio jer je prikazivao artistske filmove u jednom od najljepših gradova na svijetu, i zato što sam upoznao neke fantastične ljude koji su organizirali cijeli projekt – riječi su Woody-ja Harrelson-a kojega je Dubrovnik toliko očarao da ga je posjetio dva puta. Ima li stoga bolje pozivnice za dolazak na Libertas film festival od dojmova holivudske zvijezde, osobito u vrijeme kad gotovo svako mjesto u Hrvatskoj ima svoj filmski festival. Uz zanimljivi program i vrhunske nezavisne filmove nagrađivane Oscarima, privlačnost dubrovačkih otvorenih prostora dodatni je mamac za posjetitelje.

Na tu su kartu, čini se, zaigrali organizatori petoga po redu Libertas film festivala koji će se održati od 26. do 30 lipnja 2009. godine. Jer, posebna zanimljivost i najveća novost je što u svome jubilarnome izdanju Libertas film festival postaje - outdoor festival. Svi filmovi, naime, bit će prikazani na otvorenome i to na nekoliko lokacija- u ljetnome Kinu Jadran, Lazaretima, plaži Banje i East West Clubu te u Kneževu dvoru. Projekcije započinju od 21h. U sklopu Fokus programa, koji predstavlja hrvatskoj javnosti nepoznate kinematografije, proteklih godina publika je mogla vidjeti filmove iz Portugala, Norveške, Kube. Ove godine posvećen je Mađarskoj.



## CRVENI TEPIH DUBROVNIKA

### Dubrovnik's Red Carpet

Neće biti zakinuti ni ljubitelji krimića i horora, njima je namijenjen program Ponoćno ludilo.

Stručni ocjenjivački sud i ove godine čini ugledna međunarodna ekipa: Gareth Wigan, stariji savjetnik distribucijske kompanije Sony Entertainment International, glumica Zrinka Cvitešić te producent Čedomir Kolar (Ničija zemlja). Uz članove žirija u Dubrovniku o najboljim filmovima, naravno, odlučuje i publika. Pobjedničkim ostvarenjima dodjeljuje se festivalska nagrada Dubravka, rad dubrovačkoga kipara Pera Mrnarevića. Tu je naravno i Tribute, nagrada za životno djelo, koje su dosada dobili Relja Bašiću, Mustafa Nadarević, Gila Almagor. Dugačak je popis filmskih stručnjaka i svjetskih zvijezda koji su posljednjih godina sudjelovali na LFF-u: Chris Cooper, Owen Wilson, Relja Bašić, Gila Almagor, Goran Navojec, Sanja Vejnović, Vinko Brešan, Albert Kapović, Davod Dinerstein, Michael Ohoven ( producent Oscarom nagrađenog filma Capote), Trevir Groth (Sundance), Peter Bowen (Filmmaker magazine), Milan Trenc, Nina Kusturica, Marina Zenovich. Imena holivudskih zvijezda objavljuju se neposredno prije početka Festivala.

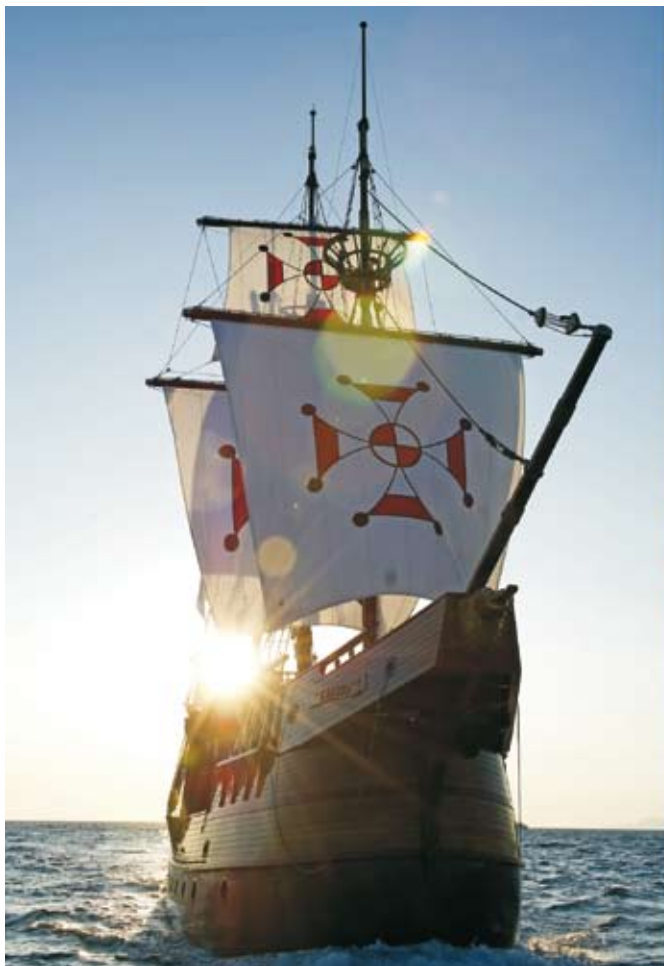
Po broju holivudskih zvijezda i filmaša, ali i gužvi na crvenom tepihu, Dubrovnik se ne može mjeriti s Canesom, Venecijom, Berlinom. No, užitek gledanja vrhunskih nezavisnih filmova na jedinstvenim pozornicama dubrovačke spomeničke baštine publika može doživjeti jedino u Gradu.



Redatelj Ira Sachs i oskarovac Chris Cooper  
Director Ira Sachs and Oscar-winner Chris Cooper

**I**n the evening hours at the end of June, a Red Carpet in front of the summer cinema «Jadran» and people on Stradun dressed in evening attire mark the start of the Libertas Film Festival. The ten day period before the main cultural event in Dubrovnik, the Dubrovnik Summer Festival, is reserved for films, film lovers and all those seeking culture and good entertainment.

- Woody Harrelson, who was so enchanted with Dubrovnik that he visited Dubrovnik twice, said, «I was really impressed by the Libertas Film Festival in Dubrovnik as it showed artistic films in one of the most beautiful cities of the world, and also because I met some of the fantastic people who organized the whole project». Is there any better invitation to come to the Libertas Film Festival than the impressions given by a Hollywood star, particularly when almost every place in Croatia has its own film festival. The outdoor areas in Dubrovnik are an additional attraction for visitors, alongside interesting programs and excellent Oscar-winning independent films.



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It would seem that the organizers of the 5th Libertas Film Festival in a row, which will be held from June 26<sup>th</sup>-30<sup>th</sup>, are counting on this. A special feature and the most interesting news is that in its jubilee year, the Libertas Film Festival is turning into an «outdoor festival». All films will be viewed in the open in a few locations – in the summer cinema «Jadran», in Lazareti, on Banja Beach, at the East West Club, and in the Rector's Palace. Films start at 9pm. As part of the Focus program, which presents unknown cinema to Croatian audiences, films from Portugal, Norway, and Cuba were shown to the public over recent years. This year is dedicated to Hungary. The «Midnight Madness» program is intended for crime and horror lovers. Again this year, the judges are made up of an international team of experts: Gareth Wigan, a senior advisor for the Sony Entertainment International Distribution Company, actress Zrinka Cvitešić and producer Čedomir Kolar (No Man's Land). In Dubrovnik, of course, the public has a voice in the choice of best film alongside the judges. The festivals' best films are awarded the «Dubravka» Prize, a creation by Pero Mrnarević, a Dubrovnik sculptor. And, of course, there is also the «Tribute», a Life Achievement Prize, which has been received by Relja Bašić, Mustafa Nadarević, Gila Almagor. The list of film experts and world-renowned stars who have participated in the LFF over recent years is long: Chris Cooper, Owen Wilson, Relja Bašić, Gila Almagor, Goran Navojec, Sanja Vejnović, Vinko Brešan, Albert Kapović, Davod Dinerstein, Michael Ohoven (producer of the award-winning movie «Capote»), Trevir Groth («Sundance»), Peter Bowen (Filmmaker Magazine), Milan Trenc, Nina Kusturica, Marina Zenovich. The names of the Hollywood stars are released just prior to the start of the festival. Naturally, the number of Hollywood stars, film people and the crowds on the Red Carpet in Dubrovnik cannot be measured with Cannes, Venice or Berlin. However, the pleasure of watching excellent independent films in the unique settings of Dubrovnik's architectural heritage can only be experienced in the city.



Woody Harrelson, Mia Pečina, Owen Wilson i Relja Bašić



Owen Wilson prošetao je crvenim tepihom Libertas Film Festivala

Owen Wilson walked the Red Carpet at the Libertas Film Festival

THE "JULIAN RACHLIN & FRIENDS" FESTIVAL

# DUBROVNIK ĆE UČINITI HRAMOM GLAZBE...

Londonska kraljevska filharmonija pod ravnanjem Danielle Gatti-a  
The Royal London Philharmonic conducted by Danielle Gatti

**K**oliko će samo nota, stavaka, taktova, skladateljskih imena, glazbenih oblika i glazbenih stilova i ove godine ispuniti Dubrovnik koncem kolovoza i početkom rujna? Koliko će se samo iznimnih glazbenih zadovoljstava, ushićenih i zadovoljnih pogleda izmijeniti među izvođačima prije, tijekom i poslije zajedničkih izvedbi, koliko osmijeha i poklona uzbuđenih umjetnika upućenih svakome u publici, koliko vrhunskih instrumenata, sati pljeskanja očaranih slušatelja, buketa mediteranskog bilja i šarenih cvjetova? S daškom glamura, opuštenosti i vrhunskog profesionalizma sve će se to i ove godine iz večeri u večer nizati u Kneževom dvoru! A sve navedeno, vjerovali ili ne, stane u istu glazbenu manifestaciju: deveti Festival komorne glazbe Julian Rachlin i prijatelji! Takva prožetost umjetnosti, prostora, dubrovačkog neba, izvođača i publike stvara nesvakidašnju atmosferu koja će, deveti put po redu, Dubrovnik učini hramom glazbe.

Svake godine, pa tako i ove, mijenja se društvo sudinika na Festivalu. Neki dosadašnji prijatelji će napraviti pauzu, a neki će dovesti prijatelje koji još nisu ovdje bili, ali jezgra uvijek ostaje ista: violinist Julian Rachlin, klavirist Itamar Golan i violončelist Mischa Maisky! Magični trio, koji privlači oko sebe vrhunska imena svjetske glazbene elite, i ove će sezone imati najviše posla u 12 koncerata koliko ih je planirano za razdoblje od 31.kolovoza do 12.rujna. Jedan koncert, po starom dobrom običaju, dariva se Dubrovčanima i bit će, naravno, upriličen u Crkvi svetog Ignacija (jezuitskoj crkvi). Ostali su, osim prvog, smještenog na Boškovićevoj poljani, rezervirani za Knežev dvor - idealno mjesto za komorno muziciranje. Prva dva dana Festivala obilježava gostovanje orkestra Academy of St.Martin in the Fields pod dirigentskim vodstvom Leonarda Slatkina. Oni su novi sudionici Festivala. Uz njih će nastupati solisti koji će se i poslije toga zadržati na Festivalu – violinisti Julian

Rachlin i Robert Power te klarinetist Martin Frost. Klavirist Yefim Bronfman, novo ime Festivala, priredit će recital, a do kraja ovog nesvakidašnjeg glazbenog slavlja uživati ćemo u brojnim komornim sastavima. „Stara“ imena, violinisti: Janine Jansen, Julia- Maria Kretz, Boris Kuschnir i Aleksey Igudesman, violončelist Torleif Thedeen, klaviristi Sophie Rachin i Richard Hyung-ki Joo, kontrabasist Stacey Watton i sir Roger Moore družiti će se s novim prijateljima kao što su članovi Kopelman Quarteta, te brojnim mladim umjetnicima, laureatima najprestižnijih svjetskih natjecanja koji će, do početka Festivala, vjerojatno osvojiti još koje priznanje. I kao što će glazba na devetom Festivalu komorne glazbe Julian Rachlin i prijatelji spojiti sve glazbene stilove, tako će i na koncertnom podijju, i u publici, spojiti različite generacije. A svima je cilj jednak: uživati u ljepoti glazbene umjetnosti!





## WILL TURN DUBROVNIK INTO A TEMPLE OF MUSIC...

Karizmatični violinist Julian Rachlin  
Julian Rachlin, the charismatic violinist

Just how many notes, movements, measures, composers, musical forms and styles will fill Dubrovnik this year at the end of August and at the beginning of September? Just how many exceptional musical moments, excited and satisfied glances will be exchanged between musicians before, during and after a joint performance? Just how many smiles and bows directed to everyone in the audience by thrilled artists, just how many state-of-the-art instruments or hours of clapping by enchanted audiences or colorful bouquets made up of Mediterranean herbs and flowers? With a dash of glamour, easy-going and excellent professionalism, all of this will be repeated night after night again this year at the Rector's Palace! And, believe it or not, all of this is offered in the same music event: the 9th «Julian Rachlin & Friends» Chamber Music Festival!» Such a blend of artistry, space, Dubrovnik skies, performers and audiences creates a rare atmosphere, which will turn Dubrovnik into a temple of music for the ninth time in a row.

Each year, and this one as well, the Festival participants change. Some of the friends will be taking a break, and some will bring along new friends that have not as yet been here, but the core remains the same: Julian Rachlin, violinist, Itamar Golan, pianist and Mischa Maisky, violoncellist! The magical trio, which attracts the world's most elite musicians, will once again

this season have the most work in 12 concerts scheduled from August 31st to September 12th. One concert, based on good old tradition, is a gift to local residents, and of course, it will be held in the Jesuit Church. The others, except for the first one, are located on Bošković Square, reserved for the Rector's Palace – an excellent place for chamber music. The first two days of the Festival will be marked by a guest appearance of the Academy of St. Martin in the Fields Orchestra, directed by Leonard Slatkin. They are new to the Festival. They will be followed by soloists that will stay on for the Festival - Julian Rachlin, violinist, Robert Power, violist and Martin Frost, clarinetist. Yefim Bronfman, pianist, is a new name at the Festival. He will give a recital, and by the end of this uncommon

musical celebration, we will be able to enjoy many chamber musicians. "Old" names: Janine Jansen, Julia-Maria Kretz, Boris Kuschmir and Aleksey Igudesman, violinists, Torleif Thedeen, violoncellist, Sophie Rachin and Richard Hyung-ki Joo, pianists, Stacey Watton, contrabassist and Sir Roger Moore will mingle with new friends, such as members of the Kopelman Quartet, and many young musicians, award-winners at the most prestigious world competitions, who will probably win some more prizes by the start of the Festival. And as the 9th «Julian Rachlin & Friends» Chamber Music Festival will blend all music styles, so too will various generations be blended on the concert stage and in the audience. And everyone has the same goal in mind: to enjoy the beauty of musical artistry!



S prošlogodišnjeg festivala u Tvrđavi Revelin  
Last year's festival in Fort Revelin

# SEDETE

*“ormarići za živu čeljad”*

**B**ogate su dubrovačke kuće posjedovale sedete, “ormarići za živu čeljad”, a bile su to bogato urešene nosiljke kojima su se žene i muškarci plemićkog roda koristili da se ne bi u prolazu Gradom miješali s običnim pukom. Te su nosiljke bile napravljene od lagana, a čvrsta drveta. Oslikane arkadijskim motivima, vunastim oblacima, nebeskim plavetnilom, mitološkim bićima nalikovale su na luksuzne i skupocjene kutije. Na poledini im je bio utisnut grb, strane ostakljene, a u unutrašnjosti, u mekoći crvene draperije, bilo je mjesta tek za jednu osobu.

Dubrovačke su se plemkinje zvale vladike pa postoji priča kako su, uznosite i ponosne kakve su bile, nekom zgodom austrijskom visokom časniku postavile pitanje je li i Marija Terezija vladika! Kad bi im se prohtjelo počiti u posjetu, u kazalište, u šetnju gradskim ulicama, njihovu su sedetu nosile mlade i zdrave sluškinjice. Gospare su pak nosili snažni soldati ili plaćenici pa se kolona nosiljki njihala Gradom, od Straduna do Kneževa dvora, iz ulice u ulicu. Unutra se na mekom naslonu odmarala plemkinja, obučena raskošno, jer je izlog kristalnih vrata otkrивao njezinu toaletu. Stoga se za putovanje u sedeti oblačila svila, a biseri, koralji, zlato i srebro bili su izloženi pogledu u zaštićenoj i nedodirljivoj gospodskoj lakoći kojom se nadmećeš s jednakima, a dive ti se ostali.

Iako su se u draperiji ovih lakiranih i kristalnih ormarića nalazile i zavjese, postojala je uredba da se nikada ne zastire prednje staklo. Dubrovčani su bili oprezni i nepovjerljivi, jer se u nosiljku za opasnih vremena mogao sakriti i neprijatelj.

Dubrovnik je tako malen da ga pješak za pola sata može čitava obići. Iz ulice u ulicu, od Straduna do palača u Pustijerni tek je stotinjak metara! Pa ipak su se nosiljke njihale, penjale se stubama i u

proljetnim se danima šetale uskim puteljcima do ljetnikovaca Gruža i Lapada. Bile su stvar prestiža, običaja i luksuza. Ako bi vladika baš odlučila ostaviti sedetu kući, ispred nje bi išla sluškinja i zelenom granom tjerala obične prolaznike da se njezinoj gospođi nitko ne nađe na putu!

Donosili su ih i u kazalište, a u njihovu se mikrosvijetu, u mirisu parfema, odblesku svile, čipke, dragocjenosti i ugleda nalazio svijet prošlosti. On je bio bogat, otmjen i istančan, kristalnim vratašcima udaljen od običnog i svakidašnjeg života.

Kako je izumiralo staro plemstvo tako su se i vratašca ormarića odmarala. Vremenom ih je s ulica potpuno nestalo, a posljednje su izložene u Kneževu dvoru i donjem salonu Sorokočevićeva ljetnikovca na Lapadu. Iako se u dubrovačkim predstavama Ljetnih igara sedete prenose pred publikom u predstavama

“francézarija”, a u njima gospodar s perikom i u bijelim bječvama, obučen po starinsku, pa izgleda kao da se vrijeme vratilo natrag, prazne se nosiljke, s rukohvatima, pozlaćene, elegantne i usamljene nude tek oku turista.

Istina, posljednji je put u otmjenoj nosiljki 1961. sjedila engleska kraljica Elizabeta, nosila su je četvorica u nošnju obučenih muškaraca sve do utvrde Lovrjenca s kojega je Hamlet izgovarao univerzalnu ljudsku dvojbu. Tako su ponosne vladike ustupile, ali samo nakratko, mjesto i jednoj europskoj kraljici.

Svatko tko ih gleda u mezaninu Dvora, pomislio bi da su prazne, ali je u njihovu tkivu baš kao na živoj koži ostao trag života, otisak ruke, žamor glasa, bljesak oka, trag duše. Iako nalikuju na skupocjenu ljusku prošlosti, u njima se nalazi Dubrovnik u projekciji vremena kad se iznad svega cijenila ljepota i životna udobnost.

*“cabinets  
for living people”*

**A**ll rich houses of Dubrovnik had “sedete,” - “cabinets for living people”, and those were richly adorned sedan chairs which women and





men of noble lineage used in order to avoid mixing with the ordinary people when passing through the Town. Such sedan chairs were made of a light and hard wood. Illustrated with Arcadian motives, woolly clouds, sky-blue, mythologic beings, they resembled sumptuous and precious boxes. On the back they had the family coat of arms, their sides had windows, and within, in the softnesses of red drapery, there was place for only one person.

The ladies of good birth in Dubrovnik were called noblewomen, so there is a story telling how, lofty and proud as they were, in some occasion they put a question to an Austrian high officer whether Marie -Therese was a noblewoman as well! When they felt like going for a visit, to the theatre, for a walk through town streets, their "sedeta" would be carried by young and healthy maids. Masters on the other hand would be carried by strong soldiers or mercenaries, so a column of sedan chairs would swing through the Town, from Stradun up to the Rector's Palace, from street to street. Inside on the soft back would rest a noblewoman, dressed luxu-

riously, because the window of the crystal doors showed her clothing. Therefore for a journey in "sedeta" they would dress in silk and pearls ; and corals, gold and silver were exposed to the view in that protected and untouchable gentlefolk easiness, which competes with their equal, and is admired by others.

Although in the drapery of these lacquered and crystal cabinets there were curtains also, there was a regulation that the front window glass should never be covered. The inhabitants of Dubrovnik were cautious and distrustful, because in dangerous times an enemy could be hiding in a sedan chair .

Dubrovnik is so small that a pedestrian can make a tour of it in half an hour. From one street to another, from Stradun up to the palaces in Pustijerna there is only about a hundred meters! Yet sedan chairs were swaying, climbing stairs and in spring days taking a walk on narrow paths up to summer houses of Gruž and Lapad. They were a matter of

prestige, custom and luxury. If a noblewoman had exactly decided to leave her "sedeta" at home, her maid would go in front of her and would chase the usual passers-by with a green branch, so that nobody would get in her Lady's way !

Noble people used to be brought in their sedan chairs to the theatre, and in their microworld, in the smell of perfume, reflection of silk, laces, jewels and reputation there was the world of past. It was rich, elegant and refined, separated by small crystal doors from the ordinary and usual everyday life.

As the old nobility was dying out, so the cabinet doors were resting. With the passage of time they have completely disappeared from the town streets, and the last ones are exposed in the Rector's Palace and in the lower salon of the Sorkočević summer house in Lapad. Although in Dubrovnik plays and performances during the Summer Festival "sedete" are carried before the audience in the so-called "frančezarija" - (French-style) plays, and inside them the master with a wig and in white stockings, dressed in old-style clothes, so it looks like the time had turned back; but anyway, the empty sedan chairs, with handholds, gilded, elegant and lonely are only offered to the eye of tourists.

Truly, for the last time an elegant sedan chair was used in 1961 when the British Queen Elizabeth was sitting in it, carried by four men dressed in costumes up to the fort of Lovrjenac where Hamlet was pronouncing the universal human doubt. Thus the proud noblewomen ceded, but only for a short while, their place to a European queen.

Anyone who sees them in the mezzanine of the Rector's Palace, would think that they are empty, but in their tissue, just as on the living skin, there remains a trace of life, print of hand, murmur of voice, flash of eye, trace of soul. Although they resemble a precious shell of the past, in them there is Dubrovnik in the projection of times when the beauty and the life comfort were appreciated above all things.





# Slikarica s dva kista u ruci

**V**eć dva desetljeća okosnicu stvaralačkog i profesionalnog života Katarine Amat- Kusijanović čine dva poziva, restauracija i slikarstvo. U treće desetljeće svog stvaralačkog djelovanja vrsna dubrovačka umjetnica i voditeljica Hrvatskog restauratorskog zavoda u Dubrovniku Katarina Amat Kusijanović dodala je treću zanimaciju - dizajn.

-Slikarstvo dolazi inspiracijom, a restauracija je ponajprije istraživački zadatak, zbir znanstvenog i zanatskog. Iako je u oba slučaja riječ o slikarskim djelima, u obnovu tuđe slike nemoguće je unijeti umjetnički doživljaj jednog trenutka - kaže Katarina Amat Kusijanović, koja je prije nekoliko godina paralelno radila na svom slikarskom opusu Miri s mora na platnima s dubrovačkim vedutama, te restauraciji remek djela Jacopa Tintoretta iz korčulanske Katedrale.

- Moje asocijacije na restauriranje su istraživanje, kemija, preciznost, zadanost i odgovornost, a na slikarstvo boja, inspiracija, kreativnost i sloboda. Restauracija dopušta vrlo malo slobode i(li) kreativnosti jer nema odstupanja od zadanog predloška. Iako rezultat može fascinirati, tu nema mjesta vlastitoj kreaciji, stoga se moja kreativnost i sloboda razmašu u mom slikarskom ateljeu. To je logična protuteža ograničenjima koje nameće restauracija - govori Katarina Amat - Kusijanović o dva svoja načina na koji drži kist, progovarajući istodobno i o svojoj najnovijoj preokupaciji dizajnom.

- Dizajn interijera se dogodio sam po sebi, rekla bih slučajno, a možda i zbog mojih obiteljskih veza i druženja s bratom arhitektom. No, tu se pak u svom stvaralačkom zanosu susrećem s nekim drugim ograničenjima poput praktičnosti, logistike i realizacije, često i ograničenih sredstava zbog kojih želje moraju ostati neostvarene. Vremena su takva da ekstravaganciji nema mjesta, a

kreativnost se često najbolje pokazuje kroz nužne kompromise između estetike, funkcionalnosti i budžeta - kaže Katarina Amat-Kusijanović.

**F**or the last two decades the backbone of creative and professional life of Katarina Amat - Kusijanović has been made of her two professions : restoration and painting. In the third decade of her creative activity, the great Dubrovnik artist and head of the Croatian Conservation Institute of Dubrovnik, Katarina Amat-Kusijanović, has introduced a third pastime – design.

- Painting comes by inspiration, and restoration is primarily a research task, the sum of the scientific and handicraft. Although in both cases it is about painting works, when renewing somebody else's painting it is impossible to bring in the artistic experience of the moment - says Katarina Amat - Kusijanović, who a few years ago was working parallelly on her painting opus "Town walls seen from the sea", on canvases with sights of Dubrovnik, and restoring a masterpiece by Jacopo Tintoretto in the Cathedral of Korčula .

- My notions of restoration are : research, chemistry, precision, existing circumstances and responsibility, and for painting it is colour, inspiration, creativity and freedom. Restoration does allow very little freedom and/or creativity, since there are no deviations from the given template. Although the result can be fascinating, there is no place for own creation. Therefore my crea-

tivity and freedom take liberties in my painting atelier. That is a logical counterweight to limitations imposed by restoration - says Katarina Amat - Kusijanović about her two ways of holding the brush, speaking at the same time about her latest preoccupation with the design.

- Design of the interior just happened per se, I would say by accident, and maybe because of my family relations and spending time with my brother architect. But, on the other hand, in my creative enthusiasm I meet with some other limitations like practicality, logistics and implementation, and frequently limited means, due to which many desires must remain unrealised. Times are such that there is no place for extravagance, and the creativity

frequently shows the best through compromises between aesthetics, functionality and budget - says Katarina Amat-Kusijanović.



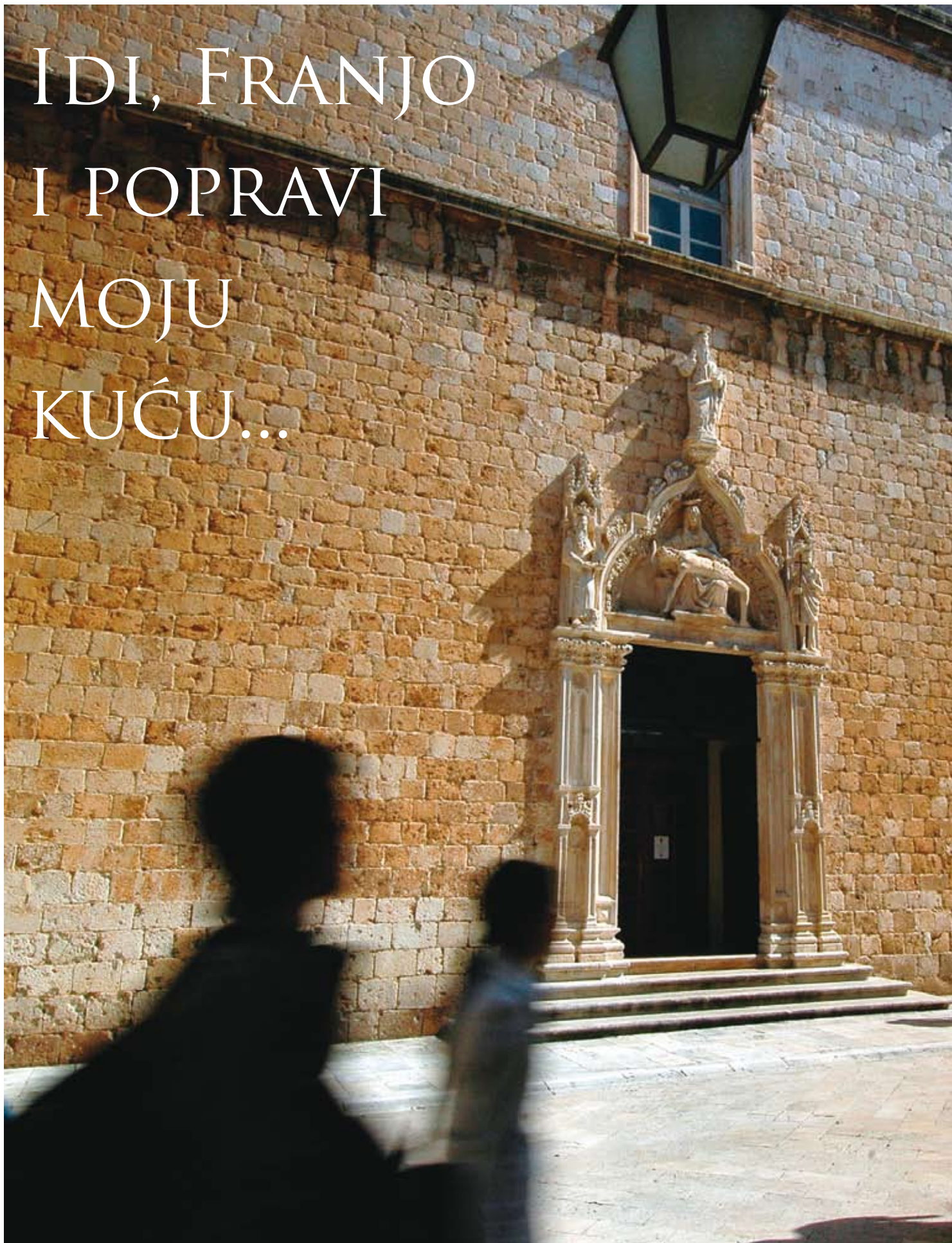
*Painter with two brushes  
in her hand*



# KATARINA ALAMAT KUSIJANOVIĆ



IDI, FRANJO  
I POPRAVI  
MOJU  
KUĆU...







**U**duhu franjevačke karizme, pod geslom: “ Idi, Franjo i popravi moju kuću... “ u završnici je već trogodišnja proslava 800. obljetnice utemeljenja Franjevačkog reda, koji je 1209. g. osnovao sv. Franjo iz Asiza, a nazvao ga Redom Male braće (Ordo Fratrum Minorum).

*Nema naroda čija bi povijest i sudbina bila tako skopčana ma s kojom institucijom, kao što je bila povijest hrvatskog naroda kroz stoljeća s Franjevačkim redom,* zapisao je A.G. Matoš. I doista, Mala su braća ostavila dubokih i neizbrisivih kulturno-povijesnih i umjetničkih tragova, od urbanizacije područja, do duhovnih i intelektualnih stečevina. Na dubrovačkom se području Mala braća mogu povijesno pratiti od 1235. g. Počeci franjevačkog reda vezani su uz legende, od kojih jedna pripovijeda kako je u Dubrovniku boravio sam sv. Franjo 1212. g. i stanovao u kućici na mjestu zvanom Stranjac, kojom je prigodom učinio čudo, kada je u Gružu uskrsnuo dječaka kojega je u berbi usmrtio tijesak.

U znaku i raznovrsnom trajanju trogodišnje proslave, kojoj se priključio i dubrovački Franjevački samostan, bilježeci dugostoljetnu prisutnost svojih redovnika u Gradu, dogodila se i zahtjevna restauracija velebnog portala franjevačke Crkve Male braće na dubrovačkom Stradunu.

Veličajni, južni portal, koji datira iz vremena gradnje crkve, prije radikalne pregradnje nakon Velike trešnje 1667.g., u urbanistički promišljenoj postavi, ima izrazita obilježja dubrovačkog kiparstva s ujednačenim odnosom dekorativnih i figuralnih činitelja unutar raskošno klesane cjeline. Jedinstvenost, kojom u donjem dijelu portala ovladava dekorativna arhaika gotičkoga sloga, stapa se s figuralnim, visoko podignutim likovima svetaca na tragu renesansnih iskustava. To se objašnjava i dobom nastanka, jer su taj portal sa sugestivnom *Pieta* u trolisnoj luneti 1499. g. izgradili i isklesali domaći majstori, braća Petar i Leonard Petrović, a cjelina predstavlja jedno od najuzoritijih djela dvojnog stilskog izraza u dubrovačkoj sredini. Štoviše, razigrana arhitektonika portala s bujnim lisnatim repertoarom, Gospa s mrtvim tijelom Sina u sredini, bočni likovi sv. Jeronima s dobroćudnom lavljom glavom uz bosu mu nogu, lik sv. Ivana Krstitelja i vrhu svih figura Boga Oca u visini, čine ovaj portal umjetničkim remek - djelom.

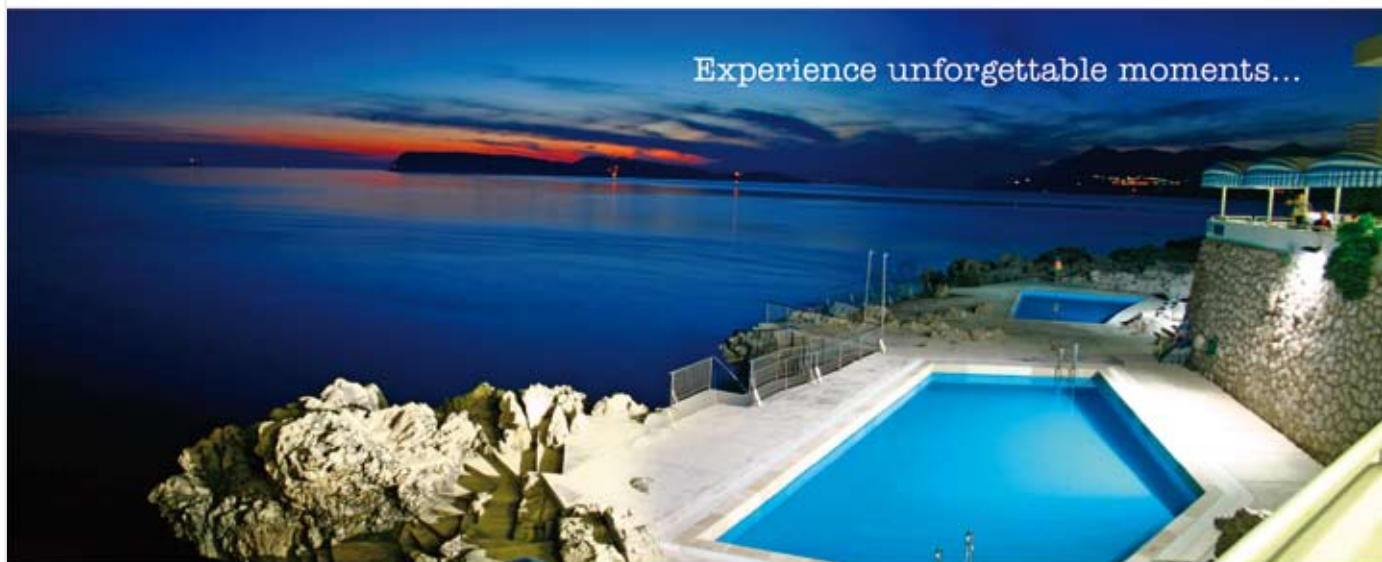
Iako je tijekom Domovinskog rata ovaj spomenik bio zaštićen, krhotina je ipak oštetila lik sv. Ivana Krstitelja, pa je manji obnoviteljski zahvat izveo tada dubrovački kipar Ivo Jašić.

Takav je spomenik u UNESCO-vom Gradu iziskivao i primjerenu restauraciju, a nju je kao donaciju 2006. ponudila američka zaklada Venetian Heritage inc., uspješno prisutna na obnovi spomeničkog nasljeđa u Hrvatskoj od 2000. g. Složeni restauratorski zahvat, koji je uključio uklanjanje nataloženih naslaga crne kore različitim suvremenim metodama, kao i saniranje pukotina na skulpturama, uz zadržavanje stoljetne patine, a koji je izvela tvrtka Fiorentinac iz Trogira, na čelu s restauratoricom Vanessom Minuto Buble, uspješno je dovršen u jesen 2008. godine.

Tako je još jedan izuzetni dubrovački spomenik zablistao novim sjajem, zahvaljujući vrijednoj donaciji i restauratorskoj vještini, iznova svjedočeci kako je nacionalna kulturna baština vrijedno nasljeđe ne samo hrvatskog naroda, već kao što to proklamira i UNESCO, baština čovječanstva.



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## GO, FRANCIS, AND REPAIR MY HOUSE ...

**I**n the spirit of the Franciscan charism, under the motto: “Go, Francis, and repair my house” now it is already the final stage of the three-year celebration of the 800th anniversary of the Franciscan Order, founded in 1209 by St. Francis of Assisi, and called the Order of Friars Minor (Ordo Fratrum Minorum).

There is no the nation whose history and fate are so tightly knit with any institution, as has been the history of the Croatian people over the centuries with the Franciscan order, as noted by the poet A. G. Matoš. And indeed, Friars Minor (Little Brothers) have left deep and unerasable cultural, historical and artistic traces, from the urbanization of the area to spiritual and intellectual gains.

In the Dubrovnik area Friars Minor can be historically traced back to the year 1235. The beginnings of the Franciscan Order are related to various legends, one of which narrates that St. Francis was staying in Dubrovnik in 1212 and lived in a small house in the place called Stranjac, on which occasion he made a miracle, when in the Gruž area he raised from the dead a boy who was killed in harvest by the press.

In the sign of this celebration and its heterogeneous three-year duration, which was also joined by the Franciscan Monastery of Dubrovnik, marking in

such a way the centuries-long presence of their friars in the Town, a demanding restoration has been done of the magnificent portal of Franciscan church of Friars Minor in the main Dubrovnik street called Stradun.

The magnificent south portal, which dates from the time of the church construction, prior to the radical reconstruction following the Great Earthquake in 1667, in the planned urban settings, has distinct characteristics of Dubrovnik sculpture with a balanced relation of decorative and figurative elements within a luxuriously sculptured unity.

The uniqueness, which in the lower part of the portal is dominated by the decorative archaic Gothic harmony, blends with figurative, highly raised figures of saints in the wake of Renaissance experiences. That is explained by the time of its origin, because that portal with its suggestive Pietà in a three-lobe lunette was built in 1499 and sculptured by local masters, brothers Petar and Leonard Petrović, and the whole represents one of exemplary works of the dual-style expression in the Dubrovnik setting. Moreover, the playful architectonics of the portal with its rich leafed repertory, Our Lady with the corpse of Son in the middle, side figure of St. Jerome with an inoffensive lion's head next to his barefoot leg, figure of St. John the Baptist and above all the figure of God

the Father high up, make this portal a masterpiece of art.

Although during the Croatian War of Independence this monument was protected, all the same a shell splinter damaged the figure of St. John the Baptist, and a minor renovatory intervention was carried out by the Dubrovnik sculptor Ivo Jašić.

Such a monument in the UNESCO's City required an appropriate restoration, and it was a donation in 2006 offered by the U.S. foundation Venetian Heritage Inc., successfully present at the reconstruction of monumental heritage in Croatia since 2000. The complex restoration intervention that included the removal of deposited layers of black crust by various modern methods, as well as the reparation of cracks in the statues, with keeping the centuries-old patina, which was performed by the “Firentinac” company from Trogir, headed by the restorer Vanessa Minuto Buble, was successfully completed in the autumn of 2008.

In that way another magnificent monument of Dubrovnik has glistened with a new splendor, thanks to the valuable donation and restoration skills, and testifying again that the national cultural heritage is a worthy heritage, not only of the Croatian people, but as proclaimed by the UNESCO, the heritage of humanity.

PREPOZNATLJIV I  
PRIVLAČAN

# Park

**G**rand Hotel Park nalazi se u najljepšem predjelu Dubrovnika, na poluotoku Lapad, u prekrasnoj uvali Sumratin, uz samu šetnicu, koja se proteže uz cijeli zaljev. Suptropski parkovi i mediteransko raslinje koje okružuju ovaj objekt, uistinu su jamac lijepog i zdravog odmora, provedenog u prelijepom Dubrovniku. Preteča današnjeg hotela je zgrada nazvana Marijin dvor, izgrađena davne 1931., a današnja glavna zgrada hotela podignuta je 1964. godine. Nakon dvogodišnje cjelovite obnove, Grand Hotel Park ponovno je otvorio svoja vrata turistima 1. travnja 2008. godine. Objekt zadovoljava najviše turističke standarde, prepoznatljiv je i privlačan, izuzetno popularan među domaćim i stranim gostima. Vlasnik hotela je Grupacija Marinelli iz Italije. Grand Hotel Park ima 164 sobe u glavnoj zgradi te 78 soba u Villama Park i Maria, uređenih u modernom stilu. Ukupno raspolaže s više od 500 postelja. Sve sobe su ukusno i suvremeno namještene, imaju vlastite sefove, telefone, plazme, mini – barove i druge sadržaje koje zahtjeva tako visoka kategorija. Objekt uma i 28 tzv. velikih soba – superior rooms. Više od polovice soba ovoga hotela ima pogled na more. Hotel posjeduje i vlastiti parking, dječji park, unutarnji i vanjski bazen s morskom vodom, saunu, masažu, stolni tenis, Restoran Grand gdje se služe jela po narudžbi, tavernu, bar s terasom, lounge bar, pool bar, beach bar... U sastavu hotela su i tri vrhunski opremljene kongresne dvorane različitih kapaciteta u kojima

se mogu organizirati najzahtjevniji kongresi, seminari i drugi skupovi. Najbrojniji posjetitelji ove ugledne hotelske kuće dolaze iz zemalja Europe i Amerike, dok su u zimskom razdoblju, posljednjih godina, sve prisutniji turisti iz Bosne i Hercegovine. Cijene usluga u ovom hotelu su vrlo popularne i na razini su hotela s tri zvjezdice tako da je iskorištenost objekta vrlo visoka tijekom cijele godine. Tome doprinose izvrsna usluga, odlična kuhinja, mladi i obrazovani zaposlenici, a gost se u svakom trenutku svoga boravka u ovom hotelu osjeća da je dobro došao, da ga se poštuje i uvažava. Grand Hotel Park organizira i razna događanja, posebno tijekom ljetnih mjeseci. Ovom prigodom ću spomenuti plažu u Uvali Sumratin za koju imaju koncesijsko odobrenje, a u njihovom restoranu na toj plaži, gostima se nude usluge jela i pića. Također, svake godine, krajem srpnja, Grand Hotel Park uz potporu Grada Dubrovnika i Turističke zajednice Grada Dubrovnika, organizira čuvenu Noć Uvale Lapad za Dubrovčane i njihove goste koja redovito traje do ranih jutarnjih sati. Već desetljećima pozornost Dubrovčana i njihovih gostiju privlači prekrasna terasa ovog hotela na kojoj tijekom ljetnih mjeseci svira glazba. Spomenuta terasa je bila (i ostala) lijepo i ugodno, slobodno mogu napisati „kultno“ mjesto za druženje, ples i razgovor. Dobro uređen, vođen i organiziran, Grand Hotel Park je ono što će turisti 21. stoljeća htjeti koristiti, vidjeti i doživjeti.

## ATTRACTIVE AND RECOGNIZABLE

**G**rand Hotel Park is located on the Lapad Peninsula, the most beautiful part of Dubrovnik, in beautiful Sumratin Bay, right along the pedestrian promenade that stretches along the entire bay. The sub-tropical parks and Mediterranean vegetation that surrounds this hotel are a sure guarantee for a healthy and pleasant holiday in the beautiful city of Dubrovnik. The forerunner of today's hotel is a building called „Marijin dvor“, built as far back as 1931. Today's central building was built in 1964. Grand Hotel Park opened its doors to tourists once again on April 1, 2008, after two years of thorough renovation work. The attractive and recognizable hotel now meets the highest tourist standards, and it is highly popular among both domestic and foreign visitors. The owners are the Marinelli Group from Italy. Grand Hotel Park has 164 rooms in the main building, and 78 rooms in the villas „Park“ and „Maria“, decorated in contemporary style. It has over 500 beds at its disposal. All the rooms are tastefully outfitted with modern furniture, personal safes, telephones, plasma screens, mini-bars and other amenities that are customary for such a high category. The hotel also has 28 so-called large rooms or superior rooms. More than half are sea-view rooms. The hotel has its own personal parking area, an indoor and outdoor seawater swimming pool, sauna, massage, table



tennis, the “Grand” restaurant where food is served à la carte, a tavern, terrace bar, lounge bar, pool bar, beach bar... The hotel also has three state-of-the-art variously-sized congress halls suitable for the most demanding congresses, seminars and other conferences. Most visitors of this reputable hotel come from Europe or the USA. However, over recent years, more and more guests are arriving from Bosnia and Herzegovina during winter months. The hotel rates are very popular and in line with a three-star hotel, so that occupancy levels are very high throughout the entire year. This is

also attributable to the excellent service, excellent cuisine, and young and educated staff, so that guests feel respected, important and welcomed during their stay in this hotel. Grand Hotel Park also organizes various events, particularly during the summer months. I would like to take this opportunity of mentioning the beach in Sumratin Bay, for which they have obtained a concession. Guests are served food and beverages in their restaurant on this beach. Also, each year at the end of July, Grand Hotel Park, sponsored by the City of Dubrovnik, organizes the famous “Lapad Bay Night” for

residents and their guests well into the early morning hours. For decades already, this hotel’s beautiful terrace has attracted local residents and their guests, where there is live music during the summer months. This terrace was (and still is) beautiful and pleasant, and one could even say that it has become a social-gathering place, for conversation or for dancing. Well outfitted, managed and organized, Grand Hotel Park is a hotel that millennium guests will want to see, use and experience.



## VIDIM SAMO LIJEPE STVARI

**K**ada sam se prije 39 godina odlučila iz Austrije preseliti u Dubrovnik mnogi moji sunarodnjaci i prijatelji nisu mogli vjerovati da sam izabrala "balkanizam". Na sreću, ja sam bila sigurna u tu svoju odluku, i nikad nisam požalila zbog nje. Volim ovdje živjeti, a posebno u povijesnoj jezgri - Gradu. Osjećam se zaštićena i čini mi se kao da živim u najljepšoj tvrđavi. Sve mi je na dohvat ruke: od teatra, koncerata, muzeja, pjace sa svježim povrćem, Straduna prepunog stranim gostima iz cijelog svijeta do jedinstvenih i nezamjenjivih Lokruma i Igara – priča Heidi Spielbauer Luetić, Austrijanka zaljubljena u Dubrovnik. Nastavlja:

- Sve mi je tu. Nikada mi nije dosadno. Interesantno je da mnogi ljudi vole živjeti od Grada, ali ne u Gradu? Mi nikad nismo bili bogati, ali smo sretno živjeli ( misli na vrijeme življenja s pokojnim mužem ).

Ratno vrijeme sam provela u Austriji. Naime, 1991. majka mi se teško razboljela pa sam ju morala njegovati, a za to u ratom zahvaćenom Dubrovniku nije bilo uvjeta. Tijekom Domovinskog rata (1992.) u Salzburgu na Festivalu gledala sam „Julija Cezara“. Prije početka predstave na scenu je izišao glavni glumac koji je zamolio posjetitelje da u stanci daju svoj prilog za kupnju najpotrebnije pomoći napadnutom Dubrovniku. I stvarno, te večeri prikupilo se 70.000 kn. Bila sam oduševljena. Cijelu akciju organizirala je Uprava Festivala. Ova

humana gesta snažno je povezala moj Salzburg i moj Dubrovnik, ali i njihove Festivale.

Ako mene pitate Dubrovačke ljetne igre su odlične, ali nemaju dovoljno novaca za veće i raskošnije predstave, a nažalost u zadnje vrijeme ni mjesta za predstave na otvorenom. Prva predstava na Igrama, koju sam gledala, bio je Vojnovićev Allons en fants, a u Kazalištu Tarto s odličnim Mišom, a i tada jako mladim Kovačem. Sjećam se odličnih predstava Dunda, Grižule pa Skupa s maestralnim Izetom. „Skup“ uvijek rado gledam. Prošlog ljeta podjednako sam uživala u izvanrednoj Grgićevoj izvedbi, a naročito u neponovljivom i jedinstvenom Kvrgićevom uprizorenju u splitskoj predstavi. Kvrgića sam uživala gledati u svim njegovim dubrovačkim predstavama. Rado se sjećam i legendarne Katiće Labaš u Ekvinociju, a poslije Milke i Doris u ulogama Jele. Jako volim kazalište, i uživam u svim predstavama, ali neke nam ipak trajno ostaju u sjećanju.

U Salzburgu se samo jedna predstava igra na otvorenom, Jeder mann, sve druge u zatvorenom prostoru. Od početka 1920. svake godine se pred Katedralom u drugoj postavi igra ova jedinstvena predstava koju sam gledala pet - šest puta. Predstava je s mitološkim sadržajem i jako poučna. Inače, karte su skupe, ali i uvijek rasprodane unaprijed.

Velike troškove Festivala subvencionira država. Poći na Festival je stvar prestiža. U stankama se pije šampanj, a poslije predstava, koje počinju u 18 ili 19 sati, ide na večeru u skupe lokale.

Najljepše mi je slušati koncerte u Dvoru, i to sjedeći na skalinama. Na drugim mjestima predstave i koncerte ometa buka iz obližnjih ulica i lokala. Zato bi trebalo više koristiti Lovrjenac koji je

predivan, ali i miran.

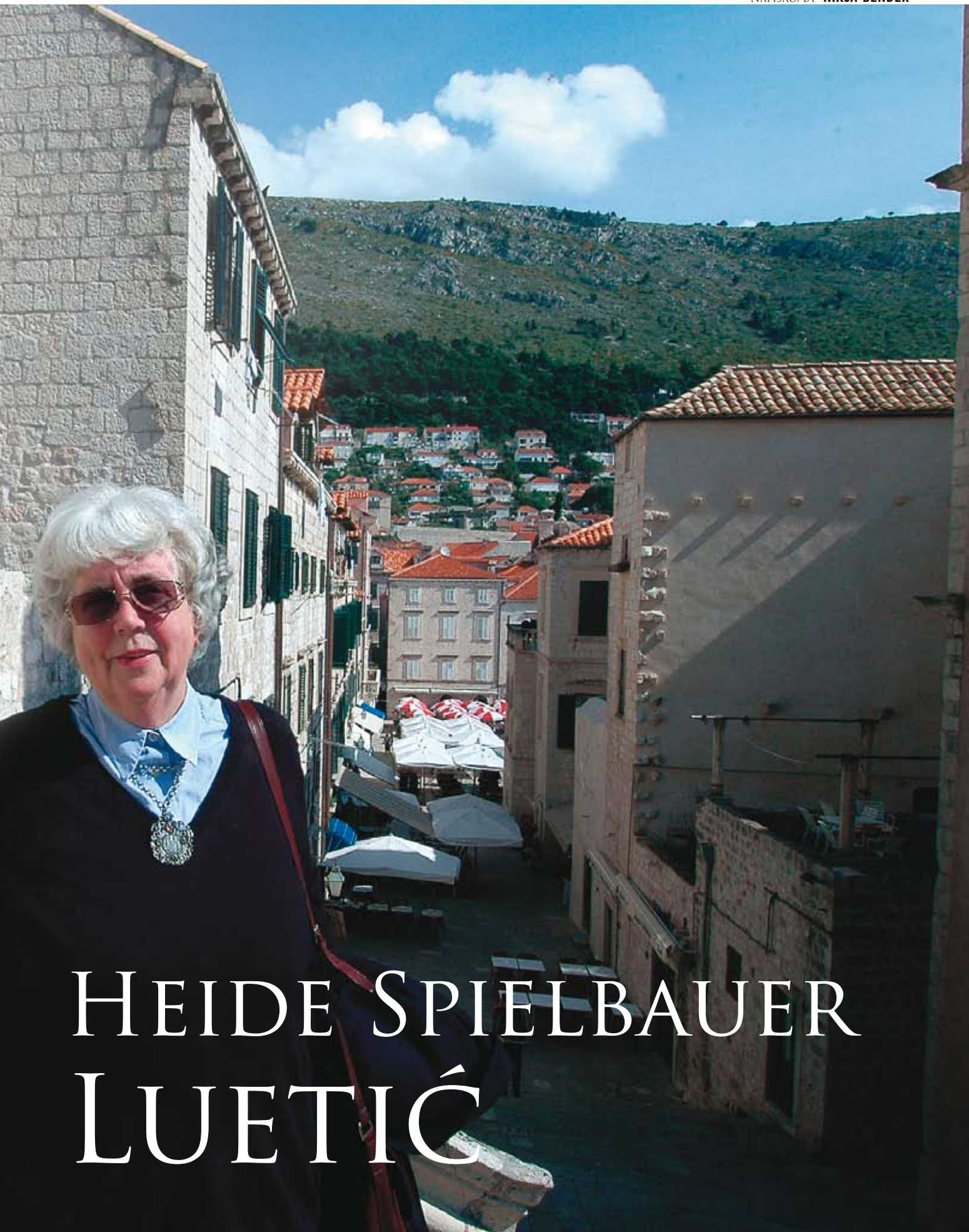
Osim Igara posjećujem i Festival Rahlina o kojem sam na austriskoj televiziji gledala polusatnu emisiju, i bila oduševljena.

Zašto se ne pušta i film o Dubrovačkim ljetnim igrama na austrijskoj televiziji?! Prošle godine posebno me je oduševio Roger Moore koji je čitao Mozartova pisma. Pratim i Epidaurus festival u Cavtatu, koji je svake godine sve bolji i bolji.

Otvaranje Igara mi je uvijek predivno, to je veliki trud. Ne volim kritizirati tuđi trud. Nije pristojno za neku izvedbu reći da ne valja ništa. Ja govorim samo lijepo i volim lijepe stvari.

U Lokrum sam zaljubljena. Drago mi je da je gospodar Ničetić napisao divnu knjigu s prekrasnim fotografijama o ovom dragulju. Imamo sreću da ga imamo i da se imamo gdje kupati. Kada ujutro plivam leđno i gledam u nebo, osjećam se kao da sam u raj. Jako volim ovaj Grad, ali volim i Austriju u kojoj imam brojnu rodbinu koju rado posjećujem nekoliko puta godišnje. Grad i Austrija su moje dvije jednako snažne ljubavi.





# HEIDE SPIELBAUER LUETIĆ

# HEIDE SPIELBAUER LUETIĆ

*I see only beautiful things*

When I decided to move from Austria to Dubrovnik 39 years ago, many of my countrymen and friends could not believe that I had chosen «Balkanism». Happily, I was sure of my choice, and have never regretted it since. I love living here, and particularly in the historical center of the city. I feel protected and it seems that I am living in a beautiful fort. Everything is at the tip of my fingers: the theatre, concerts, museums, fresh vegetable market, Stradun full of foreign visitors from all over the world, and the unique and irreplaceable Lokrum and the Festival – says Heide Spielbauer Luetić, an Austrian in love with Dubrovnik. She continues:

- Everything is here. I am never bored. It is interesting that many people like to live off of the city, but not in the city? We were never rich, but we lived happily (the times spent with her husband, now deceased).

I spent the war years in Austria. In 1991, my mother fell very ill and I had to take care of her. In a war-bound Dubrovnik, there were no conditions for this. During the Homeland War (1992), I watched «Julius Caesar» at the Festival in Salzburg. Before the start of the show, the main actor came on stage and asked visitors to contribute what they could for the purchase of the neediest items for a Dubrovnik under siege during the interlude. And in fact, 70,000 Kn was collected that

night. I was overwhelmed. The entire event was organized by the Festival's Management Board. This humanitarian gesture connected my Salzburg with my Dubrovnik very strongly, and their Festivals as well.

If you ask me, the Dubrovnik Summer Festivals are excellent, but they do not have the funds needed for larger and more elaborate shows, and of late, neither the outdoor spaces for plays, unfortunately. The first Festival show I saw was Vojnović's *Allons en fants*, and in the Theatre, Tarto with an excellent Mišo, and a very youthful Kovač. I remember some excellent plays.

Dunda, Grižula, and Skup with Izet's maestro performance. I always love to watch „Skup“. Last summer, I equally enjoyed Grgićev's spectacular interpretation, and of course, Kvrđić's unsurpassable and unique staging in the Split play. I enjoyed watching Kvrđić in all of his Dubrovnik plays. I fondly remember

the legendary Katica Labaš in Equinox, and later, Milka and Doris in the roles of Jela. I love the theatre very much, and I enjoy all plays, but some remain permanently etched in our memories.

In Salzburg, there is only one play that is carried out in the open, *Jeder mann*. All others are indoors. Since the start of 1920, a different production of this unique play is held each year in front of the Cathedral, which I have watched five or six times. The play has a mythological base and is very educative. Otherwise, the tickets are very expensive and are sold out in advance. The state subsidizes the Festival's huge costs. It is prestigious to attend the Festival. Champagne is served during interludes, and after the play, which starts around 6 or 7pm, people go to dinner in expensive restaurants.

Heide sa sinom  
Heide with her son





I find it most beautiful to listen to concerts in the Rector's Palace, just sitting on the staircase. The noise from surrounding streets and businesses disrupts the plays and concerts in other spots. This is why Fort Lawrence should be used more, as it is beautiful and peaceful.

Besides the Festival, I also go to the Rachlin Festival, which I watched with delight on Austrian TV for half an hour. Why doesn't Austrian Television release any film on the Dubrovnik Summer Festival?!

Last year, I was particularly impressed with Roger Moore, who read Mozart's letters.

I also follow the Epidaurus Festival in Cavtat, which gets better and better each year.

The opening of the Festival is always wonderful and it shows great effort. I do not like to criticize other people's efforts. It is not polite to say that a certain performance was bad. I only say nice things and I love beautiful things.

I am in love with Lokrum. I am happy that Mr. Ničetić wrote a wonderful book with beautiful photography of this jewel. We are fortunate to have it and to have a place to swim. When I do my backstroke in the morning and look up to the skies, I feel like I am in paradise. I really love this city, but I also love Austria where I have numerous relatives that I gladly visit a few times a year. The city and Austria are my two equally strong loves.

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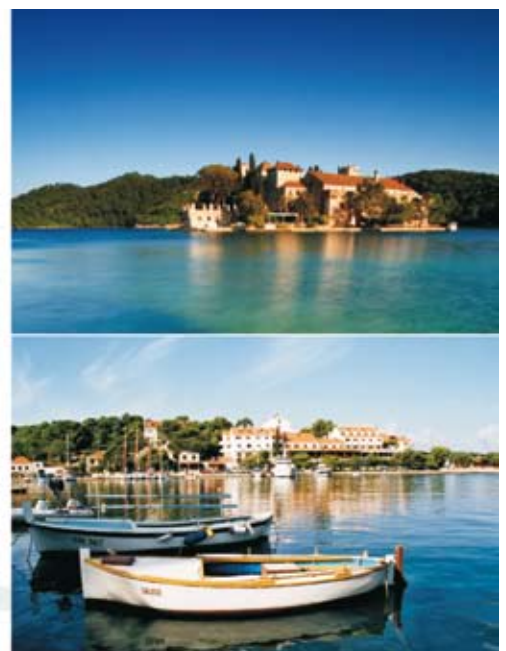


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# VRIJEME NIJE ISTO KAO PRIJE

U maloj trgovini urara Iva Pavline u Boškovićevoj ulici uvijek ima svijeta. Čekam strpljivo da dođem na red razmišljajući o starim zanatima koji možda ipak ne izumiru?! Raspoložen i nasmijan gospodar Ivo za svakoga ima pet minuta, a treba li vam nešto, uradit će vam odmah.

*- Ma nije ovo pravi posao. Posao umire već odavno. Samo se ja još ne dam. Mi smo zanatlije svi nekakvi siromašci mali. Pa zna se, bilo je dugo rata, bilo je svega. Ostali smo nekakva siročad. Umjesto klasičnih došli su baterijski satovi, priča gospodar Ivo dok mijenja bateriju na jednom satu. Nemate danas što vele popravljat. Promijenit bateriju, ili kaiš, eventualno staklo. Možda neku metalnu narukvicu i drugo nemate što - oprat ga i očistit, a ako je problem elektornika nema ništa od popravka. Doduše, danas čeljad ni ne traži da im se satovi poprave. Ako može, može, ako ne sala Bogu, bacit će ga i gotovo. Prije su vas molili: Dajte, molim vas, to mi je uspomena. Danas više toga nema.*

*Danas vam trafike prodaju satove, bilo tko i bilo gdje prodaje ih prejeftino ili preskupo. To meni kao uraru ne odgovara. Baterijski su satovi kod urara jako skupi jer se ne može nabaviti povoljna cijena kod proizvođača, a ne mogu ni držat bofl, prejeftinu robu. Ne dozvoljava mi obraz. Pa nijesam ja neka firma bogataška.*

Uspomene je istisnuo moderni način života, a gospodar Ivo Pavlina, još uvijek egzisti u Gradu među suvenirnicama kojima se ne zna broja. Danas je jedan od dva gradska urara. Nekad nije bilo tako.

*- Bilo nas je dosta – pet, šest. U doba prije više od pola stoljeća ja sam bio pomoćnik urara kad je šest urara u Gradu imalo svoje radnje. Imali smo na hrpe posla. Doduše, onda se sve slijevalo u Grad. Sve butige su bile u Gradu.*

U posljednjih 50 godina, koliko urar Pavlina radi u povijesnoj jezgri Dubrovnika, promijenio je nekoliko butiga. Najprije je bio na Stradunu, pa malo dalje u Ulici od puča, a danas je u omanjem prostoru u Boškovićevoj - Ulici od

Buže. Ne buni se, dapače. Vrlo je zahvalan aktualnoj gradskoj vlasti koja mu je izašla u susret. Potpomažu, kaže, stare zanate, i vode računa o onima koji su u Gradu desetljećima, a suočeni s navalom suvenirnica ne mogu im konkurirati cijenama.

*- Stari prostor u Ulici od puča nisam mogao plaćati. Cijena je postala previsoka. Tamo će valjda niknuti suvenirnica. To je pravo onih čiji je prostor. A ja sam ovaj dobio, pa mogu slobodno reći, zabadava. U Ulici od puča nisam mogao zadržat radnju. Nisam mogao odgovorit današnjem plaćanju. Razumijem, privatnica je i želi zaradit. To je normalno, pa sam dao molbu Poglavarstvu koje mi je izašlo u susret i dalo mi ovaj prostor. Može se reći i poklonilo.*

Mislio je otići u mirovinu, ali još se ne da. Zanat je završio davne 1955. godine, a dvije godine kasnije, nakon vojske, počeo je raditi kao urar. Odonda do danas sve se promijenilo. Osim gospara Iva.

*- Lijep je to zanat. Prođe vrijeme. Dodu mi prijatelji, popričamo. Porazgovaramo, prokundurujemo. Mi smo vam stariji ljudi takvi. Provodimo vrijeme u čakuli. Bude nekad i malo ogovoaranja, nekad smo i malo zločesti. Ma, sve u svemu može stat.*

Nedostaje mu u Gradu vriska djece. Smijeha. Gradskih čakula čuje danas samo u svojoj butizi. U Gradu, koji danas ima neke druge vrijednosti, ništa više nije isto. Osim gospara Iva. Danas je on nekadašnji život Grada, a prije je život Grada dolazio njemu u butigu.

## TIME IS NOT WHAT IT USED TO BE

There is always someone in watchmaker Ivo Pavlin's small shop on Bošković Street. I wait patiently in line and think how old crafts are perhaps not dying out after all?! Mr. Ivo, good-humored and smiling, always has five minutes for everyone, and if you need something, it is taken care of right away. *- This is not real work. Business has been dying out for a long time now. But, I am not giving in. All craftsmen are impoverished in a way. It is well known, war lasted a long*

# Ivo



*time, there was a bit of everything. We have become orphans of a kind. Classical watches have been replaced by battery-run watches, comments Mr. Ivo while he changes the battery on a watch. Today, there is not much to repair. You can change a battery or a strap, eventually the glass cover. Maybe a metal bracelet and there is nothing else to do – wash and clean it, and there is no repair to be done if the problem is electronic. Of course, people don't ask for their watches to be repaired these days. If they can, fine, if not, they just throw it out and that's it. Before they used to beg you: Come on, please, it is a fond memory. You don't get that anymore today. Today, you can pick up a watch at a kiosk, anyone can sell a watch anywhere, either too cheap or too expensive. As a watchmaker, this does not suit me. Battery-run watches at a watchmaker are very expensive, as you cannot obtain a good price with the manufacturer, yet I cannot keep cheap merchandise. My reputation does not allow it. I am not a wealthy firm.*

Memories have been pushed out by contemporary lifestyles, and Mr. Ivo Pavlin still exists between the countless souvenir shops. Today, he is one of the

two city watchmakers. It was never like this before.

*- There used to be quite a few of us – five, six. Over half a century ago, I was an assistant to a watchmaker when there were six watchmaker shops in the city. We had mounds of work. Of course, everything streamed into the city at the time. All stores were in the city.*

Watchmaker Pavlin has changed stores in the historical center of Dubrovnik a few times over the last 50 years. First he was on Stradun, then a little further off on Puča Street, and today he is located

in a smallish store on Bošković, on Buža Street. Nonetheless, he does not complain. He is very thankful to the present city authorities who have shown support. He says they support the old crafts and look after those who have been in the historical center for decades, and who cannot compete with the prices of growing souvenir shops.

*- I could not pay the rent for the old shop on Puča Street. The price became too high. It will probably become a souvenir shop. That is the privilege of the owners. And I can freely say that I received this one for almost free. I could not keep the shop on Puča Street. I could not meet today's rates. I understand, the private owner seeks a profit. That is normal. So I put in a request with the city authorities, who gave me their support and this shop. You could even say that it is a gift.*

He was considering retirement, but still does not want to. He finished his trade long ago in 1955, and started to work as a watchmaker two years later, after completion of his military service. Since then, everything has changed. Except for Mr. Ivo.

*- It is a beautiful craft. Time passes. My friends drop by, we chat. We talk and gossip. That is what older people are like. We spend our time chatting. Sometimes there is also gossiping, and sometimes we are a little spiteful. But, all in all, we are okay.*

He misses the sound of noisy children in the city. Laughter. Today, he hears city gossip only in his shop. Nothing is the same anymore, in a city that has other values today. Except for Mr. Ivo. Today, he represents the former life of the city, and before, city life would come to him in his shop.



WATCHMAKER  
URAR

# PAVLINA





## LEGENDA

- ANTIČKI ARHEOLOŠKI LOKALITETI
- SREDNJOVJEKOVNI ARHEOLOŠKI LOKALITETI

## ANTIČKI BRODOVI I AMFORE

Istočnojadranska obala, uz prednosti koje je pružala zbog svoje razvedenosti, od samih je početaka pomorstva važan plovidbeni put. Otok Mljet i Mljetski kanal sastavni su dio takva puta, gdje je Mljet prvi veći otok kada brodovi ulaze u zaštićenije vode putujući od juga prema sjeveru. Unatoč opasnosti od bure, sjeverne obale s prirodno zaštićenim lukama - Okuklje, Sobra, Polače i Pomena - bile su pogodnije za plovidbu od strmih i nerazvedenih obala Pelješca nasuprot Mljetu. O tome svjedoče brojni ostaci brodoloma, sidrišta, pojedinačni nalazi, kao i ostaci antičke luke u Polačama.

Pored Nacionalnog parka Mljet, koji se nalazi u zapadnom dijelu otoka, zbog bogatstva postojećih i potencijalnih podmorskih arheoloških lokaliteta Ministarstvo kulture zaštitilo je cjelokupno podmorje otoka Mljeta koje obuhvaća morski pojas širine 300 m od otoka, kao i svih ostalih otočića i hridi na udaljenosti do 2000 m. Unutar tako zaštićene zone za sada su poznata 22 podmorska arheološka lokaliteta, od čega većinu predstavljaju ostaci antičkih brodoloma. Najstariji antički brodolomi, prema teretu amfora, datiraju se u 2. st. pr. Kr., dok najmlađi brodolom s bizantskim amforama potječe iz 9. – 10. st. posl. Kr. Kasnosrednjovjekovno razdoblje zastupljeno je s nedavno otkrivenim ostacima brodoloma iz druge polovine 16. st. gdje je teret broda, ostaci

brodske konstrukcije i naoružanja (7 brončanih topova) gotovo u potpunosti sačuvan. Zasićeno se u podmorju Mljeta kriju još brojni nepoznati i neotkriveni arheološki lokaliteti o čemu svjedoče gotovo svakogodišnji novi lokaliteti.

U mnoštvu lokaliteta predstaviti ću samo jedan, onaj na sjevernoj strani otoka na položaju Klačine kod Okuklje, s ostacima antičkog brodoloma. Lokalitet je, kao i brojne do sada, pronašao i prijavio Ministarstvu kulture

Boris Obradović iz Ronilačkog centra Epidaurum iz Cavtata. Već nakon prvih pregleda lokaliteta utvrđeno je kako se radi o izuzetno vrijednom, i što je najvažnije, očuvanom podmorskom arheološkom lokalitetu. Na stjenovitom morskom dnu, na dubini 29 – 34 m, nalazi se preko sto amfora tipa «Lamboglia 2» iz 2. do 1. st. pr. Kr., a ostaci brodske konstrukcije se nalaze pod pijeskom. Sve amfore su čvrsto srasle uz okolno dno i prekrivene su inkrustratom. Nakon arheološkog istraživanja i detaljnog dokumentiranja sve amfore su očišćene, a cjelokupni lokalitet je prekriven za-

# ANTIQUÉ SH





štitnim metalnim kavezom, odnosno prilagođen za podmorski turistički obilazak kojeg je moguće organizirati preko ronilačkih centra s Mljeta. Ovakav način zaštite i prezentacije kulturne baštine omogućuje izravno prožimanje kulturne baštine i turističke ponude.

The eastern Adriatic Coast, besides the advantages provided by its indentation, from the very beginning of maritime affairs has been an important navigation route. The Island of Mljet and the Mljet Channel make a component part of such a route, where Mljet is the first larger island when ships enter the more protected waters traveling from the south to the north. In spite of the danger from the cold north-eastern wind called 'bura', the northern part of the coast with its naturally protected ports - Okuklje, Sobra, Polače and Pomena - was more suit-



The oldest antique shipwrecks, on the basis of its cargo of amphorae, go back to the 2nd century B.C., while the newest shipwreck with Byzantine amphorae dates from the 9th – 10th ct. A.D. The late Middle Ages period is

from the diving centre "Epidaurum" from Cavtat. After the first examination of the locality it has been stated that it is an exceptionally valuable and, what is the most important, well preserved underwater archaeological locality. On the

# IPS & AMPHORAE

able for the navigation than the steep and unindented shores of the peninsula of Pelješac opposite Mljet. Numerous remains of shipwreck, anchorages, single findings, as well as remains of ancient harbour in Polače testify thereof.

In addition to the National Park of Mljet, located in the western part of the island, because of the wealth of existing and potential underwater archaeological localities the Ministry of Culture has protected the entire seabed of Mljet, which includes the sea belt of 300 m from the island, as well as all other little islands and cliffs up to 2000 m distant. Within the protected zone at present there are 22 known underwater archaeological localities, most of them representing remains of antique shipwrecks.

represented by some recently discovered remains of a shipwreck from the second half of the 16th ct. where the ship's cargo, remains of the ship structure and armaments (7 bronze cannons) are almost completely preserved. Most certainly there are still many unknown and undiscovered archaeological localities hidden in the seabed of Mljet; new localities testify thereof almost every year.

Because of the limited space of this article only one locality will be presented here. We are talking about remains of an ancient shipwreck in the position of Klačine near Okuklje, on the northern side of the island of Mljet. The locality, as well as many others so far, has been found and reported to the Ministry of Culture by Boris Obradović

rocky seabed, at the depth of 29 – 34 m, there are over a hundred amphorae type "Lamboglia 2" from 2nd up to 1st ct. B.C., and the remains of ship structure are under the sand. All amphorae are firmly coalesced with the surrounding bottom and covered with incrustation. Following the archaeological research and the detailed documenting, all amphorae have been cleaned, and the entire locality has been covered with a protective metal cage, i.e. has been adjusted for the underwater tourist visit which can possibly be organized via the diving centre from Mljet. Such a way of protection and presentation of cultural heritage enables a direct joining of cultural heritage and tourist attractions.



Jedan od živućih dokaza dubrovačke vječite suvremenosti i prilagodljivosti je i najdugovječniji i još uvijek jako vitalni prvi dubrovački DJ Vjeverica, poznat i pod ovozemaljskim imenom - Gordan Prišlič. Dum Marinu Držiću, pjesniku komedije i dubrovačkog življenja iz doba renesanse, Vjeverica bi *sikuro* bio jedan od neizostavnih likova, kad bi ga kojim sretnim slučajem moglo dopasti da piše o današnjem Gradu. *Bome* da ne bi bio jedini, ima i današnji Dubrovnik nevjerojatno karakterističnih aktera čiji svakodnevni životi, reklo bi se, danomice ispisuju sveudilj nove i nove komedije i tragedije, koje bi Darsa od gusta *senjo* za vazda! Ali, je li baš posve slučajno da jednog velikana svjetske pisane riječi, ali na koncu (ili na početku?) zapravo onovremenog zabavljača, Držića Vidru i jednog ovovjekog glazbenog harlekina, Prišliča, Vjevericu – nazvaše po vižljastim i iznimno spretnim životinjicama?

Upustimo se ipak u manje daleku povijesnicu dubrovačke zabavljačke scene, pa skoknimo do 1968. godine u tadašnji Omladinski dom u Ulici Cvijete Zuzorić, gdje je počela Vjeveričina uspješna karijera uz prve honorare od tri Cockte, u to vrijeme popularnog cola-pića. Kasnije se preselio u Disco-club Nelson, na pravom jedrenjaku, koji je najprije bio vezan pred Hotelom Lapad, a poslije u staroj gradskoj luci. Taj je brod završio karijeru kao scena Columbove Santa Marije na Dubrovačkim ljetnim igrama. Potom prelazi u Tezej, plesnjak u sklopu čuvenog Labirint-bara, a sve vrijeme, na svim važnijim sportskim susretima i mnogim manifestacijama uveseljava publiku u poluvremenima i između četvrtina ili vodi programe. Tako je naročito zapamćena ostala serija Omladinskih Cabareta u tvrđavi Revelin, ali i Olimpijade znanja u Domu sindikata.

Ozvučio je Vjeverica i mnoge

# „PA, TO JE SAMO ČOVJEK“...

noći u ostalim dubrovačkim klubovima, čini se da je malo kojega preskočio, a prijetimo se i nekih njihovih imena: NO1, Arsenal, Aquarius, Nocturno, Splendid, Exodus, Bacus iz “onoga” doba ili Sun City, Esperanza, Fuego, Factory novijega datuma... Bilo bi nepošteno ne spomenuti Omladinski dom u Vjeveričinoj rodnoj Kuni na poluotoku Pelješcu, gdje je još kao odvažni dvanaestogodišnjak počeo brusiti svoj talent koristeći se običnim radio-prijemnikom! Kao popularni DJ vrlo brzo je postao zanimljiv i lokalnom Radio Dubrovniku, na kojem godinama surađuje u tadašnjim emisijama za mlade. Svoje je radijsko iskustvo razvijao sve do današnjih dana kroz raznovrsne programe (kratko i na drugim radijima) od kojih je vjerojatno najznačajnije sudjelovanje u prvoj seriji od tri novogodišnja dočeka na Stradunu, koji su potom postali dubrovačka tradicija. Ne bi bilo lijepo izostaviti još jednu njegovu važnu ulogu – Vjeverica je omiljen zabavljač na brojnim dubrovačkim svadbama, a nerijetko ga angažiraju i na vjenčanjima stranaca koji Dubrovnik odabiru za potvrdu svoje ljubavi!

Obožavaju ga djeca, a u najnovijoj radijskoj seriji suradnica mu je jedna iznimno nadarena djevojčica. Nehotice, jednog je malog obožavatelja rasplakao svojom pojavom! Naime, naš poznati kolega svog je unuka doveo na Radio da mu pokaže kako priprema i emitiranje programa izgledaju izbliza, i naletjeli su baš na Njega. “Evo, ovo ti je Vjeverica...”, rekao je djed unuku, a unuk je razočarano kazao: “Pa to je samo čovjek...”



## WHY, THIS IS JUST A MAN...

One of living proofs of Dubrovnik eternal contemporariness and adaptability is the most long-standing and still very vital first Dubrovnik DJ Vjeverica (“Squirrel”), known also under his worldly name - Gordan Prišlič. For Dum Marin Držić, poet of comedy and life in Dubrovnik from the time of renaissance, Vjeverica would surely have been one of his inevitable characters, if he could have been lucky enough to write about the today’s Town.

Of course, he would not be the only one, the actual Dubrovnik also has incredibly typical protagonists whose everyday lives, we could say, are writing constantly new and new comedies and tragedies, which Darsa would have gladly written down for ever! But, is it quite completely accidental that both Držić - Vidra (“Otter”) - the great man of the world’s written word, but at the end (or beginning?) actually an entertainer of the time -, and the today’s musical harlequin, Prišlič, Vjeverica (“Squirrel”) – have been named after limber and alert little animals?

Let’s get nevertheless in the not so far history of the Dubrovnik entertainment scene, let us drop in 1968 in the then Youth Hostel in the street of Cvijeta Zuzorić, where Vjeverica started his successful career with his first fees consisting of three Cocktas, at that time a very popular Cola-drink. Then he moved to the disco-club ‘Nelson’, on a real sailing



ship, which first was tied in front of the hotel "Lapad", and afterwards in the old town harbour. That ship finished its career playing the role of Columbus' Santa Maria at the Dubrovnik Summer Festival. Then he moves over to the 'Theseus', dancing hall within the famous Labyrinth-bar, and all the time at all major

He has developed his radio experience until the present day through various programmes (for a short time on other radios as well), among them probably the most significant is his participation in the first series of three New Year Eve's parties at Stradun, which was the beginning of the new Dubrovnik valuable

Children adore him, in his most recent radio series even his assistant is a very talented small girl. And yet one small fan unintentionally was driven to tears by his very appearance! Namely, at some time past a well-known elderly

("SQUIRREL")

# VJEVERICA

sports meetings and many events he amuses the audience in half-times and between quarters, or conducts the programme. Especially well remembered is the series of Youth Cabarets in the fortress of Revelin and the "Olympics of knowledge" in the House of Trade Unions.

Many times Vjeverica has performed at night in other Dubrovnik clubs - it looks like he has skipped over few of them -, and let us remember some of their names: No1, Arsenal, Aquarius, Nocturno, Splendid, Exodus, Bacchus from "that" time, or : Sun City, Esperanza, Fuego, Factory of the newer date ... Maybe it would be fair to mention also the Youth Hostel in Vjeverica's native Kuna on the Pelješac peninsula, where he already as a brave twelve-year old began honing his talent using an ordinary radio receiver! As a popular DJ very quickly he became interesting to the local Radio Dubrovnik, where he was cooperating for years in broadcasts for young people of that time.

tradition. It would not be nice to omit another of his important roles - Vjeverica is the favourite entertainer at a number of Dubrovnik weddings, and not rarely he is also engaged at weddings of foreigners who have chosen Dubrovnik for confirmation of their love!

journalist took his grandson to the Radio to show him how preparation and broadcasting of programme looked from closer up and they ran precisely into him: "Behold, this is thy Vjeverica... ", the grandfather indicates to the grandchild, and the boy disappointed and low-spirited says: "Why, this is just a man ... "





## Zavodljive note violine iz 18. stoljeća

**M**arin Maras govori kako je s učenjem violine započeo zaista slučajno i da nema nekog posebnog razloga zašto je kao osmogodišnjak izabrao baš taj instrument. A dok je bio u završnom razredu osnovne škole i paralelno učenik Glazbene škole u Dubrovniku, počeo je i privatno učiti violinu u Zagrebu kod svog sadašnjeg profesora Leonida Sorokowa. Taj period njegovog djetinjstva ovako je izgledao: „Dvije godine sam svaki drugi vikend s mamom odlazio u Zagreb na satove, a u drugom Srednje sam se preselio u Zagreb, pohađao nastavu u školi Vatroslav Lisinski i Muzičku akademiju upisao s 15 godina.“ Takav život na prvi pogled možda izgleda naporan, gotovo lišen trenutaka za dječje igre s vršnjacima. Ali, na najbolji način govori u kojoj mjeri je podrška roditelja u tim najranijim danima bavljenja glazbom bitna za nečiji razvoj i uspjehe.

Sada je Marin student treće godine na zagrebačkoj Muzičkoj akademiji. U međuvremenu je osvojio brojna državna priznanja, te prvo mjesto u Novosibirsku na Međunarodnom juniorskom violioništičkom natjecanju. Međutim, prošle je godine predstavljao Hrvatsku na eurovizijском natjecanju održanom u Beču što na najbolji način govori da spada u najperspektivnije mlade hrvatske glazbenike. Do sada je, Marin, nastupao s Dubrovačkim simfonijskim orkestrom, Varaždinskim komornim orkestrom, Orkestrom HRT-a te brojnim solistima. Nakon diplome će se vjerojatno i dalje usavršavati kod nekog eminentnog pedagoga. „Težim solističkoj

karijeri, iako samo rijetki uspiju. Barem se nadam da ću uvijek imati prilike svirati solo! Ali, još puno toga moram naučiti, čekaju me i novi tečajevi, nova natjecanja!“ – rekao je Marin. Tri do četiri sata vježbanja, druženje s

kolegama glazbenicima s kojima uglavnom razgovara o glazbi i obveze koje nalaže studij, Marinova su svakodnevnica. Ne misli da mu je taj način života išta „oduzeo“ od djetinjstva i studentskih dana, jer, kako tvrdi, „najvažnije se dobro organizirati pa se sve može napraviti.“ Marinov repertoar seže od baroka pa do današnjih dana, a izvodi ga na violini koju je 1751.g. u Firenzi izradio talijanski majstor Tomasso Carcassi. „Bio sam u Švicarskoj i unajmio violinu od



švicarske zaklade Maggini-Stiftung iz Langenthala u kojoj se nalazi 250 dobrih violina. Cijeli dan sam ih isprobavao, bio je sa mnom i moj profesor, probao sam i neka poznata imena, ali mi je ova najviše odgovarala. "A ta violina će ga pratiti i na njegovom nastupu u Dubrovniku 18. lipnja i 20. lipnja u Liechtensteinu. Odnosno, sve dok sadašnji i nadamo se neki budući sponzori budu spremni podržati Marina Marasa kakvog ste upravo upoznali. To je možda i najmanje što se za tako talentiranu i predanu osobu može učiniti, a često je od presudnog značaja.

private violin lessons in Zagreb with his present professor Leonida Sorokowa, while still in his last year of elementary school, and parallel with the Music School in Dubrovnik. This period of his childhood looked like this: "For two years, I went with my mother to Zagreb for lessons every second weekend. In the second year of high school, I moved to Zagreb and went to the Vatroslav Lisinski School. I enrolled into the Music Academy at the age of 15." This kind of lifestyle seems difficult at first glance, almost without any time for playing with friends. However, it shows best just how important parent support is during these early stages in the music world, particularly for someone's development and success.

Today, Marin is a third-year student at the Music Academy in Zagreb. In the meantime, he has won many national awards and first prize in Novosibirsk during the International Junior Violin Competition. However, Marin Maras represented Croatia last year at the

continue perfecting his technique with some eminent teacher. "I lean towards a soloist career, even though only few succeed. At least I hope that I will always have the chance of performing solo! But, there is still much to learn, new courses and new competitions lie ahead!" says Marin. A typical day for Marin means three to four hours of practice, and socializing with fellow musicians, with whom he discusses music and study obligations. He doesn't consider that this way of life has "taken away" anything from his childhood or student days, as he claims that "the most important thing is to be well-organized, so that everything is possible".

Marin's repertoire extends from the Baroque to contemporary times, which he performs on a violin made in 1751 in Flor-



# MARIN MARAS, VIOLINIST

Eurovision Competition held in Vienna. This in itself shows that he is one of the most prospective young Croatian musicians. Marin has performed with the Dubrovnik Symphony Orchestra, Varaždin Chamber Orchestra, HRT (Croatian Radio Television) Orchestra and with many soloists. After graduating, he will probably

ence by the Italian master, Tomasso Carcassi. "I was in Switzerland and rented the violin from a Swiss foundation called Maggini - Stiftung from Langenthal, which has 250 good violins. I tried them out the entire day, with my professor by my side. I tried a few famous brands, but this one suited me best." And, this violin will accompany him during his performance in Dubrovnik on June 18<sup>th</sup> and to Liechtenstein on June 20<sup>th</sup>. Or, until his present or some future sponsors are ready to back Marin Maras, the kind of person you have just met.

This is perhaps the least of what could be done for such a talented and dedicated person, and often it is what makes a significant difference.

*The seductive notes of a violin from the 18th century*

Marin Maras says how it was just by chance that he started studying the violin and that there was no particular reason for his choosing the violin at the age of eight. He started



**P**orporela, posljednji dan kolovoza 1983. godine. Ljudi onoliko koliko ih može stati. Posljednji je dan Divlje lige, Prvenstva dubrovačkih kupališta u vaterpolu. Teren opkoljen barkama, u njima najvatreniji navijači. Čuju se sirene, trube, bubnjevi, također i glazba s razglasa. Radio Dubrovnik izravno prenosi susret za treće mjesto, potom i finale. Međusobni susreti vaterpolskih družina s dubrovačkih kupališta počeli su se održavati još daleke 1922. godine. Povremeno se prekidali i nastavljali. Kad su se početkom 80-ih godina prošlog stoljeća (tisućljeća) mnogi već bili pomirili s činjenicom kako je lijepa tradicija u Dubrovniku zauvijek prekinuta, ponovno su se okupili vaterpolski zaljubljenici. Skupili su novac. Kupili bare i plutače, napravili terene. Pronašli u magazinu stare lopte i kapice te krenuli s natjecanjem.

Tradicija se od 1983. nije prekinula. Prvenstvo dubrovačkih kupališta u vaterpolu najveće je amatersko vaterpolsko natjecanje na svijetu. Više od 50-ak sastava svake godine početkom srpnja, uskače u more, te počinje utrku za naslov prvaka.

Ovog ljeta će se ponovno igrati od sredine srpnja pa narednih mjesec dana. Opet sa stijenama, iz barki i iz mora, pratit će se zgrade i nezgode 'velikih majstora vaterpola' na nekoliko dubrovačkih kupališta. - Ono što je Hamlet na Lovrjencu, to je vaterpolo u staroj gradskoj luci – ostalo je zapisano prije desetak godina. Porat, stara gradska luka opasana zidinama, mjesto je gdje su do izgradnje gruškog plivališta igrali vaterpolisti Juga, nastupali dubrovački plivači, gostovale najjače vaterpolske i plivačke reprezentacije svijeta, gdje su Jugaši i protiv takvih bili nepobjedivi gotovo punih 30 godina. Dakle, kultno dubrovačko mjesto, gdje, cilj je svakog sudionika Divlje lige, zaigrati barem jednom, a tu se igra na godinu samo jedan dan. Finalni!

## *Wild League in the Heart of the Town*

**P**orporela, on the last day of August 1983. As many people as can fit in there. It is the last day of the Wild League, the Championship of Dubrovnik beaches in water-polo. The terrain is surrounded by boats, the most fervent fans in them. Sirens are heard, trumpets, drums, as well as music from the loudspeaker. Radio Dubrovnik transmits directly the encounter for the third place, followed by the finale.

Encounters of water-polo teams from Dubrovnik beaches started taking place as far as 1922. They would be occasionally disrupted and would continue. When in early 80-ies of the last century (millennium) many people already became resigned to the fact that the beautiful tradition in Dubrovnik was finished forever, water-polo lovers gathered again. They collected the money, bought goals and buoys, made 'fields'. They found the old ball and caps in the lumber room and started the competition.

# Divlja liga u



The tradition has not been disrupted since 1983. The Championship of Dubrovnik beaches in water-polo is the greatest amateur water-polo competition in the world. Every year at the beginning of July, more than 50-odd teams jump into the sea, and start the race for the title of champion.

This summer teams will be back playing by mid-July for the following month. Again from the rocks, from boats and from the sea, on several beaches in Dubrovnik adventures of “great masters of water-polo” will be followed.

- What is Hamlet on the fort of Lovrinenac, that is the water-polo in the Old Town harbour – as remained written ten years ago. Porat, the old town harbour surrounded by thick walls is the place where, before the construction of the swimming pool in Gruž, water-polo players of Jug (famous Dubrovnik water-polo team) were playing, Dubrovnik swimmers appeared, the strongest water-polo and swimming teams of the world were guest players, it is the place where ‘Jug’ players were almost unbeatable against such teams for 30 solid years.

Therefore, it is the cult Dubrovnik place, where the objective of every participant of the Wild League is to play there at least once, and here it is played only one day a year. The Finals one!



# srcu Grada



## Crvena kapica VK Juga

# FRANO VIĆAN

**R**adno mjesto mu je u bazenu. Među vratnicama. Bez obzira igrao kod kuće ili u gostima, on za razliku od suigrača uvijek nosi kapicu crvene boje. Frano Vićan je 33-godišnji vratar Jug Croatia osiguranja. Broj jedan dubrovačke momčadi.

Na gaćicama mu je grb kluba. Tko i zakasni na utakmicu najtrofejnijeg hrvatskog vaterpolskog kluba, a Frano je već u bazenu, to može vidjeti, jer svatko malo, kad su protivnički igrači u prilici za pogodak, Frano doslovno iskoči iznad vode, raširi ruke, te suparnike obranama baci u očaj, a gledatelje natjera na ustajanje. S tribina se tada začuje: Fra-no, Fra-no!

Uspoređuju ga s Lukom Vezilićem, također vratarskom legendom Juga, koji je među vratnicama dubrovačkog kluba stajao od kraja 60-tih do 1980. godine te u dva navrata bio proglašen najboljim vratarom svijeta. Za Vezilića je ostalo zapisano kako je bio više igrač nego li golman. Isplivao bi poput vidre, skidao protivnicima lopte s ruke, bio je, praktički, nesavladiv. A tek njegov specijalitet – 'banana'!? Uveo je ovaj košarkaški element u vodu. Protivnik dođe sam do njega, želi ga lobati, a Luko izleti iz vode i s dvije ruke uhvati loptu!

Kako je Vezilić branio najbolje će oslikati riječi Mira Ćirkovića, tadaš-

njeg izbornika reprezentacije bivše Jugoslavije: "Luko, ne iskači toliko visoko jer će ti zabiti gol kroz noge!" Slično je i s Vićanom. Ne iskači, Frano, toliko visoko! Suigrači su toliko sigurni u njega da znaju ponekad krenuti u kontru u trenutku kada protivnički igrač upućuje udarac prema vratima Juga. Hrvatska vaterpolska reprezentacija će u Rimu ovoga ljeta braniti zlato osvojeno prije dvije godine na Svjetskom prvenstvu u Australiji. U finalu je tada Vićanova obrana bila ključna. Pri rezultatu 7:6 za Mađarsku u posljednjoj četvrtini, suparnik je imao kontranapad. Marton Szivos je pobjegao te se našao sam, oči u oči s Vićanom, ali mu je Dubrovčanin obranio udarac. U rekontri Hrvatska je izjednačila, izborila produžetak, a u produžetku stigla do slavlja. Vićana više nećemo gledati u kapici reprezentacije. Zahvalio se izborniku na pozivu. U Rim, na Svjetsko prvenstvo neće putovati. Godine su učinile svoje. Teško mu je izdržati godinu bez dana odmora. Srećom, još uvijek je tu. U Gružu. Među vratnicama. U kapici Juga. Veličanstven i blistav, kakav je uvijek bio. Ne čudi što je u posljednjih 365 dana u njegovim rukama trofej za najkorisnijeg igrača Final foura Eurolige, za najboljeg vaterpolistu Hrvatske!

**T**he pool is my workplace. Between the goal posts. Regardless of whether he plays at home or elsewhere as a guest, he always wears a red cap, contrary to his team mates. Frano Vićan is the 33-year old goalkeeper for JUG Croatia Osiguranje. The number one man on Dubrovnik's team.

The club's logo is on his swimming trunks. Anyone who arrives late to a game with this Croatian water polo club, which has won the most trophies, will probably see this, for Frano will already be in the water. In frequent intervals, when the opponent players are ready for a goal, Frano simply jumps out of the water, spreading his arms, throwing the opponents into despair, which brings the public to their feet.





## *Always in a Red Hat*

The stands resound with shouts: Fra-no, Fra-no!

He can be compared to Luko Vezilić, another JUG legendary goalkeeper, who played for the Dubrovnik club from the end of 1960 to 1980. He was proclaimed the world's best goalkeeper two times. It is said that Vezilić was more of a player than a goalkeeper. He would swim like an otter, snatch the ball from the hands of opponents, and he was practically unstoppable. And, his specialty – the 'banana'?! He would carry out this basketball feat in the water. The opponent would come up alone next to him, would try to strike, and Luko would fly out of the water and catch the ball with both hands!

The words of Miro Ćirković, who was

the coach? at the time for the Yugoslav team, will best describe Vezelić's defense tactics: "Luko, don't jump out of the water so high, as they'll throw a goal between your legs!"

It is similar with Vićan. Don't jump out so high, Frano! The team players have so much confidence in him that sometimes they turn back in the opposite direction when an opponent player throws a shot towards the JUG's goalkeeper.

The Croatian water polo team will defend their gold medal this summer in Rome, won two years ago at the World Championships in Australia. In the finals at the time, Vićan's defense was crucial. With 7:6 for Hungary in the last quarter-finals, the opponent was in counter-attack. Marton Szivos had

swum off and was alone, face to face with Vićan, but Vićan defended the shot. Croatia evened out the score, secured overtime, and the overtime led to victory. But, we will no longer see Vićan wearing the team's hat. He thanked the coach for the invitation. He will not travel to the World Championships in Rome. The years have left their mark. It is hard for him to endure a year without a day's rest. Fortunately, he is still here. In Gruž. Between the goal posts. In JUG's hat. Magnificent and shiny, the way he has always been. It is no wonder that for the last 365 days he has been holding on to the trophy for the best player in the Final Four Euroleague, and for the best water polo player in Croatia!



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**S**avez kubara mediteranskih i europskih regija ovjenčao je Josipa Žuvelu, vrsnog dubrovačkog stručnjaka za gastronomiju i dugogodišnjeg profesora Turističke i ugostiteljske škole – titulom „viteza gastronomije s narančastom vrstom“. Ovo priznanje mogu steći jedino ljudi koji su tijekom svoga radnoga vijeka popularizirali i pomagali unapređenju kubarstva i osposobljavanju mladih kadrova za ugostiteljska zanimanja, osobito kubarstvo. Osim brojnih autorskih radova i priručnika koje potpisuje, a po kojima rade sve strukovne hrvatske škole, prof. Žuvela je uvijek inovativan i maštovit, pa je tako za lanjsku 500. obljetnicu rođenja najvećeg dubrovačkog komediografa Marina Držića, osmislio izbor jela tradicionalne dubrovačke kuhinje prema recepturama iz raznih pismenih i usmenih izvora. Iz renesansne kuhinje „vitez“ Žuvela preporučuje Stonsku tortu.

# Stonska torta



## Prigotavljanje:

Makaroni se skuha u kipućoj vodi i prohlade. Preko njih prelije se limunov sok, rum i maslinovo ulje.

Od brašna, jaja, maslinovog ulja i soli zamijesi se domaće tijesto i pusti odmarati. Tijesto se razvalja u tanak list. Kalup (*posuda za peći tortu*) se namaže maslinovim uljem i cijeli iznutra obloži listom tijesta, koji treba prelaziti desetak centimetara preko ruba kalupa.

Dno kalupa pospe se nadjevom, (*mješavinom strugane čokolade, šećera, mljevenih oraha i badema, korice limuna, vanilij šećera i cimeta*). Stavi se red kuhanih makarona, pospe nadjevom, pobacaju komadići maslaca i zalije razmućenim jajima. Taj proces slaganja ponovi se 3 do 4 puta dok se ne potroše predviđene količine namirnica.

Kalup se preklopi viškom tijesta koji je prelazio rubove. Torta se lagano pritisne rukom da se poravna i tijesto prione uz nadjev i kalup. Površina se premaže maslacem.

Torta se peče na temperaturu 175° C 50 minuta. Ohlađena torta okrene se prilikom vađenja iz kalupa tako da donji dio torte ostane gornji. Pošećeri se valinij šećerom i siječe na prikladne komade za posluživanje.

**O**d svih vrsta tjestenina, suha tjestenina, među koje spadaju i makaroni (*makaruli*), zasigurno se najviše koristi. Bila duga ili kratka, u bilo kojem obliku, suha tjestenina pogodna je za sve kombinacije s mesnim, ribljim i povrtnim umacima, ali i za slatka jela.

Danas se sa sigurnošću može za neka jela reći da su izvorna (*renesansna*) jer za to postoji više podataka. U tu skupinu jela spada i Stonska torta. Dubrovačka kuhinja sa svojom okolicom bila je pod utjecajem venecijanske kuhinje, a kasnije i talijanske u okrilju

mediteranske kuhinje. U Stonskoj torti prepoznaju se tipične namirnice te kuhinje i ovog podneblja. Stari Dubrovčani, Pelješčani i Primorci trošili su tjestenine na razne načine, ovisno o svom statusu i mogućnostima. Stonska torta spada u sam vrh slastica i pripremala se u posebnim prilikama, a posebno za Uskrs. Ta torta je jedan od zaštitnih znakova kuhinje staroga i novoga Dubrovnika. Po svom sastavu i nutritivnoj vrijednosti uklapa se u skupinu jela koja se nude u ovom godišnjem dobu.



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BY **JOSIP ŽUVELA**

A KNIGHT OF GASTRONOMY IN RENAISSANCE CUISINE



**T**he Mediterranean and European Regions Association of Chefs crowned Josip Žuvela, an excellent Dubrovnik expert in gastronomy and a professor of long-standing at the Tourism and Catering School, with the title « An Orange-color Knight in Gastronomy». This recognition is only bestowed on people who have popularized and helped to promote the art of cooking during the careers, and who have helped to educate young professionals in the catering industry, particularly in the art of cooking. Besides his numerous written works and manuals,

# Stonska Torte (from Ston)

**M**acaroni (*makaruli*) is the most widely-used of all the dry pastas. In any shape or size, dry pasta is best-suited for all combinations with meat, fish, and vegetable sauces, but also for sweet dishes.

Today, it can be most certainly claimed that some dishes are original (*Renaissance*), based on a number of facts. The «Stonska» Torte falls under this category. Dubrovnik cuisine, including its surrounding area, was influenced by Venetian cuisine, later by Italian cuisine falling under Mediterranean cuisine. The «Stonska» Torte is made up of typically recognizable ingredients and the cuisine of this region. The old inhabitants of Dubrovnik, Pelješac, and Primorje used pasta in various ways, depending on their status and means. The «Stonska» Torte is ranked as a top dessert and was prepared for special occasions, particularly for Easter. This torte is one of the trademarks of cuisine in ancient and modern Dubrovnik. Based on its content and nutritive value, it falls under the category of food offered during this time of the year.



which are used by all professional schools in Croatia, Prof. Žuvela is always innovative and imaginative. Last year, to mark the 500th anniversary of Dubrovnik's greatest comedist, Marin Držić, he created a selection of traditional Dubrovnik recipes based on recipes taken from various written and oral sources. «Knight» Žuvela recommends the following Renaissance cuisine:



## STONSKA TORTA

(Normativ za 20 osoba)

## «STONSKA» TORTE

(For 20 persons)

- makaroni - macaroni	0,50	kom
- Šećer ( kristal) - Sugar ( crystal)	0,25	kg
- Čokolada (za kuhanje) - Chocolate (cooking)	0,10	kg
- Bademi (jezgra) - Almonds (kernel)	0,30	kg
- Orasi (jezgra) - Walnuts (kernel)	0,20	kg
- Šećer (vanilij) - Sugar (vanilla)	0,04	kg
- Cimet - Cinnamon	0,0015	kg
- Limun - Lemon	0,10	kg
- Rum - Rum	0,03	l
- Ulje (maslinovo) - Oil (olive)	0,05	l
- Maslac - Butter	0,25	kg
- Jaja - Eggs	8,00	kom / pc

TIJESTO ZA OBLAGANJE OBLIKA  
DOUGH FOR LINING THE TORTE PAN

- Brašno (oštro) - Flour (coarse)	0,40	kg
- Jaja - Eggs	2,00	kom / pc
- Ulje (maslinovo) - Oil (olive)	0,05	l
- Sol - Salt	0,004	kg

*Preparation:*

Cook the macaroni in boiling water, let cool. Pour over lemon juice, rum and olive oil.

Prepare dough from the flour, eggs, olive oil and salt. Let rest. Roll out the dough into one thin sheet. Coat the torte pan (*baking pan*) with olive oil and line all sides with dough. The dough must extend ten centimeters over the edge of the torte pan.

Sprinkle the bottom of the pan with the filling (*mixture of grated chocolate, sugar, ground walnuts and almonds, grated lemon rind, vanilla sugar and cinnamon*). Layer one row of cooked pasta, sprinkle with filling, dot with pieces of butter and pour over the beaten eggs. Repeat this layering process 3 to 4 times until all the ingredients are used up.

The pan is covered with the extra dough falling over the edges of the pan. The torte is flattened softly with the hands and so as to compact the dough and the filling. The surface is coated with butter.

The torte is baked at a temperature of 175° C for 50 minutes. The cooled torte is turned upside down when removing from the pan, so that the bottom side faces upwards. Sprinkle with vanilla sugar and cut into serving sections.



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