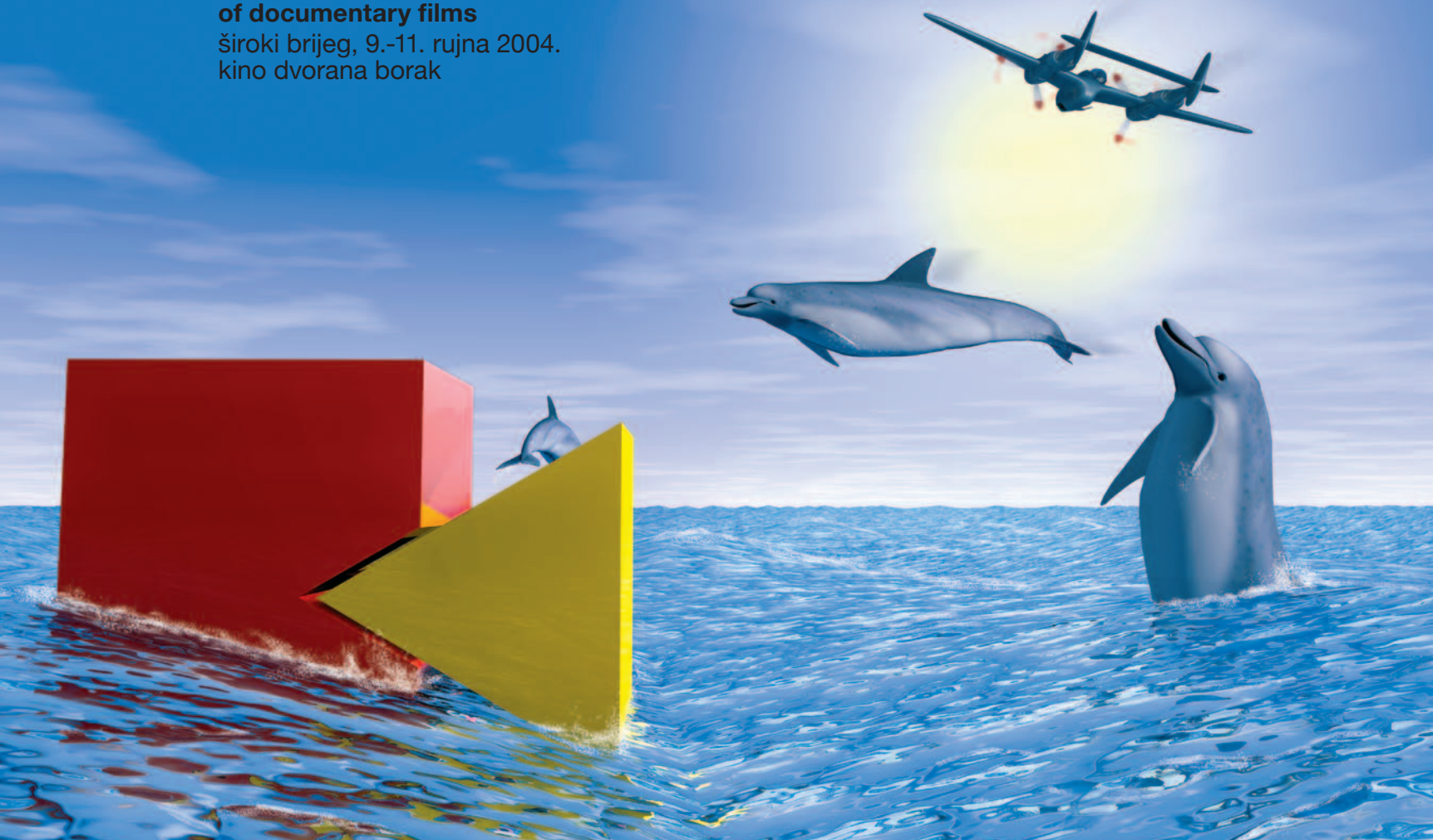


5. DANI FILMA

the mediterranean festival
of documentary films
široki brijeg, 9.-11. rujna 2004.
kino dvorana borak



**Dani filma**

Mediterranski festival dokumentarnog filma

urednik / director
IVO ČOLAKprijevodi / translation
ŽANA KRALJEVIĆtehničko vodstvo festivala /
technical leadership of the festival
OLIVER POLIĆ
BORIS GALIĆ
ZLATKO DOMIĆtitlovi / subtitles
MARKO GODEĆweb stranica / web page
NIKOLA GALIĆdesign skulpture / sculpture design
DALIBOR NIKOLIĆ
IVO ČOLAKizrada skulpture / sculpture work
ŽELJKO BARBARIĆ (VITRUS)
TERMOSTAKLOizvršni producent festivala
/ head producer of the festival
ROBERT BUBALOdirektor festivala / director of the festival
TOMISLAV TOPIĆfestival su pomogli
/ the festival was helped by
ŽUPANIJA ZAPADNOHERCEGOVAČKA
OPĆINSKO POGLAVARSTVO ŠIROKI BRIJEG
FEDERALNO MINISTARSTVO KULTURE
FONDACIJA ZA KINEMATOGRAFIJU
HRVATSKI FILMSKI SAVEZSMART/RAGUŽ&BARBARIĆ DESIGN
art director
STIPE BARBARIĆ
creative director
MIRO RAGUŽtisak / printed by
HERCEGTISAKza tiskaru / for print
TIHOMIR KUJUNDŽIĆnaklada / printing
500 komada

Kateter 2. dio – priča se nastavlja

Široki Brijeg iz godine u godinu polako dobiva još jednu kulturnu predstavu koja ima svoju draž, svoju publiku, koja napokon dobiva i svoju prepoznatljivost i identitet. U njoj se pronalaze i oni koji uporno izbjegavaju ozbiljne, namrštene, ispolitizirane i šablonizirane priredbe u sličnom dvoranskom kino okruženju. Riječ je o novoj audio vizualnoj generaciji ljudi, civilizaciji sitoj pedagoških pridika i ukalupljenih vrijednosti postavljenih da vječno ograničavaju što je ispravno, a što ne.

Koncept Dana filma prerastao je i nadrastao reviju i već smo prošle godine dobili festival, a ove godine imamo po prvi put isprofilirani, i vizualno, i tehnički, i organizacijski, mediteranski festival kratkometražnog dokumentarnog filma. U ovih nekoliko rujanskih dana Široki je dobio, a nadam se da će još godinama dobivati, izvrstan izbor dokumentaraca uz koje će se vezivati ljubavne, sentimentalne, komične, putopisne, znanstvene, možda i propagandne, i neke naivne priče. S ovim konceptijskim zaokretom festival će zasigurno imati dodatnu prepoznatljivost i vlastitu snagu, vlastiti izričaj neovisan o izvanjskim hibridnim utjecajima.

Međutim, ovaj prijelaz s revijalnog na festivalski karakter dokumentarnog filma mediteranskog područja i nadalje ne znači programsko sužavanje i izbacivanje svih onih dobrih stvari iz prethodnih godina. Naprotiv, držim da se ovime dobiva nova pročišćenost i estetska selektivnost kojoj će Dani filma konvergirati i u budućnosti. Već ove godine vidjet ćemo puno širi raspon filmskih, kulturoloških, a samim tim i zemljopisnih utjecaja.

Bilo je bitno da su već na startu filmskih revija, odnosno kasnije festivala, ostavljeni po strani svi kompleksi manje vrijednosti, kompleksi male sredine. Bez obzira na brojne kilometarske probleme s kojima se festival susreće, pa i na pokoje mladenačko neznanje i umišljenu kritičnost prema nečemu što se dovoljno ne poznaje, rznica entuzijazma na Danima filma neiscrpna je. Kao vrijedan zalag iz prošlosti imamo argument da su Dani filma uvijek plijenili, koliko sadržajem, toliko i posebnim duhom i atmosferom koja se stvorila oko njih. Ova topla poetika koja se rasprostire kroz Dane



filma i nije toliko zasluga organiziranosti i neke planirane strategije za dobivanje opuštenog ozračja, nego je više plod prirodnog slaganja festivalskih zrnaca u ove četiri godine.

Novi zalogaj kojeg su Dani filma prisvojili u ovom petom, jubilarnom izdanju bre-menit je i zahtjevan. Također, ne treba posebno isticati kakav je to poticaj za festival, za malu sredinu u kojoj se samo u startu treba boriti za što širu sadržajnu kulturnu cjelinu, najprije u onom pukom matematičkom, brojčanom, kvantitativnom smislu. Ali morao bi biti univerzalan cilj, pa tako i ovog festivala, izdvojiti kvalitativnu jezgru u smislu profiliranog usmjerenja, estetskog, tematskog... odnosno isturiti najveće vrijednosti, jer ih nema puno. Ili kratko: biti ambiciozan. Upravo su nedostatak zdravih ambicija i utrka za profitom i materijalnim postignućima, za komercijalnošću svih sfera, urodili kvazikulturizacijom društva.

Mediterranski festival dokumentarnog filma u Širokom Brijegu naprosto mora imati golemu ambicioznost i entuzijazam, istovremeno očuvati svoju stilsku izvornost, ali i znati svoje mjesto u "magli svijetlih tragova".

Kateter Part Two-The Story Continues

As the years go by, Široki Brijeg is slowly attaining yet another cultural manifestation which has its own charm, public, and which is finally receiving its own characteristic and identity. Even those who adamantly avoid serious, stern and politicized manifestations in a similar surrounding can be found here. We are talking about a new audio visual generation of people, a civilization that is fed up with pedagogical speeches and rigid values set to eternally limit what is right, and what they consider not to be.

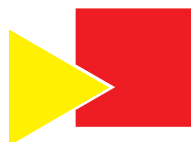
The concept of Dani Filma has grown beyond being just a review, and therefore last year became a festival, and this year we have been given our first visual, technical and organizational, Mediterranean festival of short documentary film. During these few September days Široki Brijeg has received, and hopefully throughout the years continue to receive, an outstanding selection of documentaries in which we will be given sentimental, comic, scientific, adventurous, perhaps propagandic, some naïve, and love stories. With these conceptual turnarounds the festival will definitely gain an additional characteristic and its own explicit strength, which is independent from any external hybrid influence.

However, this merge from a review to a festival of documentary film from the Mediterranean region does not necessarily indicate that the programs will be shortened nor that any of the good old things from the previous years will be thrown out. In contrast, I believe that with this change we will gain a new purity and esthetic selectivity which will converge Dani Filma into the future. Even this year we will witness a larger range of cinematic, cultural, and geographical influences. It was important that at the start of the film review, and later festival, all complexes of inferiority and of being a small town be put aside. Despite the many problems of distance which the festival is faced with, as well as the odd youthful ignorance and predisposed criticism towards something that is not fully understood or known, the treasure of enthusiasm at the Dani Filma is never worn out. Like a pledge from the past we possess the argument that the Dani Filma has always thrived, not only due to its content, but also as a result of the unique spirit and atmosphere which has come to surround it. This warm poetic and relaxing atmosphere that has spread through the Dani Filma is not so much the result of organization or some sort of planned strategy as it is the product of natural compatibility of the festival throughout its four years.

The new morsel which Dani Filma has appropriated in this, its fifth and jubilee production, is noble and demanding. Also, it's not necessary to highlight what an encouragement this is to the festival, as well as the small place in which at the onset, has to fight for a wider cultural unity, first in the mathematical sense of quantity and numbers. But there has to be a universal goal. Thus, in this festival one must separate the qualitative pith in the sense of prolific steering, esthetic, thematic... in other words, thrust the largest values, for there aren't a lot of them. In short: be ambitious. In fact, it's the lack of ambition and the race for profit and material wealth, in the commercialisation of all spheres, that has lead to a quasi-cultural society.

The Mediterranean festival of documentary film in Široki Brijeg must possess a great ambition and enthusiasm, while at the same time, it must retain its stylistic source and know its place in the "fog of lighted paths".

Ivo Čolak



Dani filma

Mediterranski festival dokumentarnog filma

Dokumentarni film se *nosi*

Dokumentarni film je probio sve barijere i ušao u kino. Ravnopravno se bori s igranim ostvarenjima za što veći broj gledatelja i što veću medijsku pažnju. Dokumentarni je film postao trend. Dokumentarni film se trenutno nosi. Angažiranost, sustavno hodaње rukom pod ruku s nagomilanim problemima turobne svakodnevnice, udara u središte pozornosti i lagano postaje medijski brat igranom vladaru mračnih dvorana. Dokumentarni film je hit na svim važnijim svjetskim filmskim smotrama. Dokumentarni film pred nosom uzima igranom svjetske nagrade i priznanja kao da je običnom gledatelju na vrh glave igrano filmske fikcije koja sve teže prati stvarnost oko nas. Uvijek treba nanovo ponavljati opću tezu mnogih teoretičara i filmskih znalaca o vrijednosti dokumentarnog filma gledanu, međutim, kroz prizmu sveprisutnih igranih elemenata u njima samima, te isto tako dokumentarne elemente autentičnosti i kreativne virtuoznosti u igranofilmskim ostvarenjima.

Sve su me ove misli kao selektora međunarodnog festivala dokumentarnog filma u Širokom Brijegu potaknule da se u izboru vodim postulatima medijskog perfekcionizma, dosljednosti, inovativnosti i autorskog stava lako dokazivog kroz iscrpnu primjenu filmskih avantura. Izabrao sam devet filmova u konkurenciju za nagradu, želeći gledateljima, kao i žiriju, dati na uvid jedan ozbiljan i dovoljno širok raspon kako tematskih tako i formalnih dostignuća međunarodnih autorskih osobnosti.

Vidjet ćemo tako stanovnike malog grčkog živopisnog gradića kako u žaru slobode i veselja pale vatre slaveći davne običaje svojih predaka. Posjetit ćemo i velikog režisera Theodora Angelopoulou, zaviriti na set njegova filma te naslutiti poetski sklad u groznici snimanja filma. Mistični starac u crnogorskom kamenjaru, u minimalističkim potezima lopate i kamere kao subrata, slavi usporeni život, dok je dječak u svojim snovima čvrsto zagrio stvarnost mora, otoka, vođen strahom, ljepotom i prolaznošću dosegnuo nebesku liniju posljednje zrake sunca. Španjolski učitelj na vratima svoje škole, svog doma, u

dugom igranofilmskom kadru autentične rekonstrukcije, sjajno vodi igru povjerenja i odanosti svojim učenicima. Spustit ćemo se duboko u slavonski bunar od gline i opeke, kako bi u meditativnom ritualu začuđeni promatrali čovjeka i njegove ruke umrežene u projektu stvaranja. Plovit ćemo s ribarima u mračnoj pustoši svjetla, loveći goleme hobotnice i boreći se protiv aliena da bi zasluženno osvojili nirvanu mora i beskrajnog života u njemu. Plesat ćemo ulicama Vodnjana, gradića u Istri, očijukat s bogatstvima likova, spajati se s rijekom multietničkog plamena, te zavoljeti boju u očima filmskih junaka. Proživjet ćemo i nezacijeľjene sarajevske ratne rane, prateći hod po mukama jedne sarajevske realnosti, jednog sarajevskog psa i ljudi kojima je kao spona prošlosti ostao i postao sve.

Čeka nas monumentalni ispad snopova svjetlosti koji će s platna kino dvorane donositi nove dokumentarne blagdane širokobriješkoj publici na međunarodnom festivalu dokumentarnog filma.

Documentary Films Are In

Documentary films have crossed all barriers and have entered cinemas. It is



competing equally with motion pictures for more viewers and for more media coverage. Documentary films have become a "trend". Commitment, walking alongside the mountainous problems of what one might call daily life, is what hits the center of attention and slowly the documentary film becomes the media sibling of the ruling motion picture. Documentary films are a hit at all the important global film festivals. Documentary films grab international awards and recognition away from motion pictures as though every viewer is tired of motion picture fixation, which is finding it difficult to follow the reality around us. It is necessary to consistently review the common thesis of a number of theoreticians and film experts about the value of documentary film seen through, however, the prism of the ever-present motion element within themselves, as well as the documentary elements of authenticity and creative virtuoso in motion picture realizations.

As the selector for the Mediterranean documentary film festival in Široki Brijeg all of these thoughts induced me to conduct the selection with the postulates of media perfectionism, consequences, innovation and the author's position which can easily be seen through the complete application of film-adventure. I have selected nine films for the competition wanting to give the viewers, as well as the judges, a serious and wide enough span of the thematic as well as the formal achievements of international film personalities.

Thus we will see how the citizens of a small Greek picturesque town in a fervour of freedom and joy burn fires celebrating the ancient customs of their ancestors. We will also visit the great producer, Theodore Angelopoulos, peer into the set of his film, as well as get a presentiment of the poetic harmony in the midst of filming fever. A mystical elderly man on a cobble path in Montenegro, with the stroke of a shovel and a camera celebrates the easy life, while a boy in his dreams clinging to the reality of the sea, islands, lead by fear, beauty and transience reaches the celestial line of the final rays of sun. A Spanish teacher at the doors of his school, his home, marvelously leads a game of trust and loyalty with his students. We will be lowered into a deep Slavonian clay and brick well in order to observe a man who, in a meditative ritual, is in the midst of creating. We will sail with fishermen in darkness, desolation, catching huge octopus and fighting against aliens in order to rightfully conquer the nirvana of the sea and the eternity of life within it. We will dance in the streets of Vodjana, a town in Istria, flirt with rich characters, join the river of multiethnic flames, and come to like the colour of the heroes' eyes. We will live through the unhealed war wounds of Sarajevo, following the steps of the hardships of one of Sarajevo's realities, a dog in Sarajevo and the people to whom, as an arch to the past, has remained and become their everything.

Awaiting us is a monumental outburst of lighting sheaf which will, from the movie theatre's screen, bring new documentary festivities to Široki Brijeg's public at the Mediterranean festival of documentary film.

Zdravko Mustać



Prva i posljednji... The First And The Last...



Malesija... Crna Gora.

Još uvijek su otvorena vrata stare kamene kuće Božjeg čovjeka, 86-ogodišnjeg Kolj Mark Djeke, jednog od malisor-skih prvaka, vojvode brojnog bratstva Ljuljđuraja koje živi u ovom kraju, a ponajviše u Americi, čija je riječ "PRVA I POSLJEDNJA". Poštuje se i provodi bespogovorno...

Malesija... Montenegro.

The door is still open on the old stone house of "the God's man" - eighty - four year old Kolj Marc, one of the malisor nobles, the duke of the numerous Ljuljguraj local clan, more of them living in the U.S.A. His word is "THE FIRST AND THE LAST". And he is obeyed unquestioningly.

Redatelj / director: MOMIR MATOVIĆ

Scenarist / screenplay by: MOMIR MATOVIĆ

Snimatelj / camera: VJEKOSLAV VADON

Ton / sound: PREDRAG KALEZIĆ I DRAGAN CENERIĆ

Glazba / music: LEO ĐOKAJ

Montaža / editing: LANA VUKOBRATOVIĆ

Producent / producer: NIKOLA KRAPOVIĆ

Država / country of origin: SRBIJA i CRNA GORA,
Serbia and Montenegro

Godina / date of production: 2002.

Trajanje / duration: 17 min.

Osti / Harpoon

Redatelj / director: TOMISLAV ŠANGO

Scenarist / screenplay by: TOMISLAV ŠANGO

Snimatelj / camera: BORIS POLJAK

Ton / sound: IVAN HRŠAK

Montaža / editing: GORAN GUBEROVIĆ

Producentica / producer: MIRJANA GUBEROVIĆ

Država / country of origin: HRVATSKA, Croatia

Godina / date of production: 2003.

Trajanje / duration: 26 min.



Obitelj u noćnom odlasku barkom. Lov ostima. Iz tih situacija uočljiva je dimenzija istinske realnosti filma; djed, otac, sin i kći su svijet za sebe, njihova svakodnevna surova stvarnost u borbi za goli život. Glavni događaj ovog filma, riba- hobotnica, dramaturški je element koji u intervalima izdvaja trenutke u filmu, kontrastirajući meditativni (dalmatinski) ugođaj i surovost lova.

A family on an outing at night in a boat. Harpoon hunting. From these situations comes a dimension of true film reality: grandfather, father, son and daughter are a world of their own, their daily raw reality in their fight for bare existence. The main event in this film, the fish/octopus, is the dramatic element which splits the moments of the film into intervals, contrasting the meditative (Dalmatian) pleasure and the raw hunt.





Čovjek, žena, pas: svi troje mirno žive u Sarajevu. Međutim, jedan emotivan događaj se neizbježno približava. Pas Ronny je star i ima ozbiljne poteškoće s hodanjem. Stoga ga Alma i Ilija odlučuju uspavati. Ali, Ronny je posljednja živa uspomena na njihovog sina Tonyja koji je poginuo u bici za Sarajevo 4. srpnja 1993. Ronny je bio njegov pas, a kad Ronnyja ne više bude, ostat će samo medalje, fotografije i uspomene na njihovog sina. Čini se da je Ronny svjestan svoje sudbine, baš kao što je znao i da je Tonyjeva smrt bila neizbježna. Jer, nije se htio oprostiti od njega kad se vratio na ratište.

A man, a woman, a dog; the three of them live peacefully in Sarajevo. However, an emotional event inevitably draws near. Ronny, the dog, is old and has serious walking problems. Therefore, Alma and Ilija decide to have the dog put down. But Ronny is the last living memory of their son Tony, who fell in the battle of Sarajevo on July 4, 1993. Originally, it was his dog and when Ronny left, only medals, photographs and memories of their son remained. Ronny seems to be aware of his fate, just as he seemed to know Tony's death was imminent when he refused to say goodbye to his owner when he returned to that fateful battle.

► Sarajevski pas / Sarajevo's Dog

Redatelj / director: HARIS PROLIĆ
 Scenaristi / screenplay by HARIS PROLIĆ I
 ELDAR EMRIĆ
 Snimatelj / camera: ELDAR EMRIĆ
 Ton / sound: JASMIN ŠUVALIJA
 Montaža / editing: ADIS GACKIĆ
 Producent / producer: ŠEMSUDIN ČENGIĆ,
 Flash production
 Država / country of origin: BOSNA I
 HERCEGOVINA, Bosnia and Herzegovina
 Godina / date of production: 2002.
 Trajanje / duration: 22 min.





Život Ili San /A Life or A Dream

Redatelj / director: MLADEN ČAPIN

Scenarist / screenplay by: MLADEN ČAPIN

Snimatelj / camera: MARIO BRITVIĆ

Ton / sound: MLADEN ŠIKLIĆ

Glazba / music: STJEPAN BUDIMIR, IVANA POPOVIĆ

Montaža / editing: TIHOMIR TONŽETIĆ, ROBERT PETRINEC, DAMIR ČUČIĆ

Producent / producer: VOJO VIDOVIĆ, Hrvatska radiotelevizija

Država / country of origin: HRVATSKA, Croatia

Godina / date of production: 2004.

Trajanje / duration: 22 min.

Poetski dokumentarac o dječaku s otoka Mljeta...

The Poetic Documentary of a Boy from the Island of Mljet...



Bunarman / Wellman

Protagonist dokumentarnog filma "Bunarman", Antun Gabajček - Nuno, među posljednjim je praktičarima jednog izumirućeg zanata. On, naime, po narudžbi kopa bunare, ali ne buši (ne vrta) zemlju strojevima, već koristi oruđe isključivo na mišićni pogon. Takav način obavljanja posla nije nikakav tehnofobični hir, niti tvrdoglavo tradicijsko ustrajavanje, već posve razložna i strojevima, još uvijek, nenadomjestiva tehnologija posla.

The protagonist in the film "Bunarman", Antun Gabajček-Nuno, is one of the last practitioners of a dying trade. He, on request, digs wells, but he doesn't drill the land with machines, rather he uses

tools that are fuelled only by muscle power. This way of working isn't technophobia, nor a stubborn traditional way of working, rather it's a rationale in which machines are still not used as a substitute to man-power.



Redatelj / director: BRANKO IŠTVANČIĆ

Scenarist / screenplay by: DAVOR ŠIŠMANOVIĆ

Snimatelj / camera: TVRTKO MRŠIĆ

Ton / sound: DAMIR TEPEŠ

Glazba / music: KREŠIMIR BLAŽEVIĆ

Montaža / editing: ZDRAVKO BORKO

Producent / producer: MIRO BRANKOVIĆ, Hrvatska radiotelevizija

Država / country of origin: HRVATSKA, Croatia

Godina / date of production: 2003.

Trajanje / duration: 30 min.





La Strada

Protegnuta na više od tisuću metara i dvjesto kućnih brojeva, glavna ulica istarskoga grada Vodnjana stoljećima je izlog obrta i trgovine, pozornica procesija i karnevala, stjecište raznih jezika, običaja i kultura. Film prikazuje atmosferu "la strade" u raznim razdobljima dana, zaviruje iza njezinih zidova i portretira ljude koje su valovi povijesti, migracije i svakodnevni život doveli u arteriju mediteranskoga grada.



Over a thousand meters long, and with 200 houses along it, the main street of the Istrian town of Vodnjan has been a showroom of crafts and trades for centuries, a stage for processions and carnivals, and a meeting point of various languages, traditions and cultures... The film depicts the atmosphere of 'la strada' at different times of the day, peeks behind its walls and portrays the people brought in by the waves of history, migration and everyday life to this artery of a Mediterranean town.



Redatelj / director: DAMIR ČUČIĆ

Scenarist / screenplay by: LEON RIZMAUL

Snimatelj / camera: BORIS POLJAK

Ton / sound: MARTIN SEMENČIĆ

Glazba / music: GORAN ŠTRBAC

Montaža / editing: SLAVEN ZEČEVIĆ

Producentica / producer: VERA ROBIĆ – ŠKARICA, Hrvatski filmski savez,

Država / country of origin: HRVATSKA, Croatia

Godina / date of production: 2004.

Trajanje / duration: 29 min.



Xavó – Xaví

Ovaj se učitelj doista brine. Svako jutro Basilio dočekuje svoje učenike na vratima škole. No, njih se baš i ne trudi mnogo doći, a neki su odvraceni na samome putu prema školi. Kroz razgovore između učitelja i njegovih učenika upoznajemo se s teškom realnošću, s kojom se suočava njihov kvart. Ovo je snažan i emotivan prikaz jednog čovjeka koji pokušava ujediniti zajednicu.

This teacher really cares. Every morning, Basilio welcomes his students at the door of the school. Many don't even attempt to come; others get distracted along the way. Through conversation between the teacher and the kids, we become familiar with the difficult reality facing the neighborhood. This is a powerful and sensitive portrayal of a man trying to hold a community together.

Redatelj / director: OSCAR PEREZ

Scenarist / screenplay by: OSCAR PEREZ

Snimatelj / camera: OSCAR PEREZ

Ton / sound: PAU VISO

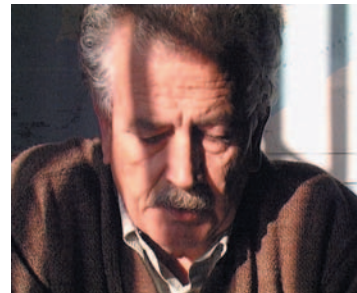
Montaža / editing: OSCAR PEREZ

Producent / producer: OSCAR PEREZ

Država / country of origin: ŠPANJOLSKA, Spain

Godina / date of production: 2002.

Trajanje / duration: 25 min.





GOING UP THE RIVER.

A journey towards Theo Angelopoulos

Redatelj / director: CARMELO NICOTRA

Scenaristi / screenplay by: CARMELO NICOTRA, MYRICE TANSINI

Snimatelj / camera: ANGELO STRANO

Montaža / editing: RAFFAELLA MASTROIACOVO

Producent / producer: CARMELO NICOTRA

Država / country of origin: ITALIJA, Italy

Godina / date of production: 2004.

Trajanje / duration: 30 min.

Skupina Talijana pokušava uhvatiti Thea Angelopoulosa na poslu, na snimanju njegovog najnovijeg filma 'The Weeping Meadow'. Međutim, sastanak i intervju s redateljem stalno se odgađaju. Ali, unatoč njegovim izbjegavanjima da bude "ispitan", Angelopoulosov karakter se otkriva kroz priču njegovog producenta, glumaca i ostalih ljudi koji s njim rade na snimanju.

A small group of Italians attempt to catch Theo Angelopoulos at work, on the set of his latest film, The Weeping Meadow. However, the meeting and the interview with the filmmaker are constantly being postponed. But despite the fact that Angelopoulos avoids being "framed" or "interrogated", his profile emerges from the stories told about him by the producer, the actors, and other people working on the set.





Heroes Square

Redatelj / director: KALESIS THEODORE

Scenarist / screenplay by: KALESIS THEODORE

Snimatelj / camera: KALESIS THEODORE

Ton / sound: KALESIS THEODORE

Glazba / music: BAND OF FLORINA

Montaža / editing: KALESIS THEODORE

Producent / producer: KALESIS THEODORE – URBAN PRODUCTIONS

Država / country of origin: GRČKA, Greece

Godina / date of production: 2003.

Trajanje / duration: 26 min.

Vatra i led su dva elementa prirode koji se erotično kombiniraju. Ova erotična veza utječe na svakodnevni život u selu Florina i na mentalitet njezinih građana. Promjena sezone u Florini ne zapažaju se samo na drveću, nego i na njezinim stanovnicima. Stari običaji od prije 2500 godina još se uvijek primjenjuju u regiji. U noći zimskog solsticija, građani pale velike vatre u svakome kvartu. Ovaj film proučava jedan od ovih kvartova, Trg Junaka. Objašnjava pripremu vatre i predstavlja sve junake tog trga.

Fire and cold are two elements of nature that combine erotically. This erotic

relation influences the everyday life of the town of Florina and the mentality of its citizens. The change of seasons in Florina is not only perceived by its trees, but also by its people.

An ancient custom that goes back 2500 years, is still practiced in the region. During the nights of the winter solstice, large fires are lit in every neighborhood. The film studies one of these neighborhoods, the Heroes Square. It describes the preparations for the fire and also presents all the heroes of the square.



**Večernji
list**

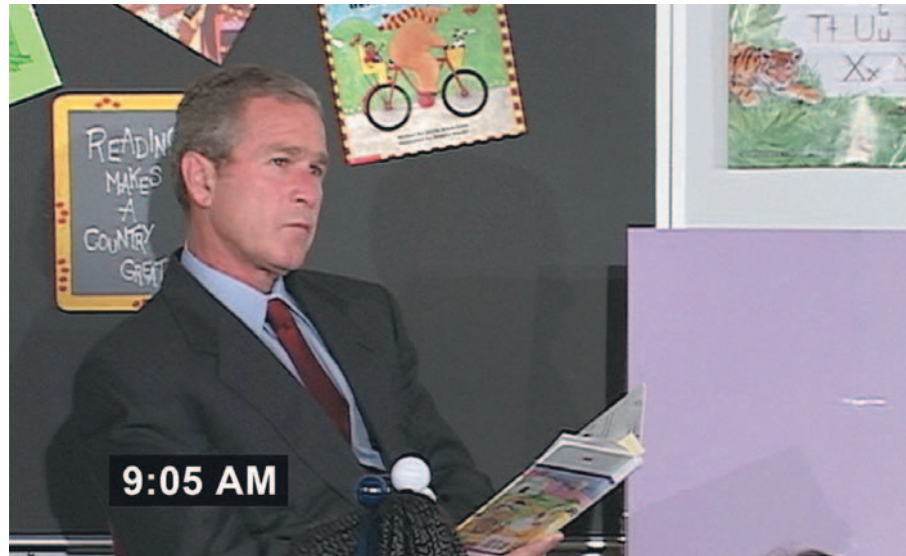
Fahrenheit 9/11



Redatelj / director: MICHAEL MOORE
Scenarist / screenplay by: MICHAEL MOORE
Snimatelj / camera: MIKE DESJARLAIS
Glazba / music: JEFF GIBBS
Montaža / editing: KURT ENGFEHR, TODD WOODY RICHMAN
Produkcija / production company: MIRAMAX FILMS,
DOG EAT DOG FILMS,
FELLOWSHIP ADVENTURE GROUP, LIONS GATE FILMS INC.
Producenti/producers: JIM CZARNECKI, KATHLEEN GLYNN,
MICHAEL MOORE
Godina/date of production: 2004. SAD
Trajanje / duration: 122 min.

Michael Moore otkriva pozadinu političke karijere američkog predsjednika Busha, promjena u Americi nakon 11. rujna i pravih uzroka i posljedica iračkog rata. Dok je u prvom dijelu filma rekapitulirao sve Bushove propuste, Moore je u drugom prikazao nekoliko tužnih i znakovitih sudbina malih ljudi.

Michael Moore exposes the background of the political career of the American president Bush, the changes in America after September 11, and the real causes and consequences of the war in Iraq. In the first part he recapitulates all of Bush's oversights, and in the second he shows a couple of gloomy, significant destinies of the little people.



Tu / Here

Film "Tu" radnjom iz suvremenog života, što sugerira i naslov, metodom koja podsjeća na isprepletene kriške života, stvara panoramski prikaz sredine o kojoj govori. Desetak likova prati se izdvojeno, na prvi pogled čak i nasumično, da bi se ponovo pojavili, ponekad i susreli. Likovi tvore galeriju marginalaca (umirovljenik, narkomanka, bivši ratnici...), ljudi koji su uglavnom bez perspektive, pa je i sveukupna slika ovdašnje stvarnosti poprilično tmurna.

The film "Here", with its storyline emerging from contemporary life, suggested by the title itself, utilizes a method that reminds one of interlaced slices of life and renders a panoramic view of the milieu it talks about. About a dozen characters are followed separately, even randomly at first glance, just to reappear again and even meet with others on occasion. The characters shape a gallery of marginal people (a pensioner, a junkie, ex warriors ...), people more or less with no future, so the overall picture of the local reality is rather gloomy.



Redatelj / director: ZRINKO OGRESTA

Scenaristi / screenplay by: ZRINKO OGRESTA, JOSIP MLAKIĆ (suradnik)

Snimatelj / camera: DAVORIN GECL

Montaža / editing: JOSIP PODVORAC

Produkcija / production company: INTER FILM, HRT

Producent / producer: IVAN MALOČA

Scenografija / art director: GORANA STEPAN

Kostimografija / costume designer: ŽELJKA FRANULović

Uloge / cast: JASMIN TELALović, Marija Tadić, Zlatko Crnković, Ivo Gregurević, Ivan Herceg, Nikola Ivošević, Filip Juričić i drugi

Godina / date of production: 2003. HRVATSKA, Croatia

Trajanje / duration: 90 min.



► Sretno dijete / Lucky Kid

Nikada se nije plesalo kao tih godinu ili dvije, početkom osamdesetih. Zapravo, vrijeme nije bilo veselo: zemljom je tresla ekonomska kriza, umro je svemoćni predsjednik Tito, stižu vijesti da je u Poljskoj uvedeno izvanredno stanje... a generacije mladih živjele su u skladu s tada popularnom pjesmom "Zamisli život u ritmu muzike za ples". Ja sam doista sve to vidio, svuda bio i sve doživio. I sve se dogodilo upravo kada mi je najviše trebalo, baš u trenutku kada sam izletio iz gnijezda i tražio svoj svijet. Pa smo čak i mi, koji smo od najmanjih nogu baštinili bolne komplekse što živimo u siromašnoj zemlji na kraju svijeta, odjednom osjetili da je upravo ovo mjesto gdje treba živjeti.

Never has there been as much dancing as in the beginning year or two of the 1980's. In fact, the times were not happy ones: the country was shaken by an economic crisis, the powerful president Tito died, there was the news that Poland was put under police curfew... but the young generation still lived in sync with the then popular song 'Think of life in the rhythm of dance music'. I certainly witnessed all of that, travelled everywhere and lived through it all. And this all happened at exactly the right moment, precisely when I flew from the nest and was seeking my own world. Thus, even we, who from birth had harboured a painful complex of living in a poor country at the other end of the world, suddenly felt that this was precisely the place where everyone should live.

Redatelj / director: IGOR MIRKOVIĆ
 Scenarist / screenplay by: IGOR MIRKOVIĆ
 Snimatelj / camera: SILVESTAR KOLBAS, hfs
 Glazba / music: AZRA, BIJELO DUGME, ELEKTRIČNI ORGAZAM, FILM, HAUSTOR, IDOLI, PANKRTI, PATROLA, PRLJAVO KAZALIŠTE
 Montaža / editing: IVANA FUMIĆ
 Produkcija / production company: GERILA DV FILM & VIZIJE s.f.t.
 Producent / producers: RAJKO GRILIĆ
 Godina / date of production: 2003.
 HRVATSKA, Croatia
 Trajanje / duration: 97 min.





Bijele ruže / White Roses

(pobjednik West Herzegowina Festa
/the winner of the West Herzegowina Fest)

Redatelji / directors: RISTO STERJOVSKI I TOMISLAV POKRAJČIĆ

Scenaristi / screenplay by: RISTO STERJOVSKI I TOMISLAV POKRAJČIĆ

Snimatelji / camera: RISTO STERJOVSKI, TOMISLAV POKRAJČIĆ,
LUKRECIJA SENKOVIĆ I JOSIP POKRAJČIĆ

Glazba / music: RISTO STERJOVSKI I TOMISLAV POKRAJČIĆ

Montaža / editing: TOMISLAV POKRAJČIĆ

Produkcija / production company: POKSTER PRODUCTION

Godina / date of production: 2004. HRVATSKA, Croatia

Trajanje / duration: 14 min.

Prokletstvo iz davnih vremena bačeno je
na dušu nesretnika.

Pratite dvije priče - jednu u stvarnom svi-
jetu i drugu u glavi opsjednutog uma.

Naracije mističnog bića Bajazina vode
vas kroz atmosferu osvete, patnje i
mržnje na način nikad viđen do sada...

A curse from ancient times is thrown on a
fragile unfortunate soul.

One follows two tales - one in the real
world and the other one in a possessed
mind. Narrations of the mystic creature
Bajazin leads one through an atmos-
phere of revenge, pain and hate in a way
never seen before...

Eksperimentalni program iz produkcije Hrvatskog filmskog saveza

Hrvatski filmski savez osnovan je 1963. kao krovna udruga neprofesijskih filmskih i videoudruga. S vremenom postaje stječište raznorodnih filmskih djelatnosti. Koordinira i potpomaže rad klubova i udruga, podupire filmsku i videoprodukciju, prikuplja i obrađuje zbirku filmskih i videodjela, izdaje filmske časopise i knjige o filmu, suorganizira tečajeve i radionice te Školu medijske kulture, priređuje republičke revije i festivale neprofesijskoga filma; distribuira i prikazuje program filmske klasike.

Od 2000. HFS djeluje i kao producent profesionalnih filmova, usredotočivši se na kratki eksperimentalni i dokumentarni film. Samostalno ili u koprodukciji s drugim producentima, do danas je ostvareno dvadesetak kratkih filmova, od kojih su mnogi prikazivani u zemlji i svijetu i nagrađivani.

Na Danima hrvatskoga filma 2002. HFS je proglašen najboljim hrvatskim producentom kratkoga filma u protekloj godini.

An Experimental Program from the Production of the Croatian Film Clubs' Association

Croatian Film Clubs' Association was founded in 1963 as a crowning organisation of non-professional film and video groups. With time, it became the focal point of various film related activities. The association coordinates and supports the work of clubs and groups, funds film and video production, collects and analyses film and video collections, publishes film magazines and books on film, co-organizes courses and workshops, and the School of media culture, organizes public revues and festivals of non-professional film, and distributes and screens film classics.

Since 2000, the CFCA has been producing professional films focusing on short experimental and documentary film. Independently or in co-production with other producers, the association realized over a dozen of short films, many of which were screened at home and abroad, and won a number of awards.

At 2002 Days of Croatian film, CFCA was voted the best Croatian producer of short film in 2001.



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RADIO DOBRE VIBRACIJE





Sinaj / Sinai



Scenarij i režija / screenplay and directed by Zdravko Mustać

Direktor fotografije / director of photography Boris Poljak

Montaža / editing by Dubravka Turić

Skladatelj / composer Matej Meštrović

Snimatelj tona / sound recording by Igor Lušić

Obrada slike / image processing by Goran Rukavina, Studio Guberović

Producentica / produced by Vera Robić-Škarica

Trajanje / duration: 18'36''

Sedam sekvenci, sedam prikaza pokreta i sedam studija vremena - poetski i ritualno uspostavljaju dijalog između matematički ritmiziranih i fragmentiranih prizora / performansa, biblijskih motiva i tajne postojanja.

Seven sequences, seven movements, and seven studies of time – poetically and ritually establish a dialogue between mathematically rhythmical and fragmented scenes / performances, biblical motives, and the mystery of existence.



Mörder Unter Uns / Murder Among Us

Scenarij i režija / screenplay and directed by Ivan Faktor

Kamera / camera by Petar Faktor, Aleksandar Muharemović, Slavko Zbodulja

Montaža / editing by Dubravka Turić

Tonsko snimanje / sound recording by Krunoslav Ferić

Tonska obrada / sound production by Zoran Kušnjier

Producentica / produced by Vera Robić-Škarica

Trajanje / duration: 12'30''

U nastavku autorova opsesivna dijaloga s Fritzom Langom i njegovim filmom M iz 1931, Faktorov (apstraktni) grad / film pretapa se s Langovim u zajedničkoj potrazi za 'ubojicom među nama'.

In the sequel of the author's opsesive dialogue with Fritz Lang and his 1931 film M, Faktor's (abstract) city/film merges with Lang's in the common quest for the 'murderer among us'.



Grad, gradovi / City, Cities

Scenarij i režija / screenplay and directed by Vedran Šamanović

Direktor fotografije / director of photography Vedran Šamanović

Montaža / editing by Vjeran Pavlinić

Producentica / produced by Vera Robić-Škarica

Trajanje / duration: 15'

Kako bi izgledao svijet kada bi naizmjenično otvarao i zatvarao oči, kada bi ruke mogle vidjeti, kada bih upravljao tuđim riječima...? Moguće odgovore daje sedam dionica videa, simulirajući podijeljenost / dvostrukost zbilje i njezine percepcije.

What would the world look like if I kept opening and closing my eyes, if hands could see, if I could control other people's words...? Some of the possible answers can be found in seven sections of the video, simulating dichotomy / duplicity of reality and his perception.

Arabeska / Arabesca

Scenarij i režija / screenplay and directed by Damir Čučić

Direktor fotografije / director of photography Boris Poljak

Montaža / editing by Slaven Zečević

Tonsko snimanje / sound recording by Igor Lušić

Glazba / music Goran Štrbac

Producentica / produced by Vera Robić-Škarica

Trajanje / duration: 10'

Film slijedi i metrički strukturira zatečeni geometrizam gradskih površina i prometnih pravaca, koristeći se tramvajem kao vremenskom kapsulom, a izrezom tramvajskog prozora kao okvirom urbanoga krajolika snimljena iz pokreta..

The film follows and metrically structures the geometry of city surfaces and traffic directions, using the tram as a time capsule, and the opening of tram window as a frame of the urban landscape shot in movement.



JER SVAKA KAP JE
DRAGOCJENA



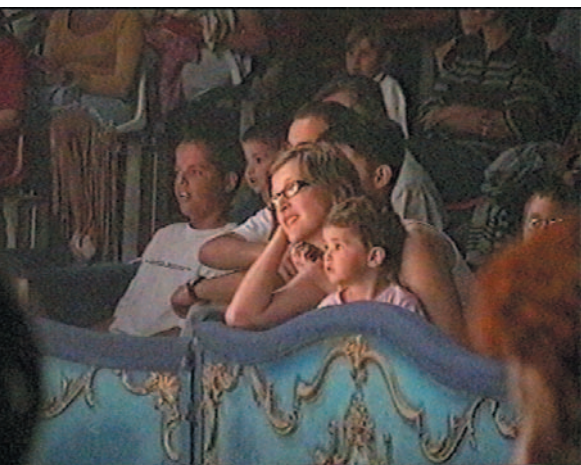
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Široki Brijeg
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Svjedok vremena / A Witness To Time

Redateljica / director: ŽANA MRKONJIĆ

Scenaristica / screenplay by ŽANA MRKONJIĆ

Snimatelji / camera: ANTONI ČORIĆ, MARKO MIKULIĆ

Ton / sound: ANTONI ČORIĆ, MARKO MIKULIĆ

Montaža / editing: SLAVEN ČAVAR, MILJENKO KUTLE

Producent / producer: HRT

Država / country of origin: BOSNA I HERCEGOVINA, Bosnia and Herzegovina

Godina / date of production: 2004.

Trajanje / duration: 27 min.

Slike sa ugla / Pictures From A Corner

Redateljica / director: JASMILA ŽBANIĆ

Scenaristica / screenplay by JASMILA ŽBANIĆ

Snimatelji / camera: CHRISTINE A. MAIER, MUSTAFA MUSTAFIĆ

Ton / sound: MUHAMED PEKMEZ

Montaža / editing: MIRALEM ZUBČEVIĆ, FREDRIKE ANDERS

Producenti / producer: DAMIR IBRAHIMOVIĆ, ZORAN SOLOMON

Država / country of origin: BOSNA I HERCEGOVINA, Bosnia and Herzegovina

Godina / date of production: 2003.

Trajanje / duration: 39 min.

Moja prijateljica Bilja ranjena je 1992. u Sarajevu. Izgubila je ruku. Poznati francuski fotograf slikao ju je dok je ona krvarila i očajnički tražila pomoć. Nije joj pomoagao, slikao je i postao popularan zbog te slike. Ali, što se dogodilo s Biljom?

My friend Bilja was wounded in 1992 in Sarajevo. She lost her arm. A well-known French photographer took a picture of her while she was bleeding a desperately seeking help. He didn't help her, he photographed her and became famous due to those pictures. But what happened to Bilja?

Svjedok vremena je film o čovjeku koji fotografije pravi duže od 50 godina. Na više od 150.000 negativna zabilježio je Mostar u svim njegovim fazama razvoja, destrukcije i ponovne izgradnje. Svorio je svojevrstu instituciju, ali još ne zna hoće li netko uvidjeti njezinu vrijednost i sačuvati to kulturno blago. Budući da nikada nije radio iz materijalnih pobuda veli da će raditi sve dok ga noge budu držale. A one su mu, s obzirom da svoj posao obavlja pješice, zasad najvjerniji saveznik.

Svjedok vremena (Witness to Time) is a movie about a man, who through photographs, records Mostar in all of its phases: its development, destruction and subsequent reconstruction. He created a special institution, but still doesn't know if anyone will see its values and protect its cultural treasure. Seeing as he never worked for material gain, he says that he will continue to work as long as his legs allow him to, and seeing as he does his work on foot, they are his best allies.



Raj za stokilaše / Heaven for 100-kilo men

Redatelj / director: ROBERT BUBALO

Scenarist / screenplay by: ROBERT BUBALO

Snimatelj / camera: MARKO MIKULIĆ

Ton / sound: TOMISLAV BUBALO

Glazba / music: ŽELJKO MARTINOVIĆ

Montaža / editing: TOMISLAV BUBALO

Producenti / producer: MIRO BARNJAK, MIRO BOŠNJAK

Država / country of origin: BOSNA I HERCEGOVINA, Bosnia and Herzegovina

Godina / date of production: 2004.

Trajanje / duration: 19 min.

U hercegovačkom selu Rakitnu svake se godine održava malonogometni turnir u kojem nastupaju samo igrači teži od 100 kilograma... "Raj za stokilaše" je priča o jednom neobičnom nogometnom turniru, na kojemu je glavno pravilo vaganje igrača prije svake utakmice. To je jedna groteskna priča u kojoj junaci s ponosom ističu svoje kilograme, koje inače skrivaju. Na kraju filma otkrivamo da to ipak nije hvalospjev nezdravom životu...

Every year in the Hercegovinian village of Rakitno, an amateur soccer tournament is held in which its participants weigh 100 kilos or more... this film is a story about a not-so-ordinary soccer tournament in which the first rule is to weigh the players prior to the matches. It's a grotesque story in which the heroes proudly show off their weight, which they would normally conceal. At the end of the film we discover that it is in no way celebrating unhealthy living...



osiguranje za miran san