



Festival del film Locarno  
Concorso internazionale



20. Sarajevo  
Film Festival  
OFFICIAL COMPETITION

PRESSKIT

# CURE

THE LIFE OF ANOTHER

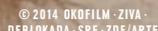
A FILM BY

ANDREA ŠTAKA

PATHÉ FILMS PRESENTS CURE – THE LIFE OF ANOTHER AN OKOFILM ŽIVA DEBLOKADA PRODUCTION A FILM BY ANDREA ŠTAKA

SYLVIE MARINKOVIĆ LUCIA RADULOVIĆ MIRJANA KARANOVIĆ MARIJA ŠKARIČIĆ FRANJO DIJAK LEON LUČEV

CASTING LISA OLÁH CINEMATOGRAPHER MARTIN GSCHLACHT MUSIC MILICA PARANOSIĆ EDITED BY TOM LA BELLE COSTUME DESIGNER LINDA HARPER PRODUCTION DESIGNER SU ERDT MAKEUP AND HAIR MARINA AEBI  
SOUND MIXER PREDRAG DODER DOCO SOUND DESIGN PETER BRÄKER LINE PRODUCER BRUNO WAGNER CO-PRODUCERS SRF SWISS RADIO AND TELEVISION ZDF/DAS KLEINE FERNSEHSPIEL IN COOPERATION WITH ARTE  
PRODUCED BY THOMAS IMBACH ANDREA ŠTAKA CO-PRODUCED BY DAMIR IBRAHIMOVIĆ JASMILA ŽBANIĆ LEON LUČEV WRITTEN BY ANDREA ŠTAKA THOMAS IMBACH MARIE KREUTZER DIRECTED BY ANDREA ŠTAKA  
WITH THE SUPPORT OF BUNDESAMT FÜR KULTUR ZÜRCHER FILMSTIFTUNG EURIMAGES HRVATSKI AUDIOVIZUALNI CENTAR FONDACIJA ZA KINEMATOGRAFIJU SARAJEVO SUISSIMAGE



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# CURE - The Life of Another

Cure - Das Leben einer Anderen

Cure - La vie d'une autre

## A film by ANDREA ŠTAKA

**Feature Film:** Switzerland, Croatia, Bosnia/Herzegovina  
**Genre:** Drama, Coming of Age, War  
**Format:** DCP / 1:1,85  
**Language:** Croatian, Swiss-German  
**Sound:** 5.1 (surround)  
**Length:** 83 Min. / 24 fps.

**Distribution Switzerland:** Pathé Films AG  
**Distribution Croatia,  
Bosnia, Serbia:** Blitz Film&Video  
**International Festivals:** Pascale Ramonda (+33 6 62 01 32 41)  
**Press Locarno:** Jean-Yves Gloor (+41 79 210 98 21)  
**Press Photos:** [www.cure-film.com](http://www.cure-film.com)

**World Premiere:** 11 August 2014, Locarno IFF, INTL. COMP.  
**International Premiere:** 16 August 2014, Sarajevo FF, INTL. COMP.  
**Theatrical release Switzerland:** 23 October 2014 (German part)  
29 October 2014 (French part)

An Okofilm Production (Zürich) co-produced by  
Živa Produkcija (Zagreb) and Deblokada (Sarajevo)  
with SRF/SRG/SSR and ZDF in cooperation with ARTE.

With the support of Bundesamt für Kultur BAK, Zürcher Filmstiftung, Eurimages, Hrvatski  
Audiovizualni Centar, Fondacija Za Kinematografiju Sarajevo and Suissimage.

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## Cast

Linda	Sylvie Marinković	CH
Eta	Lucia Radulović	CRO
Eta's mother	Marija Škaričić	CRO
Eta's grandmother	Mirjana Karanović	SERB
Linda's father	Leon Lučev	CRO
Ivo	Franjo Dijak	CRO
Policewoman/Nun/School Cleaner	Maja Zećo	BOS

## Crew

Directed by	Andrea Štaka	CH
Written by	Andrea Štaka	CH
	Thomas Imbach	CH
	Marie Kreutzer	AU
Casting	Lisa Oláh	AU
Music	Milica Paranosić	SERB
Cinematographer	Martin Gschlacht	AU
Edited by	Tom La Belle	CH
Costume Designer	Linda Harper	CH
Production Designer	Su Erdt	CH
Makeup and Hair	Marina Aebi	CH
Makeup and Hair	Predrag Doder Doca	BOS
Sound Design	Peter Bräker	CH
Line Producer	Bruno Wagner	AU
Production Manager	Amira Lekić	BOS
First Assistant Director	Lisa Blatter	CH
Assistant to the Director	Valentina Vujović	CH
Gaffer	Andrea de Stoutz	CH
Location Manager	Smiljan Tolj	CRO
Rerecording Mixer	Sascha Heiny	D
Colour Grading	Ronney Afortu bvk	D
Produced by	Thomas Imbach	CH
	Andrea Štaka	CH
Coproducer	Damir Ibrahimović	BOS
	Leon Lučev	CRO
	Jasmila Žbanić	BOS

## Commissioning Editors

SRF, Schweizer Radio und Fernsehen  
Urs Fitze  
Tamara Mattle  
  
ZDF/Das Kleine Fernsehspiel  
Christian Cloos  
  
ZDF/ARTE  
Doris Hepp

## **Logline**

Dubrovnik, one year after the war. 14-year-old Linda has gone to a secluded cliff with her new girlfriend Eta. She comes back alone but wearing Eta's clothes. It doesn't occur to anyone that Linda has anything to do with Eta's disappearance. Only her boyfriend Ivo has his suspicions.

## **Synopsis**

Dubrovnik 1993: one year after the Siege of Dubrovnik by Serbian troops. 14-year-old Linda has moved back to Croatia from Switzerland with her father. Her new best friend Eta takes her up to the forbidden forest above the city. The two girls become entangled in an obsessive, sexually charged game of swapping identities that leads to a fatal fall. The following morning Linda comes back alone; slowly she begins to take Eta's place in her family. Ivo, Eta's boyfriend, is drawn in as well. In troubled times dominated by women and the losses they have suffered in the war, Linda threatens to lose her footing, becoming entrapped in another world on the edge, a world in which Eta keeps coming back to confront her with herself.

## **Director's Statement ANDREA ŠTAKA**

My grandmother used to tell me a Grimm's fairy tale every night. I would lie in bed fascinated and scared, listening to every detail retold for the 100th time. Ever since I began working on this film, I have felt a similar sense of excitement and thrill. While in my previous films I explored naturalistic, emotional worlds, my interest with CURE lies in the subconscious, the mysterious and the menacing.

A few years ago, I heard a story about two girls who had gone to pick wild asparagus on Petka Hill. One of them did not come back. Obsessed by this incident, I decided to find out more and was increasingly drawn into the dark universe of Dubrovnik and its everyday wartime life of matriarchs, missing men and fragile relationships.

Dubrovnik is not only the location of the original story, but also my second home where I spent many holidays at my grandmother's as a child. My love-hate relationship to the place is full of childhood memories and family ties; I am enthralled with its beauty and ambivalent about its history.

My intention was to build a subjective universe loosely based on the incident, which would involve youthful obsessions, family dynamics, the fear of death, intrigues, and also subtle variations on cruelty and violence.

The film is intentionally set in the 90s, important years for me: It was the time of the Gulf War and the Balkan war and it was also the time when I was a teenager. I was lying on the beach listening to a Walkman when the first fighter plane flew over Dubrovnik. It was an aggressive sound, the likes of which I had never heard before. Shortly afterwards, I flew to Switzerland with my grandmother in one of the last airplanes. The experience made a huge impact on me. I was helpless and had the feeling that I had to grow up overnight. The world had changed overnight, too. It was not what I thought it was. My life was suddenly divided into before-the-war and after-the-war.

I went back to Dubrovnik shortly after the war. It was like being in a limbo. Nobody talked about what had just happened. Life seemed normal again, people going out in the evening, but flames were shooting into the sky right next door in Bosnia. A border crossing to Montenegro was 30 metres away from where my family live in Konavle. We went out in the evening and talked about the future as if we were living in a soap bubble.

The title CURE is ambivalent and it is meant to be. In Croatian "Cure" means girls or brats, in English, of course, "cure". In the film, Linda is struggling to find out who she is in an unfamiliar land that is also her home and heritage. In the course of her journey, she finds herself adopting The Life of Another. And since it is an inner journey, I wanted to portray it in naturalistic images and intensely personal shots,

combined with recurring objects: earrings, braids, needles, Eta's unfinished dress and chocolates.

In Dubrovnik the light is glaring outside and gloomy inside. In a way, drawing the curtains is also a means of shutting out pain and grief. Dubrovnik is one of those old seafaring cities in which women stay behind alone. They have come to terms with their lives and cope fairly well. To me it is as if they were a women's mafia but instead of dealing in drugs or firearms, they manipulate feelings. Their actions are not malicious and may not even be conscious but they can certainly have dire consequences, as in the case of the grandmother who has lost her son in the war. Now she has also lost her granddaughter Eta. Survival means repressed feelings, and it seems perfectly natural for her to turn Linda into Eta.

Eta's mother would rather throw Linda out; she wants to sob and scream out loud in mourning. She is the closest to reality, a contemporary woman who wanted to look after her child but did not have the means to be independent. When Linda comes to see her at the hotel, which now houses refugees from the war, she realizes that Linda is also alone. There is a brief moment of shared feelings, but once at home, Eta's mother cannot help wanting to take revenge on Linda.

CURE is about the loneliness that inevitably accompanies mourning and pain. The characters each come to terms with mourning in their own way: the grandmother through "substitution", the mother by suppressing her feelings, Linda with an Eta fantasy. I have encountered these facets in my family. Emotional suffering is not specific to Croatia; it is a universal issue. In addition, it has more to do with me and the way in which I interpret the figures that are so close to me.

## **On War in Miniature and the Violence of Exile:**

### **CURE – THE LIFE OF ANOTHER by Andrea Štaka**

By Vinzenz Hediger

A woman in her late thirties is trying a dress on a girl of perhaps 12 or 13 years, almost a young woman. The seamstress is standing to the left; the girl is looking to the right; the light is coming from the right. The woman's needle slips. It is a firm pinprick; the girl cries out. An accident or intentional? The situation with which we are confronted permits – and even fosters – both interpretations. The girl's name is Linda; the daughter of a Croatian physician, she was born and raised in Switzerland. Her parents are separated and she is now living in Dubrovnik.

The white dress belonged to Eta, the daughter of the seamstress. Eta was Linda's first friend in Dubrovnik. Her father was a casualty of the Balkan war; she lived with her mother and grandmother. The latter spends most of her time watching television and having someone read the subtitles of soap operas out loud to her. Eta longed to escape the confines of the small town on the Adriatic Sea and projected these longings onto the new girl from Switzerland. Linda was an angel to her, a messenger from the great wide world. And for Linda, Eta was an ally, a kind of tour guide who taught her the codes of conduct in her new surroundings – until one day when the two girls took a walk that culminated in an argument on the edge of a cliff. Playfully they exchange clothes; no longer quite so playfully Eta kisses Linda; they argue about Ivo, a young man on a motorcycle who is interested in Eta; the argument leads to a scuffle; Eta stumbles over the cliff and falls to her death – or did Linda push her? This is what Linda later tells the police woman who interrogates her but refuses to accept her confession. The exchange of clothing before Eta's fatal fall slowly evolves into an exchange of roles. Linda takes Eta's place in the apartment of her grandmother and mother: she begins reading the subtitles for Eta's grandmother as Eta did, she goes shopping for the grandmother and she even replaces Eta as the target of Ivo's attentions. Having found Eta's diary after her death, Linda follows it like a script, playing the role of her friend and leading an imaginary life that cannot last. The pinprick of Eta's mother is an accident and yet it is riddled with all the complexity of an intentional deed. The pain is a physical reproach that jolts Linda's role-playing illusion and startles her into facing her alienation and herself. The void Linda fills in the life of Eta's mother and grandmother remains a limbo without the comfort of home and assimilation – just like the new city in which Linda is trying to make a home with her father. The last scene of the film shows the teenager after her return to Switzerland; she is walking through a forest in winter with a new friend and we sense that she is dangerously close to the edge of another abyss.

CURE (THE LIFE OF ANOTHER/ LA VIE D'UNE AUTRE/ DAS LEBEN EINER ANDEREN) by Andrea Štaka is based on a 'true' story. It could have been a drama about emerging sexuality in times of

war and the intimate conflict between the delight in discovery and inhibition, between intimacy and vulnerability, as reflected in the great drama of war. Although the film is set against a backdrop of emerging sexuality and war, another issue is at stake, one that was also crucial in Andrea Štaka's first two major film projects, YUGODIVAS and DAS FRÄULEIN: the experience of exile. CURE gives this experience a new twist. In YUGODIVAS, Štaka's account of three women musicians from former Yugoslavia who emigrate to New York underscores the productive power that nurtures freedom in a state of exile. The protagonist of her prize-winning feature debut, DAS FRÄULEIN, is a woman from Yugoslavia who successfully builds up a business in Switzerland running canteens. The film tellingly portrays the paralysis of alienation caused by her protagonist's damaging over-assimilation in a rigid host society.

In CURE, these two aspects of living in exile are intertwined: the benefits of new opportunities and the loss of life energy. Eta literally pays with her life for the desire to live somewhere else, while Linda cannot find a home for the life she did not lose. Issues of guilt and responsibility are of subordinate interest: of much greater importance is the pattern of their mutual entanglement, the tug-of-war between longing for faraway lands and longing to belong, to have a home, resulting in a divided experience that ultimately fuels the violence that erupts between the two girls.

Precision and tenderness as well as great restraint mark the narrative. Every look and every piece of fabric; the light, the ringing telephone and the airplane overhead: they are all fraught with significance. However, what we do not see and do not hear is just as significant. Only a film that leaves out what does not count can make a pinprick count for an entire life.

By addressing the speculative potential of her material in terms of her own life experience and by treating the art of filmmaking as art, Andrea Štaka has succeeded in making a film that embodies a great deal more than the emergence of sexuality during a civil war: it is the experience of alienation, the realization that we do not live in only one place, that we always live elsewhere at the same time, an experience that has long since escaped the confines of living in exile.

Vinzenz Hediger teaches film sciences at the Goethe University, Frankfurt a.M.

## CHARACTERS

Linda	Sylvie Marinković
Eta	Lucia Radulović
Eta's grandmother	Mirjana Karanović
Eta's mother	Marija Škaričić
Linda's father	Leon Lučev
Ivo	Franjo Dijak

### Linda



Linda, a beautiful teenager, is torn between two cultures. She's shy but also curious. In Dubrovnik she finds a new best friend, Eta. She is attracted to her, yet intimidated. Linda wishes she could be like Eta.

## Eta



Eta also wants to be like Linda, at least sometimes. The 14-year-old Croatian is strong-willed and knows her way around. She's provocative, courageous and loud, but her dominant nature has fatal consequences.

## Eta's Grandmother



Eta's grandmother keeps the family together. She dictates how her daughter-in-law should live, how her granddaughter should have lived and how to treat the dead. The old woman is precariously poised between madness and pride. She's the family's "Godmother".

### **Eta's Mother**



Eta's mother, whose husband died in the war, lives with her mother-in-law. After the loss of her daughter, the atmosphere at home is even more intolerable. Linda, the new member of the family, doesn't make things easier for her.

### **Linda's Father**



After the end of the war, Linda's father leaves Switzerland to return to his native Dubrovnik. He is divorced and takes his daughter Linda along. As a doctor, he is very busy but he wants very much to be a good father and give Linda support. He just doesn't quite know how.

## Ivo



Ivo is Eta's flirt. Since the end of the war, the young veteran has lost his orientation; he is detached and often distracted. He rides his motorbike around Dubrovnik and smokes all the time. Having seduced Eta, he wants to see how far he can go with Linda.

**Andrea ŠTAKA** – Drehbuch, Regie



Andrea Štaka (\*1973) lives in Zurich. She graduated from the MFA film program at the School of Visual Arts in Zurich. Her previous films HOTEL BELGRAD and YUGODIVAS have brought her great recognition at film festivals such as Locarno and Sundance. Both films were nominated for Best Film at the Swiss Film Awards and theatrically released. In 2005 Andrea Štaka received a NYSCA Individual Artist Grant. Her first feature film FRAULEIN won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo and the Swiss Film Award for Best Script. In 2007 Andrea Štaka founded *Okofilm Productions* in Zurich together with director and producer *Thomas Imbach*, whose new film MARY QUEEN OF SCOTS she produced. Andrea Štaka is a member of the European Film Academy.

Filmography (as writer/director/producer):

- 2014 **CURE – The Life of Another**, Feature Film (Director, Writer, Producer)  
Int. Film Festival Locarno (Competition), Sarajevo Film festival (Competition)
- 2014 **LOVE ISLAND** – Feature Film (Co-producer) Director: Jasmila Žbanić  
Int. Film Festival Locarno (Piazza Grande)
- 2013 **MARY QUEEN OF SCOTS** – Feature Film (Writer, Producer),  
Director: Thomas Imbach  
Int. Film Festival Locarno (Comp.), Toronto (Special Presentations) 2013
- 2011 **DAY IS DONE** – Documentary Auto-fiction (Producer)  
Director: Thomas Imbach / Berlinale 2011, Yamagata 2011 (Comp.)
- 2006 **DAS FRÄULEIN** – Feature Film (Director, Writer)  
Festivals/Prizes: Pardo D'Oro Int. Film Festival Locarno 2006  
Heart of Sarajevo Award (Best Film and Best Actress) 2006
- 2000 **YUGODIVAS** – Documentary (Director, Writer)  
Festivals: Duisburg, Munich, Leipzig, Locarno  
Prizes: Nomination Swiss Film Award 2002, Quality Award BAK 2001
- 1998 **HOTEL BELGRAD** – Short (Director, Writer, Producer)  
Festivals: Sundance, Director-Prize, Brooklyn International Film Festival 1999,  
Nomination Swiss Film Award, Quality Award BAK 2000
- 1995 **RUZA** – Experimental Film  
Prize 10 Best of Springdance Cinema 1996

**Thomas Imbach – Ko-Autor, Produzent**



Thomas Imbach (\*1962) is an independent filmmaker based in Zurich. With his production company *Bachim Films* he produced his own work until 2007. Then he founded *Okofilm* together with Director/ Producer Andrea Štaka. He has won numerous awards for his work, both in Switzerland and abroad. With *Well Done* (1994) and *Ghetto* (1997) he established his trademark audio-visual style based on a combination of cinema- verité camera-work and fast-paced computer-controlled editing. His fiction features *Happiness is a Warm Gun* (nominated for the Golden Leopard at Locarno), *Lenz* (2006), *I was a Swiss Banker* (2007) and the fictive autobiography *Day is Done* (2011) all premiered at the Berlinale. His new feature film *Mary Queen of Scots* celebrated its premiere in Locarno and Toronto Film festival in 2013.

Filmographie (als Autor/Regisseur/Produzent):

2014 **CURE**, Kinospießfilm, 83 Min. Regie: Andrea Štaka  
Locarno (Competition), Sarajevo (Competition)

2013 **MARY QUEEN OF SCOTS**, 35mm, Feature Film, 120 Min.  
Locarno 2013 (Competition), Toronto 2013 (Special Presentations)

2011 **DAY IS DONE**, 35mm, Feature Documentary, 111 Min.  
Berlinale 2011 (Forum), Yamagata 2011 (Competition)

2007 **I WAS A SWISS BANKER**, Feature Film, 75 Min., Berlinale 2007

2006 **LENZ**, Feature Film, 95 Min., Berlinale 2006

2002 **HAPPY TOO**, Essay, 60 Min. Locarno 2002, Cinéastes du Présent

2001 **HAPPINESS IS A WARM GUN**, Feature Film, 92 Min., Locarno 2001, Berlinale 2002

1998 **NANO-BABIES**, Essay, 45 min., Nyon 1998 (for SRF et 3Sat)

1997 **GHETTO**, Doc, 122 Min. Best Doc, Mannheim, Premio Giampaolo Paoli, Florence

1994 **WELL DONE**, Doc, 75 Min. Fipresci-Prize in Leipzig

1991 **RESTLESSNESS**, Fiction, 58 Min. Nominaton Max-Ophüls-Prize 1991

1988 **SCHLACHTZEICHEN**, Docu-Fiction, 56 Min. Opening Film Solothurner Filmtage 1988

## **Martin Gschlacht – Cinematographer**

Martin Gschlacht, one of the most renowned DOPs in Europe, has worked with Ulrich Seidl, Jessica Hausner, Shirin Neshad and Götz Spielmann. He studied cinematography and production at the Film Academy in Vienna. In 1999 he and his fellow students, the author filmmakers Barbara Albert, Jessica Hausner and Antonin Svoboda, founded the successful production company Coop99.

Filmography (selection)

- 2014 **AMOUR FOU** – Feature Film – Director: Jessica Hausner
  
- 2014 **CURE – The Life of Another** – Feature Film – Director: Andrea Štaka
  
- 2013 **OKTOBER NOVEMBER** – Feature Film – Director: Götz Spielmann
  
- 2012 **DER FALL WILHELM REICH** – Feature Film – Director: Antonin Svoboda
  
- 2011 **ATMEN** – Feature Film – Director: Karl Marcovics
  
- 2009 **LOURDES** – Feature Film – Director: Jessica Hausner

## **Milica Paranosić – Music**

Milica Paranosić, based in New York City, is a composer and music teacher with Serbian roots. She studied at the world-famous Juilliard School of Music and has been teaching there since the 1990s. Together with her “D’Divaz” colleagues, Sandra Vojčić and Danijela Popović, Paranosić was one of the protagonists in Andrea Štaka’s documentary feature *Yugodivas*. She combines state-of-the-art technologies with traditional Balkan melodies to produce a wild and powerful blend of sensitive emotional pieces and aggressive rock. She is a performer and has regular shows in NYC.

Filmography – as composer

- 2014 **CURE – The Life of Another** - Feature Film – Director: Andrea Štaka
- 1992 **PROKLETA JE AMERIKA** (Segment: "Sangarepo, ti ne rastes lepo") –  
Director: Diverse

Filmography – as performer

- 2000 **YUGODIVAS** – Feature documentary – Director: Andrea Štaka

### **Su Erdt – Production Designer**

Swiss production designer Su Erdt received her Masters in Scenography from Central Saint Martin's College of Art and Design in London. Erdt began her career in film as propmaster and collaborated for the first time with Štaka as production designer for her film *Das Fräulein*. She has since demonstrated her creativity and precision in Pipilotti Rist's *Pepperminta*, Katalin Gödrösch's *Songs of Love and Hate*, in numerous TV productions and most recently in two new films: Andrea Štaka's *CURE - THE LIFE OF ANOTHER* and Tobias Nölle's *We Are Dead (WT)*.

### **Linda Harper – Costume Design**

Linda Harper grew up in Switzerland and lived in Berlin in the 1990s, where she was a clothes designer. Andrea Štaka was already interested in working with her when she filmed *Das Fräulein*. Harper has beautifully enhanced a variety of films and genres with her sensual and unswervingly authentic costume design. Her filmography ranges from Zoran Solomun's *Hunger* and the comedies *Tell* and *Breakout* to Andrea Štaka's *CURE - THE LIFE OF ANOTHER* and Sabine Boss' award-winning *Dr Goalie bin ig*.

### **Peter Bräker – Sound Design**

Sounds should be enjoyable, loud, in-your-face and unexpected. Peter Bräker is a sound magician, a master of the sounds that emanate from inner lives and that evoke emotions and sensuality. His sounds have enhanced the enchantment of films by Thomas Imbach and Peter Liechti, as well as art projects and commercials. For *CURE - THE LIFE OF ANOTHER*, he has produced a mesmerizing rendition of teenage feelings in his mixture of 90s pop and wartime sounds.

## MAIN CAST

### Sylvie Marinković – Linda

Sylvie Marinković is Swiss and was born in Zug in 1998, where she also attended high school. She is trilingual, speaking both Bosnian-Croatian, Swiss German and German. She was just 14 years old when CURE was filmed. Marinković and her twin sister auditioned for the film via e-casting. In Sylvie Marinković, Štaka immediately recognized many of the qualities that she needed for the character of Linda: an intelligent, sensual, profound girl, who may seem somewhat lost at times and yet also aggressive. Štaka was initially hesitant about casting her for the role of Linda and continued looking for someone in schools and among her circle of friends from ex-Yugoslavia. She auditioned some 40 girls before finally deciding to give Marinković the part. The role of Linda in CURE - THE LIFE OF ANOTHER is her first appearance on screen.

### Lucia Radulović – Eta

Lucia Radulović was born in Dubrovnik (Croatia) in 1998 and lived in Barcelona for six years. She is now attending high school in Dubrovnik. Andrea Štaka went to all of the schools in Dubrovnik seeking out girls between the ages of 12 and 16. When Štaka auditioned with Lucia Radulović, she was impressed not only by her emotionality, intelligence and playfulness but also by the impishness that she required for the role of Eta. Radulović was not quite 14 years old when she played Eta. CURE - THE LIFE OF ANOTHER is her first film role.

### Mirjana Karanović – Eta's Grandmother

Mirjana Karanović, born in Belgrad, is one of the most exciting and successful actresses in the region of ex-Yugoslavia. Emir Kusturica made her world-famous and Jasmila Žbanić has also worked with her several times. She has become well known in Switzerland through Andrea Štaka's film *Das Fräulein*. Karanović is currently working as a writer/director on her first feature film, *Dobra Žena*.

### Filmografie (selection)

2014 **CURE – The Life of Another** – Role: Eta's grandmother – Director: Andrea Štaka  
2010 **NA PUTU** – Role: Amar – Director: Jasmila Žbanić  
2006 **DAS FRÄULEIN** – Role: Ana – Director: Andrea Štaka  
2006 **GRBAVICA** – Role: Esmā – Director: Jasmila Žbanić  
2004 **DAS LEBEN IST EIN WUNDER** – Role: Nada – Director: Emir Kusturica  
1995 **UNDERGROUND** – Role: Vera – Director: Emir Kusturica  
1985 **PAPA IST AUF DIENSTREISE** – Role: Senija - Director: Emir Kusturica

### **Marija Škaričić – Eta’s mother**

Marija Škaričić from Split is one of Croatia’s most talented actresses. Having completed her studies at the Acting Academy in Zagreb, Škaričić has acted in numerous films and plays. Andrea Štaka already worked with her in *Das Fräulein*. Škaričić is intuitive and sensuous – the exact qualities Štaka needed in the actress who would embody Eta’s mother. Marija Škaričić plays the role with great intensity, lending it a profound emotional presence.

### **Filmografie (selection)**

- 2014 **CURE – The Life of Another** – Role: Eta’s mother– Director: Andrea Štaka
- 2013 **SVECENIKOVA DJECA** – Role: Marija – Director: Vinko Brešan
- 2010 **MAJKA ASFALTA** – Role: Mare – Director: Dalibor Matanić
- 2006 **DAS FRÄULEIN** – Role: Ana – Director: Andrea Štaka
- 2005 **STO JE MUSKARAC BEZ BRKOVA** – Role: Ljubica – Director: Hrvoje Hribar
- 2004 **TA DIVNA SPLITSKA NOC** – Role: Maja – Director: Arsen A. Ostojić

### **Leon Lučev – Linda’s father**

Leon Lučev, one of the most successful actors in Croatia, established his international reputation primarily through the roles he played in Jasmila Žbanić’s films *Grbavica* and *Na Putu*. Lučev conducts acting workshops for children and young people in Croatia and worked on the set with Sylvie Marinković and Lucia Radulović, who both faced the camera for the first time in *Cure*. In addition, his production company Živa coproduced CURE - THE LIFE OF ANOTHER.

### **Filmography – as actor (selection)**

- 2014 **LOVE ISLAND** – Role: Stipica – Director: Jasmila Žbanić
- 2014 **CURE – The Life of Another** – Role: Linda’s father – Director: Andrea Štaka
- 2013 **CIRCLES** – Role: Haris – Director: Srdan Golubovic
- 2010 **NA PUTU** – Role: Amar – Director: Jasmila Žbanić
- 2006 **GRBAVICA** – Role: Pelda – Director: Jasmila Žbanić
- 2005 **STO JE MUSKARAC BEZ BRKOVA** – Role: Ljubica – Director: Hrvoje Hribar
- 2003 **SVEJDOCI** – Role: Kreso – Director: Vinko Bresan

## COMPANY PROFILE



## COMPANY PROFILE

**Okofilm Productions GmbH** was founded 2007 by internationally acclaimed directors **Andrea Štaka** and **Thomas Imbach**. The Swiss company produces artistically ambitious feature films for international audiences. Targeting major film festivals and theatrical arthouse audiences across the globe, the two directors work with likeminded companies and co-producers working succesfully with this vision: Coop99 (Barbara Albert, Antonin Svoboda) in Vienna, Živa Productions (Leon Lucev, Damir Ibrahimović, Jamila Zbanić) in Zagreb and Samson Films (David Collins) in Dublin and Sciapode (Emilie Blézat) in Paris.

### Filmography:

**CURE – The Life of Another**, 2014, Andrea Štaka, Feature Film, 83 Min.

CH/CRO/BOS/ZDF/ARTE

Int. Film Festival Locarno (Competition), Sarajevo Film Festival (Competition)

**LOVE ISLAND**, 2014, Jasmila Žbanić, Feature Film, 85 Min. CRO/BOS/D/CH/ZDF/ARTE

World Premiere: Int. Film Festival Locarno (Piazza Grande)

**MARY QUEEN OF SCOTS**, 2013, Thomas Imbach, Feature Film, 120 Min. CH/ARTE/F

Int. Film Festival Locarno (Competition), Toronto Film Festival (Special Presentations) 2013

**DAY IS DONE**, 2011, Thomas Imbach, Feature Documentary, 111 Min. CH/ARTE

Berlinale 2011 (Forum), Yamagata 2011 (Competition)

## COMPANY PROFILE



Produkcija Živa (Production) is an independent film production company based in Zagreb, Croatia. It came into existence out of the necessity for an independent explorative journey through the arts. The company is building its profile in offering support to independent authors via various media: from film & theatre to conceptual communication with the audience. Our working method is two-fold: education and realization. The first relates to organizing artistic workshops that increase the knowledge of artists and enable interaction among creative people from South East Europe. The second refers to the production of films and theatre plays, with a focus on authorial autonomy and regional production.

Founded by the actor/producer Leon Lučev, producer Damir Ibrahimović and director Jasmila Žbanić out of the need to continue their creative collaboration, the company started work during the production of the feature film GRBAVICA. The close relationship with the Sarajevo-based production company Deblokada resulted in a realization of a number of artistic projects and professional workshops and was further developed during the production of the feature film ON THE PATH by Jasmila Žbanić.

Professional workshops organized by Živa Produkcija to date include Acting Workshop with Lee DeLong, Narration and a Clown Workshop. In addition, Živa Produkcija initiated professional acting studios as well as script workshops with Deblokada Lab inviting Roland Zag to work on projects by Jasmila Žbanić and Andrea Štaka, among others.

After coproducing the feature film NA PUTU (On the Path) in 2008, Živa Produkcija has produced four films: the animated feature film EDO MAAKA, the feature film – FOR THOSE WHO CAN TELL NO TALES and LOVE ISLAND by Jasmila Žbanić and feature film CURE - THE LIFE OF ANOTHER by Andrea Štaka.

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