



Stvaralaštvo inspirira

...uživajte u filmskim ostvarenjima!

---ERONET

Sponzor Dana mediteranskog filma 2005.

Do prije deset godina u Širokom Brijegu nije bilo ni kakvog traga organiziranom filmskom stvaralaštvu. Ono što se nudilo filmskim zaljubljenicima svelo se na privatne kućne projekcije hollywoodskih blockbustera i rijetkih neameričkih popularnih ostvarenja konvencionalne kinematografije uopće.

Otvaranjem novouređene kino dvorane u središtu grada „filmaši“ i oni koji to nisu, imali su priliku ponovno, nakon dugo godina, vidjeti pokretne fotografije s filmskoga platna. Kako je danas u svijetu film i video postao blizak i dostupan svakome tko ima sklonosti prema toj umjetnosti, osjetio sam da je Hercegovina ostala „zakinuta“ za tu granu umjetnosti. Festivali su nas okruživali, kino klubovi također, a mi smo imali - ništa.

Prvi korak koji smo napravili prije sedam godina bio je „okršaj“ s amaterskom kinematografijom, pa je skupina mladih entuzijasta snimila polusatni igrani film koji je pokazao i dokazao da je sve moguće, pa i domaća, lokalna kinematografija. Nadalje, da bi „otvorili oči“ domaćim entuzijastima i lokalnoj publici, organizirali smo trodnevnu reviju uglavnom amaterskog stvaralaštva, gdje smo u najvećoj mjeri prikazali amatersko stvaralaštvo iz Hrvatske, kako iz njezine klubaške povijesti tako i najnovija ostvarenja poznatih i manje poznatih autora. Dok su lokalni „filmaši“ uglavnom u vlastitoj produkciji stvarali i razvijali vlastite filmske naslove kratkog metra (mislim na eksperimentalna, dokumentarna i igrana ostvarenja), revija „Hrvatski film i video“ trajala je, i nakon tri godine dobila naziv Dani filma. Glavni krivci da je i danas ime ovog festivala Dani filma, upravo su filmski stvaratelji iz ove regije i šire, koji su sa svojim radovima ravnopravno sudjelovali na Danima, s već razvijenom hrvatskom kinematografijom, amaterskom i onom koja nadilazi okvire amaterizma.

Od prošle godine Dani Filma dobivaju, selektiraju, ocjenjuju i kao rijetko gdje u ovoj regiji nagrađuju kratki dokumentarni film s područja Mediterana, tako da smo postali priznati Mediteranski festival dokumentarnog filma. Nove nevolje koje pobjeđujemo su domaća produkcija u Bosni i Hercegovini, posebice u Hercegovini. Pokretanjem širokobrije-



škog kino video kluba „Amater“ i nabavkom opreme potrebne za video produkciju, stvoreni su uvjeti da se ozbiljno pristupi filmskome stvaralaštvu. Članovi kluba dobivaju svu potrebnu podršku, edukativnu i materijalnu na svakom filmskom projektu kojemu pristupe. Očekivanja su velika, posebice kad nakon svakog našeg festivala vidimo kakve sve teme i na koji način obrađuju autori dokumentarnih filmova s područja Mediterana.

U našem kraju izumiru svjedoci, zanati, ikonografije se mijenjaju, iza umjetnika ostaju samo djela, a naše kamere sve su to dugi niz godina propuštale zapisati jezikom filma. Konačno, mogu ustvrditi da je tomu došao kraj i da su se kamere upalile. I da zaključim - ne dolazi dokumentarac samo u Hercegovinu i Široki Brijeg, nego on i odlazi od nas, naš, čist, svjedoči, informira i ostaje kao dokument o vremenu i prostoru u kojem živimo.

Caution, filming!

Up until ten years ago there was no trace of organized film in Široki Brijeg. Film-lovers were offered only private Hollywood blockbuster projects and rare non-American popular films of conventional cinematography.

With the opening of the renovated movie theatre in the center of the city, “film-lovers”, as well as those who aren’t, were once again given the opportunity, after several years, to see motion picture on the film screen. Since film and video have today become close and available to all who have an inclination towards that art, I felt that Herzegovina has remained “cut off from that branch of art”. Festival and movie clubs, as well surrounded us, but we had nothing. The first step we made seven years ago was an “encounter” with amateur cinematography, thus a group of young enthusiasts filmed a motion picture in duration of one half of an hour which showed and proved that anything and everything was possible, including domestic, local cinematography. Furthermore, in order to “open the eyes” of domestic enthusiasts and the local public, we organized a three-day review of mainly amateur works and creative endeavors, in which we mainly featured amateur collections from Croatia, not only from their club history but also their newest production featuring renowned and lesser known authors. While local “film makers” were primarily in there own production, creating and developing there own film titles for short films (I, of course, mean experimental, documentary, and feature films), the “Croatian film and video” review continued, and after three years received the name “Dani Filma” (Days of Film). The name of film “Dani Filma” was subbed to this festival as a result of film producers from this region and beyond who actually participated with there works in the festival, with already developed Croatian cinematography, as amateurs or even those who surpassed amateurism.

Since last year “Dani Filma” receives, selects, evaluates and awards (which is done rarely in the region) short documentary films from the Mediterranean region, thus making the festival an acknowledged Mediterranean festival of documentary film. Some of the hurdles, which we are overcoming include domestic production in Bosnia and Herzegovina, especially in Herzegovina. With the launching of the Široki Brijeg film video club “Amater” (amateur) and the acquisition of the necessary equipment for video production the conditions for serious film production creations were realized. Member of the club receive all the necessary report, both educative and material, for every film project they attempt. Expectation are high, especially when following each festival we are given an incite into all the various themes and ways in which the authors processed their documentary films in the Mediterranean region.

Witnesses and crafts are dying out in our region, icons are constantly changing, artist leave only there work behind them, and for many years cameras have missed the opportunity to document and transfer these changes into the language of film. Finally, I can allege that an end has come to that and the cameras have finally been turned on. And in conclusion documentaries are not only coming to Herzegovina and Široki Brijeg, rather they are also leaving us, as our own, pure, informant and stays as a document of the era on place in which we live.

Tomislav Topić
direktor festivala/ Festival Director

Predgovor selektora/ Selectors Preface

Prezentacija suvremenih dokumentarističkih orijentacija

Odmah na početku moram kazati kako je selektor dokumentarnih filmova na prošlogodišnjim širokobriješkim Danima filma Zdravko Mustać vrlo visoko podigao letvicu umjetničkog dostiga koju je autorima valjalo preskočiti, ukoliko su željeli da im filmovi budu prikazani u natjecateljskom programu Dana. I što onda preostade meni, ovogodišnjem selektoru, do li slijediti već zacrtane visoke kriterije pri izboru?

No ove je godine prijavljeno na festival znatno više filmova, pa je broj uvrštenih u natjecateljski program dakako veći (lani 9, ove godine 21), što zasigurno govori o razvoju i rastu ugleda širokobriješkog festivala, a možda i o tome da sam ja ipak nešto "slabiji" čovjek i tolerantniji "gledač" no što je Mustać. Bez obzira na to što je ipak i prvenstveno kvaliteta odlučivala, nisam mogao ne uzeti u obzir aktualnost, zanimljivost, pa i provokativnost pojedinih filmova i na sadržajnom i na formalnom planu. Također, duboko sam svjestan da se u Širokom Brijegu nađe šaroliko autorsko društvo pa je i o tome valjalo voditi računa: tu su i amateri i profesionalci, i "zadrti" filmaši i ljudi pomireni s postojanjem televizije i njezinih namenutih dužina... Ima tu strasnih medijskih istraživača, ali i skromnih, a vrijednih reportera... Na koncu konaca, tu su autori i filmovi iz desetak država, s često različitim hijerarhijskom ljestvicom i filmskih i dokumentarističkih i inih vrijednosti. I kako sada sve pobrojano dovesti u sklad i doći do kvalitetnog i zanimljivog programa...?

Da bih sam sebi olakšao posao, podijelio sam dopustivi mi broj projekcija na manje tematske cjeline. Razumljivo, radi se o posve "radnim" naslovima tih cjelina. No ipak, evo ih: jedan će program (projekcija) nositi naslov: "Dileme, sudbine, ispovijedi...", drugi "O običajima, tradiciji...", pa zatim "...o umjetnosti...", "...i umjetnicima...", "...o sportašima...", "Svjedočanstva...".

Sami naslovi niti žele biti niti jesu – precizni i točni, tek su svojevrsna izbornička poštapalica, ese-



danja i promjena, sve do promatrački upornih i radoznalih etnografsko-etnoloških zapisa i sasma opuštenog, humornog viđenja stvarnosti i svijeta... Da, sve je to suvremeni dokumentarac: i polemičan i tajanstven i zamišljen, i pamflet i esej i tek usputna bilješka o bizarnoj nekoj sudbini, tek toliko da se ništa od ovog svijeta i trenutka ne zaboravi...

A Presentation of Contemporary Documentary Orientation

I must firstly say that the selector of the documentary films at last years "Dani Filma" in Siroki Brijeg, Zdravko Mustac, elevated the bar of artistic range which authors had to skip over if they wanted their films to be presented in the competitive program of the festival. So what, then, remains for me, this year's selector? Should I simply follow the already defined high selective criteria?

This year, however, a lot more films have entered into the competition, bringing the number of films incorporated into the competitive program up (last year there were nine, this year twenty-one), which definitely proves that the Siroki Brijeg festival's reputation is developing and expanding and perhaps that I may just be somewhat of a "weaker" man and a more tolerant "viewer" the Mustac is. Regardless of the fact that quality was the first and foremost factor taken into consideration during the selection, I also couldn't not to look at and evaluate the actuality, interest, and even the provocativity of some of the films' content and in their formal plan. In addition, I am deeply aware that one may find an array

of societies of authors within Siroki Brijeg and that was also taken into account: these societies include amateurs and professional, "die hard" movie lovers and people content with the existing dimensions of television... There are passionate media investigators, as well as humble, but worthy reporters... and in the end, there are authors and films from about ten countries, with various hierarchical ranges and film and documentary and other values. So how does one combine all of this and produce a high-quality and interesting program?

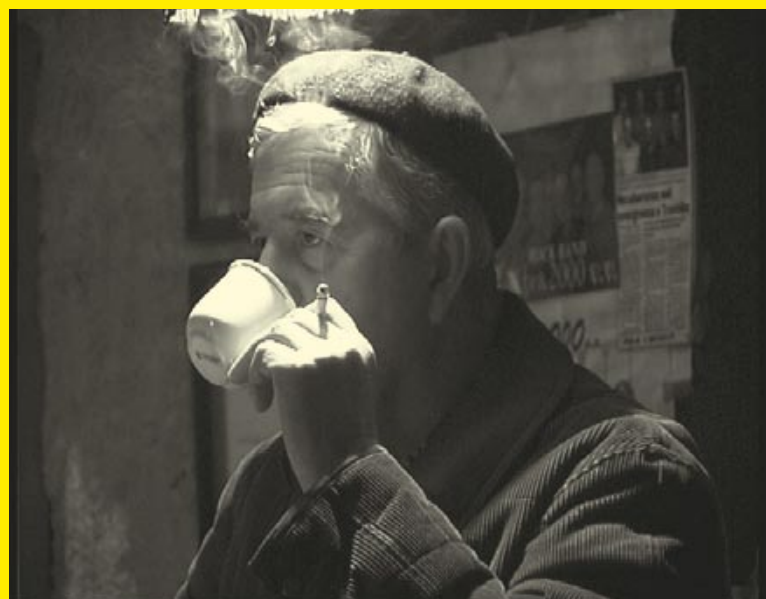
In order to make my own job easier, I separated the allowed number of projects into smaller thematic wholes. Understandably, these are completely "working" titles and categories of these wholes. However, here they are: one program (projection) will carry the title: "Dilemmas, destinies, confessions...", The other "About customs, traditions...", and then "...about art...", "...and artists...", "...about athletes...", "Testimony..."

The actual titles do not attempt to be nor are they precise and accurate, rather they are in themselves elective clichés... They do, however, suggest, it seems, something: a wide range of documentary interest!

And really, it seems that within the selective program there exists a representation of contemporary documentary orientation: from somber searching for the roots of the human curse of human sorrow and pain, through "engaged" interpretations of diverse events and changes, to observing persistent and inquisitive ethnographic-ethnological notes and a completely relaxing, humoristic insight into reality and the world... Yes, that is all contemporary documentary film: polemic and mysterious and pensive, and pamphlet and essay and a simple incidental note about some bizarre fate, just so that nothing from this world and moment is forgotten...

Zoran Tadić

Dileme, sudbine, ispovijedi...



ASIM FREE MAN

redatelj / director: RUSMIR AGAČEVIĆ
scenarist /screenplay by: RUSMIR AGAČEVIĆ
snimatelj / camera: TEO AGAČEVIĆ
ton / sound: NISVET HRUSTIĆ
montaža / editing: NISVET HRUSTIĆ
producent / producer: NISVET HRUSTIĆ
zemlja / country of origin: BiH, Bosnia and Herzegovina
godina / date of production: 2004.
trajanje / duration: 22 min.

"Asim free man" je film o Asimu Safiću, bosanskom čovjeku, muslimanu, koji skoro 40 godina svira rock i country sa svojim prijateljima u malom gradu Travniku u srednjoj Bosni. Radi kao vozač kamiona za smeće, živi skromno i ima loših sjećanja iz rata u Bosni i Hercegovini. Svaki dan, usprkos ovoj činjenici, Asim ide na probe sa svojim bandom i vježba s velikim entuzijazmom, tražeći izlaz iz surove svakodnevice pomoću svoje gitare u 60-oj godini života.

"Asim Free Man" is a film about Asim Safić, a Bosnian man, a Muslim, who for almost forty years has been playing rock and country music with his friends in the small town of Travnik in central Bosnia. He works as a garbage truck driver, lives humbly and has bad war memories in Bosnia and Herzegovina. Despite these facts of his life, every day Asim goes to rehearsals with his band and practices with great enthusiasm, seeing an escape from his brutal and every day life with the help of his guitar at the age of sixty.

JA ŽIVIM SADA OVDJE/ I LIVE HERE NOW

redatelj / director: ZORAN PISAČIĆ
scenaristi /screenplay by: MARINA BUNTIĆ, RENATA NIKOLIĆ, ZORAN PISAČIĆ
snimatelj / camera: MILAN BUKOVAC
ton / sound: ZORAN PISAČIĆ
montaža / editing: ZORAN PISAČIĆ
producent / producer: AUTORSKI STUDIO – ffv
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2004.
trajanje / duration: 7 min.

Film pokušava dočarati uvjete u kojima žive i uče djeca s posebnim potrebama u Domu za odgoj i obrazovanje Dubrava u Zagrebu.

The film attempts to portray the conditions in which children with special needs live and learn in Dubrava's Home for Upbringing and Education in Zagreb.



Dilemmas, Destinies, Confessions...



ENCLOSURES

redateljica / director: NESRINE KHODR
scenaristica /screenplay by: NESRINE KHODR
snimateljica / camera: NESRINE KHODR
ton / sound: NESRINE KHODR
montaža / editing: NESRINE KHODR
producent / producer: RIJSAKDEMIE VAN BEELDENDE KUNSTEN STICHTING RUSTFONDS
zemlja / country of origin: LIBANON, Lebanon
godina / date of production: 2004.
trajanje / duration: 22 min.

Video esej koji govori o kretanjima preko granica, unutarjem i vanjskom egzilu. To je putovanje cestom iz Nizozemske u Francusku, prikazano kroz različite teme i glasove nevidljivih osoba.

A video essay which discusses movement across the borders of interior and exterior exile. It's a road trip from the Netherlands to France, shown through various themes and the voices of invisible people.

KONTRAPUNKT ZA NJU/ CONTERPOINT FOR HER

redateljica / director: DANIJELA MAJSTOROVIĆ
scenaristica / screenplay by: DANIJELA MAJSTOROVIĆ
snimatelji / camera: IGOR VRANIĆ, DENNIS SCHWEITZER, ALMIR ĐIKOLI, DANIJELA MAJSTOROVIĆ
montaža / editing: MIDHAD MUJKIĆ
producentica / producer: DANIJELA MAJSTOROVIĆ
zemlja / country of origin: BiH, Bosnia and Herzegovina
godina / date of production: 2004.
trajanje / duration: 30 min.

Film „Kontrapunkt za nju" slijedi nekoliko pravaca kako bi se shvatila trgovina ljudima radi seksa. Godine 1992. Bosanka postaje žrtvom trgovine kad ju dobar prijatelj njezinog brata proda u Italiju. Njezina priča tek je najava eksplozije trgovine ženama zbog seksa u Bosni i Hercegovini, čija je zarada od 1995. naovamo dosegla sedam milijardi dolara. U tom „biznisu" tisuće je djevojaka iz susjednih istočnoeuropskih zemalja bilo izloženo fizičkom i mentalnom zlostavljanju.

The film "Counterpoint for Her" follows numerous direction in an attempt to make sense of trafficking people for sex. In 1992 a Bosnian woman becomes a victim of trafficking after a good friend of her brother sells her in Italy. Her story is only an introduction for the explosion of trafficking women for sex in Bosnia and Herzegovina, from which profit reached seven billion dollars in 1995. In that "business" thousands of women from neighbouring Eastern European countries were exposed to physical and mental abuse.



0 sportašima.../ About Athletes...



KUTAK ZA SPORNI TRENUTAK/ COR(N)E(R) OF THE MATTER

redatelj / director: DŽEMAL ŠABIĆ
scenarist /screenplay by: DŽEMAL ŠABIĆ
snimatelj / camera: DRAGAN LOVRENOVIĆ
ton / sound: ALEN SELMAN
montaža / editing: MEHMED TUFO
producent / producer: BORIS ŠIBER
zemlja / country of origin: BiH, Bosnia and Herzegovina
godina / date of production: 2004.
trajanje / duration: 16 min.



MARATONAC/ MARATHON MAN

redatelj / director: PETAR KRELJA
scenarist /screenplay by: PETAR KRELJA
snimatelj / camera: KARMELO KURSAR
ton / sound: BRANKO FLAJPAN
montaža / editing: MLADEN RADAKOVIĆ
producent / producer: HRVOJE HABEKOVIĆ, HRT
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2005.
trajanje / duration: 30 min.

Četverostruki prvak Hrvatske u trčanju maratona, Janez Maroević, postiže i svjetski relevantne rezultate, unatoč tome što živi u gradu gdje svi plivaju i gdje kod djela sumješšana nailazi na otpor i porugu.

Four time Croatian champion in marathon running, Janez Maroevic, also achieves relevant world results despite the fact that he lives in a city where everyone swims and where some of the citizens give him resistance and make fool of him.

Batan is a goalkeeper for the soccer team "Zanatlije" which is competing in the last, municipality league in B&H and is ranked second last place. Their opponent is local rival team "Porijecani" who is in first place and who wants to be placed in a higher range. And a win over "Zanatlije" would guarantee that placement. The atmosphere is brought to a heat where every small move on the field, is seen as a life and death situation by the people in the stands. However, to the hero of the story Batan, who has been the goalkeeper for his team for 25 years, the final result of the game and the actual game itself does not mean much. To him, most valuable aspect of this competition is the roast meat, good wine, crazy party and a little personal existence. But only a little. But, "unfortunately" for his teammates, the whole game lays in Batan's hands...



hranjiva podloga

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UNO DUE HOPI!

redatelj / director: LUCA BUSSO
scenaristi /screenplay by: LUCA BUSSO, MARCO MANGO
snimatelj / camera: FABRIZIO LA PALMAROLA
ton / sound: GIUSEPPE NAPOLI
montaža / editing: ROBERTA CRUCIANI
producent / producer: : LUCA BUSSO
zemlja / country of origin: ITALIJA, Italy
godina / date of production: 2003.
trajanje / duration: 29 min.

Severia ima 82 godine. U svojim mladim danima, prije 2. svjetskog rata, živjela je u Casablanci. Deset godina bila je prvakinja zemlje u ronjenju. Godine 1946. vraća se u Italiju gdje također ubrzo postaje prvakinom. Nakratko prekida karijeru, no njezina strast za ronjenjem ipak nije mogla ostati nezamijećenom. Postala je trenerica.

U ovom filmu Saveria radi s jednom od svojih štice-nica, 15-ogodišnjom Francescom.

Ona je, kao i njezina trenerica, luda za ronjenjem, čak i onda kada stvari ne idu lagano. U živahnim, glazbom praćenim treninzima, Severia potiče svoje učenike, priča o kojekakvim stvarima, dok se Francesca s vremena na vrijeme fanatično baca s daske.

Može li Francesca dokazati da je pobjedničkog kova kao i njezina trenerica?

Severia is 82yrs old. In her younger days, before the second World War, she lived in Casablanca. For ten years she was the country's champ in diving. In 1946 she returns to Italy where she quickly becomes champion. She stops her career for a short while, but her passion for diving could nevertheless remain forgotten or unnoticeable. She became a trainer. In this film Saveria works with one of her

proteges, 15yrs old Francesca. She is, as well as her trainer, crazy about diving, even when things aren't going smoothly. With upbeat music in conjunction with training, Severia encourages her students, talks about numerous things, while Francesca from time to time fanatically throws herself from the boards. Can Francesca prove that she has the same winning spirit as her trainer had?



0 umjetnosti.../ About Art...



KAMENA GOZBA/STONE FEAST

redateljica / director: IVONA BIOČIĆ MANDIĆ
scenaristica /screenplay by: IVONA BIOČIĆ MANDIĆ
snimatelj / camera: VEDRAN ŠAMANOVIĆ
ton / sound: ZORAN PREMUŽIĆ
montaža / editing: STAŠA ČELAN
producent / producer: IVONA BIOČIĆ MANDIĆ
zemlja / country of origin: HRVATSKA
godina / date of production: 2005.
trajanje / duration: 13 min.

Priča o ženi i kamenu. Žena izrađuje namještaj od kamena. Prilagođen čovjeku, prilagođen kamenu.....
A story about a woman and a stone. The woman makes furniture from stone. Suited for man, suited for stone.



TALIJA NA SALAŠIMA/ THE WIND IS PUSHING THE CART

redatelj / director: ZOLTÁN SIFLIS
scenarist /screenplay by: SIFLIS GORDÁN KLÁRA
snimatelji / camera: HEGEDŰS DÁNIEL, KISS AURÉL, SIFLIS ZOLTÁN
montaža / editing: FARKAS MIKLÓS
producent / producer: Délvidéki Vodeokronika Szabadka - Subotica
zemlja / country of origin: SRBIJA I CRNA GORA, Serbia and Montenegro
godina / date of production: 2004.
trajanje / duration: 30 min.

"Salašarsko kazalište" jedno je od najvećih čuda mađarske glume u bivšoj Jugoslaviji.

To čudo se pojavilo (oživilo) u proljeće 1978. kada je devetero mladih, tek diplomiranih akademaca i studenata glume, osnovalo ljetni teatar i dalo mu ime "Salašarsko kazalište". Mlada glumačka ekipa nije postavila sebi megalomanske ciljeve, već samo zadatak da se nekad popularnim kratkim, šaljivim skečevima narodnjačkog, vašarskog kazališta raspolože i nasmiju oni koji su se već odavno odviknuli od kazališta ili se nisu niti naviknuli na njega.

The "Salašarsko kazalište" is one of the greatest miracles of Hungarian acting within the former Yugoslavia. That miracle appeared in the spring of 1978 when nine young, recent academic gradu-

ates and student actors, founded a summer theatre and named it the "Salašarsko kazalište". The young acting crew didn't set high goals for themselves, rather only an assignment to boost and entertain those who had long ago stopped going to the theatre or who had never gone before with popular short, humorous sketches form the national fair theatre.



DANI SLAVE/ DAYS OF FAME

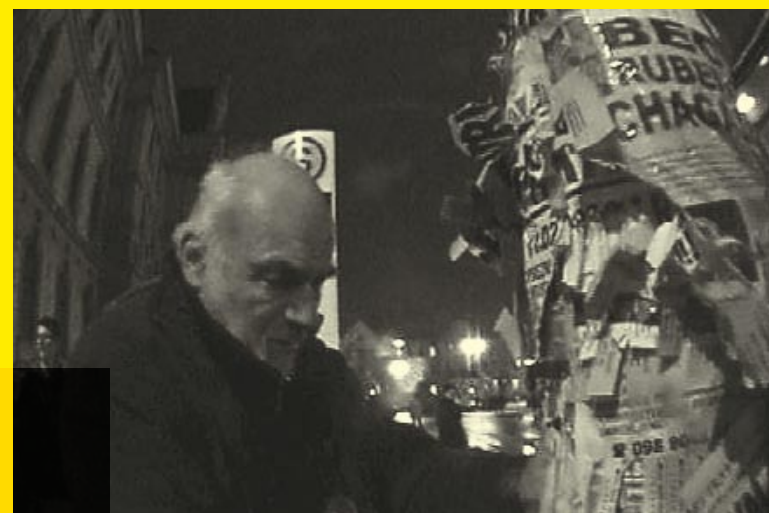
redatelj / director: MILAN BUKOVAC
scenarist /screenplay by: MILAN BUKOVAC
snimatelji / camera: MILAN BUNČIĆ, MILAN BUKOVAC
ton / sound: MILAN BUNČIĆ
montaža / editing: MILAN BUKOVAC
producent / producer: AUTORSKI STUDIO -ffv
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2004.
trajanje / duration: 22 min.

Iskrena ispovijest kopriivničkog "Bajz banda" o njihovim danima slave. Sniman u dužem vremenskom razdoblju, ovaj film svjedoči o njihovoj samospoznaji, kreativnom traženju i o neobičnom nastupu.

An honest confession by Koprivnica's "Bajz band" of their days of fame. Filmed during a longer period of time, this film bears witnesses to their self-knowledge, creative search and their unusual performance.



...I umjetnicima.../ ...And Artists...



CESAR FRANCK — WOLF VOSTEL

redatelj / director: ANTONIO G. LAUER
scenarist / screenplay by: ANTONIO G. LAUER
snimatelj / camera: ŽELJKO RADIVOJ
ton / sound: ŽELJKO RADIVOJ
montaža / editing: ŽELJKO RADIVOJ
producentica / producer: VERA ROBIĆ - ŠKARICA, Hrvatski Filmski Savez
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2005.
trajanje / duration: 19 min.

Film je posvećen velikom pariškom orguljašu i skladatelju C. Francku koji je živio u drugoj polovici 19. stoljeća. Znao je satima svirati zabavne melodije i piti *apsint* po pariškim krčmama s prostitutkama. Poslije toga je svirao J.S. Bacha na orguljama. Kažu da je bio najbolji Bachov orguljaš. Film je također posvećen i velikom njemačkom umjetniku Wolfu Vostellu koji je 50-tih godina 20. stoljeća radio "Decolages".

The film is dedicated to the great organ-player and composer C.Franck who had lived in the second half of the 19th century. He used to play melodies for hours and drink "apsint" in Parisian bars with prostitutes. Afterwards he played J.S Bach on the organ. It is said that he was Bach's best organ-player. The film is also dedicated to the great German artist Wolf Vostel who worked on "Decolages" during the fifties of the 20th century .

HOUSES... FACES... (AYVALIK)

redateljice / directors: ESRA ETIZ, BERNA NEMLI
scenaristice /screenplay by: ESRA ETIZ, BERNA NEMLI
snimatelj / camera: MUSTAFA YENIPAZAR
ton / sound: MUSTAFA YENIPAZAR
montaža / editing: SIDIKA ERALP
producenti / producers: HAKAN EMANETOGLU, ESRA ETIZ
zemlja / country of origin: TURSKA, Turkey
godina / date of production: 2003.
trajanje / duration: 20min.

Obična kuća, ljetnikovac u Ayvaliku. Seckin Viter je usamljen čovjek koji živi u toj kući. Vrijeme provodi slušajući radio, pišući pjesme i pjevajući. Cem Mumce je otišao u Ayvalik kako bi napisao fantastičnu priču o kući koju nikada prije nije vidio.

An ordinary house, a summer residence in Ayvalik. Seckin Viter is a lonely man who lives in that house. He spends his time listening to the radio, writing songs, and singing. Cem Mumce went to Ayvalik in order to write a fantastic story about a house which he had never seen before.



PAINTING

redateljica / director: KATERINA PATRONI
scenaristica /screenplay by: KATERINA PATRONI
snimateljica / camera: KATERINA PATRONI
ton / sound: KATERINA PATRONI
montaža / editing: ALEXANDROS SAMPSONIDIS, VUOKO RAJALA
producent / producer: : COSTAS LAMBROPOULOS, VUOKO RAJALA, KATERINA PATRONI
zemlja / country of origin: GRČKA, Greece
godina / date of production: 2005.
trajanje / duration: 30 min.

Kimmo skuplja lišće, blato, boje, i sve postavlja za rad pokraj jezera. Film blisko prati proceduru slikanja od trenutka kada Kimmo počinje, pa sve dok njegovo tijelo ne postane dijelom stvaranja.

Kimmo collects leaves, mud and paints, and lays everything for work by the lake. The film closely follows the procedure of painting from the moment Kimmo starts, right up until his body becomes a part of the creation.



O običajima, tradiciji...

PURGATORIJ / PURGATORY

redatelj / director: ZDRAVKO MUSTAČ
scenarist /screenplay by: ZDRAVKO MUSTAČ
snimatelj / camera: BORIS POLJAK
montaža / editing: DAMIR ČUČIĆ
producent / producer: VERA ROBIĆ-ŠKARICA, Hrvatski filmski savez
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2005.
trajanje / duration: 23 min.



ŽENSKI IZBOR/ WOMAN'S CHOICE

redateljica / director: LJILJANA ŠIŠMANOVIĆ
scenaristi /screenplay by: DAVORIN ŠIŠMANOVIĆ, LJILJANA ŠIŠMANOVIĆ
snimatelj / camera: MIRAN KRČADINAC
ton / sound: TONI JURKOVIĆ
montaža / editing: TIHOMIR TONŽETIĆ
producent / producer: CENTAR ZA RAVNOPRAVNOST
SPOLOVA, HRT
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2004.
trajanje / duration: 29 min.

Ovo je priča o dvjema ženama, Marici i Marinki, koje su se, svaka na svoj način, izborile za ono što su htjele.

This is a story about two women, Marica and Marinka, who each in their own way, managed to fight for what they wanted.



About Customs, Traditions...

THE LAST PEASANT

redatelj / director: OSCAR PEREZ
scenarist /screenplay by: OSCAR PEREZ
snimatelj / camera: OSCAR PEREZ
ton / sound: JORDI CASADEVALL
montaža / editing: MARIA DEL MAR DE RIBOT
producenti / producers: OSCAR PEREZ, MARIA DEL MAR DE RIBOT
zemlja / country of origin: ŠPANJOLSKA, Spain
godina / date of production: 2005.
trajanje / duration: 22 min.



Barcelona 2004. Autoputovi su prošli kroz predgrađa i većina starog zemljišta je nestala. Ali, postoji čovjek koji se još uvijek odupire razvoju. "Carlos je posljednji seljak u Barceloni", ponosno je kazala njegova žena.

Carlos i Carme prodaju svoje proizvode ispred stare trgovine. Često im pomaže njihov desetogodišnji sin. Dječak bi želio biti kao i njegovi roditelji, ali njihova budućnost je nejasna. Svake nedjelje obitelj poziva svoje prijatelje da provedu dan na selu i zajedno rade paellu. Oni su uvijek okruženi prometnom bukom koja dolazi iz obližnjih prijetućih autoputova.

Barcelona' 2004. Highways have cut through the city's outskirts and suburbs and most of the old properties have disappeared. However, one man still refuses to give in to development. "Carlos is the last peasant in Barcelona", said his wife with pride.

Carlos and Carme sell their products in front of the old store. Often their ten-year-old son helps them. The boy would like to be like his parents, but their future is unclear. Every Sunday the family invites their friends to spend a day in the village and together make paella. They are constantly surrounded with traffic noise which comes from the nearby threatening highways.

HITMOSTAR



Svjedočanstva.../ Testimony...



PRIJE KIŠE/BEFORE THE RAIN...

redatelj / director: MARIO PAPIĆ
scenarist /screenplay by: MARIO PAPIĆ
snimatelj / camera: MARIO PAPIĆ
ton / sound: MARIO PAPIĆ
montaža / editing: FRAN SOKOLOVIĆ
producent / producer: FAG ENTHUSIA PLANC – Samobor
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2004.
trajanje / duration: 8 min.

Na tragu "čistog" dokumentarnog filma kamera se "ušuljala" u selo Gornji Rujani pokraj Livna i samozatajno svjedočila volji za život.

On track of "pure" documentary film, the camera "creeped" into the village of Gornji Rujani nearby Livno and in selfsecrecy witnessed the will for life.



THE GLASS EYE MAKER

redatelj / director: TOMAS LEACH
scenarist /screenplay by: TOMAS LEACH
snimatelj / camera: BEN TODD
ton / sound: HOLGER STENSCHKE, SUZANNE SAVAGE
montaža / editing: SAM STOREY
producent / producer: TOMAS LEACH
zemlja / country of origin: ITALIJA, Italy
godina / date of production: 2005.
trajanje / duration: 7 min.

Nijemac srednjih godina u bijelome kaputu napuhuje malenu staklenu cjevčicu. Na njezinom kraju polako se stvara mjehurić. Jost Hast, posljednji preostali majstor staklenih očiju u Britaniji koristi vještine, nepromijenjene gotovo 200 godina, kako bi napravio još jedno unikatno stakleno oko.

Middleage German man dressed in a white jacket inflates a small glass tubule. At the end of this tubule a small bubble slowly begins to form. Jost Hast, the last living craftsman of glass eyes in Britain uses skills, unchanged for almost two hundred years, in order to create one more unique glass eye.

RIBANJE/FISHERMAN'S TALE

redateljica / director: IRENA ŠKORIĆ
scenaristica /screenplay by: IRENA ŠKORIĆ
snimatelj / camera: VINKO KOVAČIĆ
ton / sound: VINKO KOVAČIĆ
montaža / editing: VINKO KOVAČIĆ
producent / producer: IRENA ŠKORIĆ
zemlja / country of origin: HRVATSKA, CROATIA
godina / date of production: 2004.
trajanje / duration: 15 min.

Poetika zajedništva i ljudske ljubavi prema prirodi u jednom. Film prikazuje dnevne rituale ljetnih stanovnika

Sv. Klementa, otoka bez struje i tekuće vode pokraj Hvara. Kipari, profesori, flautisti, arhitekti, studenti i učenici, na trenutak zaboravljaju svoj uobičajeni život i prepuštaju se čarima robinzonskog života.

Poetry of community and human love towards nature in one. The film portrays the every day life and rituals of the summer residents of St. Clementine, an island nearby Hvar without electricity and running water. Sculptors, professors, flutist, architects, students, and school children, for a moment forget about their regular lives and let loose themselves to the magic of wild Robinson life.



OD JUTRA DO MRAKA/ FROM DUSK 'TILL DAWN

redatelj / director: DRAŽEN ŽARKOVIĆ
scenarist /screenplay by: DRAŽEN ŽARKOVIĆ
snimatelj / camera: VEDRAN ŠAMANOVIĆ, BRANKO LINTA
ton / sound: TONI JURKOVIĆ
montaža / editing: DRAŽEN ŽARKOVIĆ
producent / producer: DAMIR TEREŠAK
zemlja / country of origin: HRVATSKA, Croatia
godina / date of production: 2005.
trajanje / duration: 26 min.

Jedan dan u životu performance umjetnika Tomislava Gotovca. Bizarna razglednica grada Zagreba. Studija mentaliteta stanovnika hrvatske metropole.

One day in the life of the performer and artist Tomislav Gotovac. A bizarre picture postcard of the city of Zagreb. A study of the mentality of inhabitants, of the Croat Capital.



AT THE ROOF-TOPS OF DIYARBAKIR

redatelj / director: ÖZKAN KÜÇÜK
scenarist /screenplay by: ÖZKAN KÜÇÜK, SAVAS BOYRAZ
ton / sound: ÖZKAN KÜÇÜK, SAVAS BOYRAZ
montaža / editing: ÖZKAN KÜÇÜK
producent / producer: Yapım 13 Production, mesopotamia-cinema
zemlja / country of origin: TURSKA, Turkey
godina / date of production: 2005.
trajanje / duration: 28 min.

S dolaskom ljeta život se premješta na krovove kuća u Diyarbakiru. Usprkos širenju grada i promjeni njegova izgleda, kuće u starom gradu žele ostati nepromijenjene. Ovaj dokumentarac prati život na krovovima od jutra do mraka.

With summer approaching, life moves on to the roof-tops of houses in Diyarbakir. Depite the expansion o the city and the changing of its appearance and infrastructure, houses in the old city want to remain unchanged. This documentary follows life on these roof-tops from morning to night.



JER SVAKA KAP JE DRAGOCJENA



Žiri/ Jury



Asaf Džanić predsjednik žirija/ president of jury

Rođen u Sarajevu 1953. Studij komparativne književnosti i teatrologije završio na Filozofskom fakultetu u Sarajevu 1975. Filmskom kritikom i esejistikom bavi se od 1971. Urednik je u filmskom časopisu "Sineast" od 1975., a od 1995. njegov glavni i odgovorni urednik. Scenarist i voditelj dvije serije TV emisija o filmu za TV BiH, kao i serije emisija o rock glazbi na filmu.

Autor knjiga "Rok muzika na filmu" i "Glosar filma", priređivač "Filmografije amaterskog filma Bosne i Hercegovine" i filmografije "Sarajevo u ratu 1992-1995." Član žirija filmskih festivala u Valenciji, Angersu, Lilleu, Budimpešti, te selektor i autor prezentacija bosanskohercegovačkog i balkanskog filma na festivalima u Genevi, Karlovym Varyma, Veneciji, Ljubljani, Budimpešti, Valenciji, Beču, Sarajevu, Montrealu, Gorizi i Zagrebu

Asaf Džanić was born in Sarajevo, B&H, in 1953. He studied comparative literature and theatre on Faculty of Philosophy in Sarajevo and graduated in 1975. He works as film critic and essayist since 1971. Džanić was one of editors in film magazine "Sineast" since 1975, and since 1995 he works as its editor in chief. He is scenarist and master of ceremonies for two series of TV shows on film for TV BiH, and series of shows on film rock music as well.

He is the author of books "Rok muzika na filmu" (Rock music on film) and "Glosar filma" (Film glossary), organizer of "Filmografije amaterskog filma Bosne i Hercegovine" (Filmography of amateur film in Bosnia and Herzegovina) and of filmography "Sarajevo u ratu 1992-1995." (Sarajevo in war 1992-1995) as well.

As jury member he was on festivals in Valencia, Angers, Lille, Budapest, and as selector and author of presentations of B&H and Balkan film on festivals, in Geneva, Karlovy Vary, Venice, Ljubljana, Budapest, Valencia, Vienna, Sarajevo, Montreal, Goriza and Zagreb.

Ognjen Sviličić

Rođen u Splitu 1971. Studirao na Akademiji dramske umjetnosti u Zagrebu, smjer režija, film i TV. Diplomirao 1997. kratkometražnim igranim filmom "Domina". Nakon rada na nekoliko glazbenih i reklamnih spotova započinje suradnju s Dramskim programom Hrvatske radiotelevizije. Godine 1997. režira TV film "Puna kuća" za koji je napisao i scenarij. Nakon asistiranja na nekoliko igranih projekata, 1999. snima igrani film "Da mi je biti morskog pas", također prema vlastitom scenariju. Lani režirao dugometražni igrani film „Oprosti za kung fu“. Koscenarist je igranog filma Tomislava Radića "Što je Iva snimila 21. listopada 2003.". U produkciji Hrvatske televizije, pored "Pune kuće", godine 2002. snimio je i televizijski film „Ante se vraća kući“.

Ognjen Sviličić was born in Split, Croatia, in 1971. He studied on Academy of Drama Art in Zagreb, department of film and TV directing. He graduated in 1997 by short feature film "Domina". After his work on several music and advertising spots he starts cooperation with Drama program of Hrvatska radiotelevizija. In 1998 he directs TV film "Puna kuća" (Full house) for which he also wrote a scenario. After assisting on few feature projects, in 1999 he makes a feature film "Da mi je biti morskog pas" (Wish I were a shark), also based on his own scenario. Last year

he directed feature film "Oprosti za kung fu" (Sorry for kung fu) and was a Co-scenarist of featured film in direction of Tomislav Radić "Što je Iva snimila 21. listopada 2003." (What Iva recorded on 21st October 2003). In production of Hrvatska televizija, beside "Puna kuća", he also made TV film "Ante se vraća kući" (Ante returns home).

Janko Heidl

Rođen 1967. u Zagrebu. Studirao je filmsku režiju na Akademiji dramskih umjetnosti u Zagrebu, član je Društva filmskih kritičara. Radio je kao asistent i pomoćnik redatelja na desetak filmova ("Potonulo groblje", 2002., M. Jurana; "Nebo sateliti", 2001., L. Nole; "Puna kuća", 1998., O. Sviličića; "Treća žena", 1997. Z. Tadića...). Kao filmski kritičar djeluje desetak godina - redovito u Večernjem listu, a surađivao je s brojnim medijima i publikacijama, u posljednje vrijeme najčešće na HTV-u, u Hrvatskom filmskom ljetopisu i na portalu vip.movies. Trenutačno je pomoćnik urednika Ekrana, tjednog priloga Večernjeg lista.

Janko Heidl was born in 1967 in Zagreb, Croatia. He studied film direction on Academy of Drama Art in Zagreb. Heidl is a member of Croatian Society of Film Critics. He worked as direction assistant on several films ("Potonulo groblje" (Sinked cemetery), 2002., by M. Juran; "Nebo sateliti" (Heaven, satellites), 2001., by L. Nola; "Puna kuća" (Full house), 1998., by O. Sviličić; "Treća žena" (Third women), 1997. by Z. Tadić...). As film critic he works for ten years - regularly in Večernji list, and he also cooperated with numerous medias and publications. Recently the most often with HTV, "Hrvatski filmski ljetopis" and web portal "vip.movies". Currently he is editor associate of "Ekran", weekly supplement of Večernji list.



Asaf Džanić

Ognjen Sviličić

Janko Heidl

U Široki odmah nakon svjetskih festivala

Krvotok svakog filmskog festivala je publika. A nju imate ako su vam na repertoaru dobri filmovi. Još ako im ponudite i sočan dodatni sadržaj, onda ste ju sigurno pridobili.

Postoje festivali koji program nakrcaju filmovima, a u publici se nađe tek pokoji "mohikanac". Ovaj festival ide drugom logikom, on želi mnogo filmofila, a ne praznu dvoranu. Stoga smo i ove godine za off program odabrali tek nekoliko filmova, ali svakako zanimljivih. Oni se međusobno razlikuju po strukturi, dužini, produkciji, ali poruka im je vrlo slična, a kvaliteta neupitna. Dokumentarac "Don" je emotivan i istinit, u njemu se isprepliću zločin, smrt, uspjeh i ljubav.

Igrani film "Oprosti za kung fu" koji dolazi iz Hrvatske je urnebesno zabavan, a kontroverzni igrani film "Go west" bez dvojbe je najiščekivaniji film u povijesti bosanskohercegovačke kinematografije. U sva tri ova filma pronaći ćemo domne točke s vihorom koji je protutnjao kroz naše živote. Osjetit ćemo težinu bliske prošlosti koja nam je dala hrpu materijala za snimanje. A uvjerit ćemo se i da redatelji s ovog područja znaju jako dobro iskoristiti taj potencijal. Svi ovi filmovi na 6. Dane u Široki dolaze odmah nakon promocije na svjetskim filmskim festivalima.

I proteklih smo godina u ovom dijelu programa prikazivali zanimljiva i šarolika ostvarenja. Gledali smo tako canneskog pobjednika "Fahrenheit 9/11", pobjednika Karlovyh Vara "Tu", ali i Felixom nagrađeni kratki igrani film "10 minuta"...

Naš je program primarno dokumentaristički. Za dokumentarac smo se opredijelili zbog njegove istinitosti i zbog toga što je on početak u svakoj značajnoj filmskoj karijeri. No, ne možemo ne prihvatiti realnost i pobjeći od igranog filma koji je jednako tako glavni cilj svake filmske karijere.

Uvjereni smo da smo, uz pomoć selektora Zorana Tadića, uspjeli kvalitetno popuniti taj filmski raspon.

In Siroki Immediately After World Festivals

Blood stream of every film festival is its public. And a public will be found, and satisfied, if the festival possesses a repertoire of good films. Also, if you offer them additional, juicy contents then you will without a doubt win the public over. There are festivals whose programs are packed with films, but among the public one may find only a couple of "Mohicans". This festival follows a different logical structure, it seeks a lot of filmlovers, and not an empty auditorium. Therefore, once again this year, we chose only a few films for the "Off" program, but they are, of course, very interesting. They differ from one another in structure, du-

ration, production, but their message is very similar, and their quality is unquestionable.

The documentary film "Don" is emotional and truthful, and within it crime, death, success and love are entwined with one another.

The Croatian feature film "Sorry for Kung Fu" is hilarious, while the controversial film "Go West" is without a doubt the most awaited film in the history of Bosnian-Herzegovinian cinematography.

In all three of these films one is able to find tangible points within the whirlwind which passed, and is passing, through our lives. We will feel the heaviness and burden of our immediate past which has given us a heap of material for filming. And we will be convinced that the directors from this area know how to use and make use of that potential. All of these films are coming to the "6. Dani Filma" in Siroki Brijeg immediately after their debuts and promotions at other world film festivals.

And throughout the past years this part of the festival's program has featured many interesting and various film creations. We saw the winner of the Cannes festival "Fahrenheit 9/11", winner Karlovyh Vara "Tu", as well as the awarded Felix short feature film "10 minuta"...

Our program is primarily documentary. We opted for documentary film for its verity and because it is the starting point in every significant film career. However, we cannot escape and refuse to accept reality and run away from feature film which is equally the prime goal of every film career.

We are convinced that, with the help of our selector Zoran Tadic, we have succeeded to effectively fillin that wide range of film.

Robert Bubalo

producent festivala/ festival producer



Off program

DON



Dokumentarni film/ Documentary film
redatelj / director: SEAD ĐIKIĆ
scenaristi /screenplay by: SEAD ĐIKIĆ, prof. MARKO KOVAČEVIĆ
snimatelj / camera: SEAD ĐIKIĆ
ton / sound: MEDIN JUSUFOVIĆ
montaža / editing: SEAD ĐIKIĆ
producent / producer: NINA ĐIKIĆ, SND production
zemlja / country of origin: BiH, Bosnia and Herzegovina
godina / date of production: 2004.
trajanje / duration: 50 min.

Dokumentarni film "Don" nastao je tijekom 2002. i 2003. u najjužnijim katoličkim župama Vrhbosanske nadbiskupije Obri i Solakova kula u BiH.

Župnik don Anto Ledić pokušava od krhotina našega vremena, nastalih tijekom strašnoga rata 1992.-1995. i posljedica teškoga poratnog razdoblja, složiti mozaik razumijevanja i tolerancije. Uz nesebičan angažman na pomoći preostalim župljanima, od kojih su tu još samo stari i iznemogli, uspijeva organizirati dobrotvorne akcije za sve stanovnike, bez obzira na vjersku i nacionalnu pripadnost. Ujedno se aktivno i vrlo uspješno bavi jednim od najtežih sportova – dizanjem utega.

Jednoga dana, iako deset godina nakon rata, opet je u poziciji, kao što je to činio i u ratnome Sarajevu, pozivati svoje župljane da se mole za dušu ubojice...

Film "Don" je priča o ljubavi i smrti, hrabrosti i oprostu, film o našoj današnjoj stvarnosti.

The documentary film "Don" originated during 2002 and 2003, in the most southern Catholic parishes of the Bosnian archiepiscopal, Obra and Solakova kula in Bosnia and Herzegovina.

Parish priest Anto Ledic attempts to assemble, from the fragments of our age, which emerged during the horrific war from 1992-1995 and consequently the hard post-war era, a mosaic of understanding and tolerance. With the unselfish engagement in helping to the remaining parishioners, who are mainly old and feeble, he succeeds in organizing humanitarian events for all citizens, despite their religious or national affiliation. At the same time he actively and very successfully trains one of the most difficult sports – weight-lifting.

One day, even ten years after the war, he finds himself once again in the position, as he had found himself many times during the war in Sarajevo, to call his parishioners to pray for the soul of a killer...

The film "Don" is a story about love and death, courage and forgiveness, a film on our current reality.





OPROSTI ZA KUNG FU / SORRY FOR KUNG FU

„Oprosti za kung fu“ je komedija o ksenofobiji. Priča počinje kad se glavni lik, Mirjana, vraća iz zapadne Europe u svoje selo u hrvatskoj zabiti. Ona je u svijet otišla mlada kao izbjeglica za vrijeme rata. Rat je sada završio i ona se mora vratiti. Problem je u tome što je trudna.

Njezini roditelji u hrvatskom selu teško prihvaćaju činjenicu da im se kćerka vratila trudna iz širokog svijeta. Oni su prilično konzervativni. Imaju otpor prema svemu što je drugačije. Ratna zbivanja su pojačala njihov strah od ljudi drugih nacionalnosti, naročito drugih rasa. Svojoj kćerki žele naći pristojna muža. Mirjana im laže da je zatrudnjela s Hrvatom koji je također bio izbjeglica. Problemi nastaju kada Mirjana rodi dijete žute boje kože. Ona je bila u vezi sa žutim čovjekom i to je šok za obitelj. Oni vole svoju kćerku, ali ne mogu prihvatiti unuka druge boje kože.

Može li ljubav pobijediti predrasude uzrokovane ksenofobijom?

“Sorry for Kung Fu” is a comedy about xenophobia. The story begins when the main character, Mirjana, returns from western Europe to her village in the

Igrani film/ Feature film

redatelj / director: OGNJEN SVILIČIĆ

scenarist /screenplay by: OGNJEN SVILIČIĆ

direktor fotografije / director of photography: VEDRAN ŠAMANOVIĆ

scenografija / set designer: MLADEN OŽBOLT

uloge / cast: DARIA LORENCI, FILIP RADOŠ, VERA ZIMA, VEDRAN MLIKOTA, IVICA BAŠIĆ, LUKA PETRUŠIĆ

ton / sound: TONI JURKOVIĆ, DUBRAVKA PREMAR, RUBEN ALBAHARI

glazba / music: MARKO MARKET, OGNJEN SVILIČIĆ

montaža / editing: VJERAN PAVLINIĆ

producentica / producer: VESNA MORT, HRT

zemlja / country of origin: HRVATSKA, Croatia

godina / date of production: 2004.

trajanje / duration: 70 min.

Croatian backwoods. She had gone into the world as a young refugee during the war. The war is now over and she must return. The problem lies in the fact that she is pregnant. In the Croatian village her parents, with great difficulty, accept the fact that their daughter has come back from the outside world pregnant. They are relatively conservative. They have a resistance towards everything that is different. The war had strengthened their fear of people from different backgrounds and nationalities, especially those of a different race. They want to find a decent husband for their daughter. Mirjana lies to them and tells them that she was impregnated by a Croatian man who was a refugee as well. Problems mount when Mirjana gives birth to a yellow-skinned baby. She had been in a relationship with an Asian man which is an added shock to the family. Her parents love their daughter, but they cannot accept their different skinned grandchild. Can love win over the prejudices produced by xenophobia?

GO WEST

Kenan u Sarajevu studira glazbu, živi u studentskom domu, a sobu dijeli s nešto starijim Milanom, apsolutnom veterine. Njih dvojica su homoseksualci.

Godina je 1992., oko njih već traju pripreme za rat, ali oni maštaju o odlasku u Nizozemsku u kojoj ne bi morali kriti svoje seksualno opredjeljenje.

Milan, Srbin, izlazi iz opkoljenog Sarajeva jer samo tako može pomoći i Kenanu. Ubrzo s krivotvorenim dokumentima na ime Milena Ranković, maskiran u ženu, Kenan izlazi iz opkoljenog Sarajeva s konvojem žena i djece. Milan je svom ocu kazao da iz Sarajeva dovodi djevojku i da želi s njom pobjeći, što on podržava jer mu je to sin jedina.

Nitko u selu ne sluti da je Milena ustvari Kenan, muškarac i to Musliman. Njihov život u selu prolazi dok čekaju dokumente za bijeg. Milan mora na liniju, Kenan ostaje sam u selu, radi ženske poslove po kući i pomaže Milanovom ocu u birtiji gdje se počinje družiti s Rankom. Ranka je konobarica, nesretnica, odbačena od svih žena u selu jer ima izvanbračno dijete...

Ranka saznaje da je Kenan muškarac, ali ne odaye tu tajnu jer se počinje zanimati za njega kao takvog. Njih dvoje usamljenih pronalaze jedno drugoga. Po povratku s linije Milan saznaje za vezu Kenana i Ranke...

Kenan studies music in Sarajevo. He lives in the student home, and shares his room with a somewhat older Milan, a final-year veterinary student. Both of them are homosexuals.

It is 1992 and they are surrounded by preparations for war, but they dream of escaping to the Netherlands where they would not have to hide their sexual orientation.

Milan, a Serb, leaves surrounded Sarajevo for he can help Kenan only by doing so. Soon, using fake documents under the name of Milena Rankovic, Kenan leaves Sarajevo disguised as a woman, in a convoy of women and children. Milan tells his father that he is bringing a girl from Sarajevo with whom he wishes to escape. His father supports him for Milan is his only son.



Igrani film/ Feature film

redatelj / director: AHMED IMAMOVIĆ

scenaristi /screenplay by: AHMED IMAMOVIĆ, ENVER PUŠKA

direktor fotografije / director of photography: MUSTAFA MUSTAFIĆ

scenografija / set designer: KEMAL HRUSTANOVIĆ

kostimografija / costume design: LJILJANA ŠAKOVIĆ-MUJAN

uloge / cast: MARIO DRMAĆ, TARIK FILIPOVIĆ, RADE ŠERBEDŽIJA, MIRJANA KARANOVIĆ, JANNE MOREAU, HARIS BURINA, NERMIN TULIĆ

ton / sound: PREDRAG DODER, NEBOJŠA VUKADINOVIĆ

glazba / music: ENES ZLATAR

montaža / editing: ANDRIJA ZAFRANOVIĆ

producent / producer: SAMIR SMAJIĆ

izvršni producent / executive producer: ISMET ARNAUTALIĆ

zemlja / country of origin: BiH, Bosnia and Herzegovina

godina / date of production: 2005.

trajanje / duration: 97 min.

Nobody in the village even suspects that Milena is in fact Kenan, a Muslim man. Their life in the village passes by as they wait for their documents to flee. Milan must go to the front and fight, Kenan remains in the village, does women's chores around the house and helps Milan's father in the bar where he eventually becomes friendly with Ranka. Ranka is an unhappy waitress, unaccepted by the other women in the village because she has a out of marriage child... Ranka discovers that Kenan is a man, but she doesn't reveal his secret because she becomes interested in him as he is. These two lonely people find one another. Upon his return from the front lines, Milan finds out about Kenan and Ranka's relationship...

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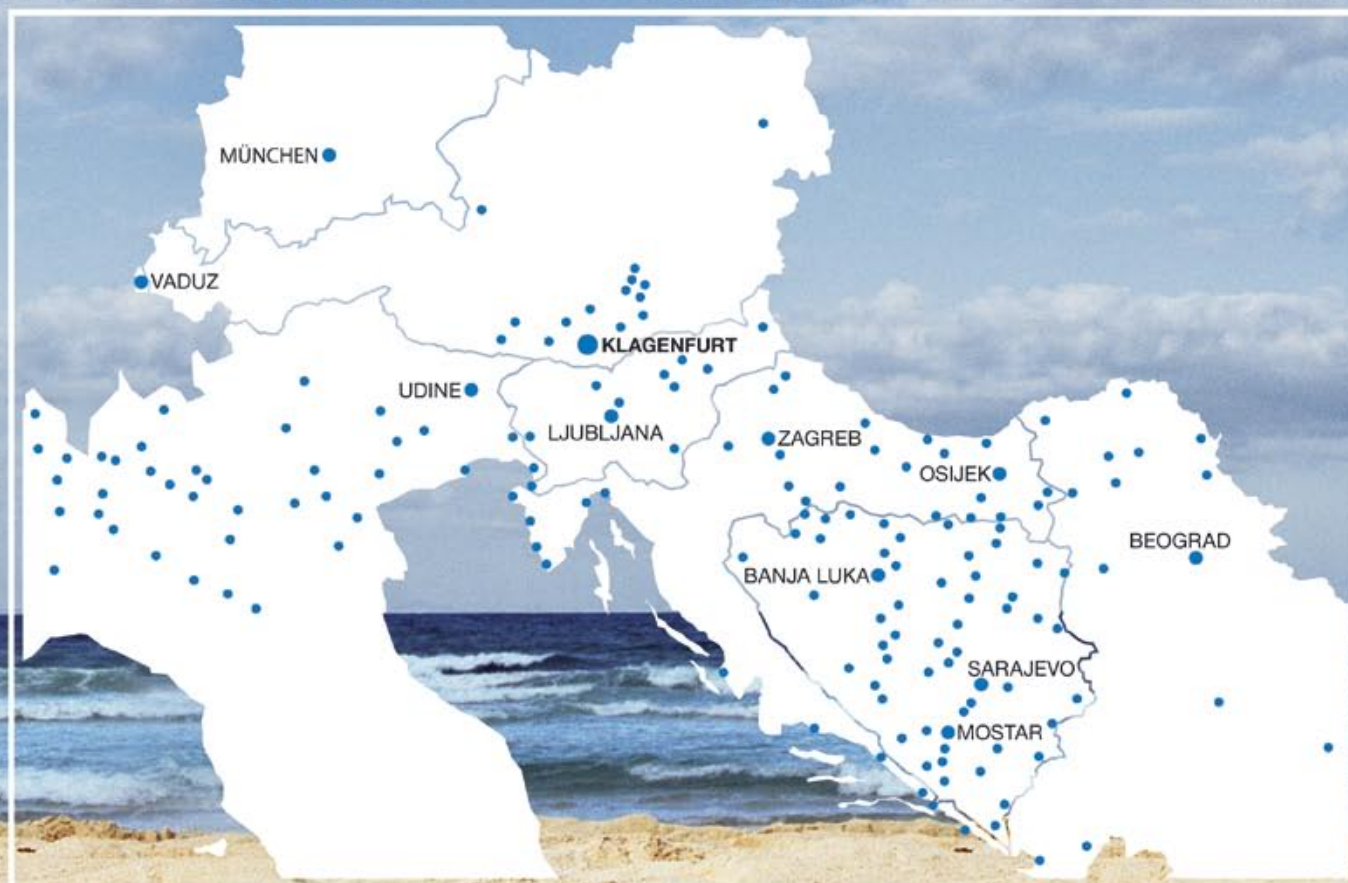
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