



...uživajte u filmskim ostvarenjima!

HT-ERONET

Sponzor Dana mediteranskog filma 2006.

Prozor u svijet

Probijajući se kroz stoljetnu dominaciju igranog filma, dokumentarac je početkom novog tisućljeća na velika vrata ušao u kino dvorane. I uspio privući podjednaki broj gledatelja. Dokaz tomu je oscarom nagrađen francuski dokumentarac "Carsko putovanje", kao i film "Fahrenheit 9/11" Michaela Moorea koji je prije tri godine u Cannesu potukao igrane filmove i pobijedio u službenoj konkurenciji.

S novim tisućljećem krenuli su i širokobriješki Dani filma. Ubrzo su prerasli u Mediteranski festival dokumentarnog filma, dajući prednost dokumentarcu, s vjerom u njegov opstanak u vrhu svjetske kinematografije. Život, kakav je, snimljen i ogoljen do kraja, te prikazan na velikom platnu, čini se puno zanimljivijim od ušminkanog hollywoodskog glamura u visokobudžetnim igranim filmovima. Vjerojatno je i to pridonijelo popularizaciji i sve snažnijoj kino distribuciji dokumentarnog filma.

S punim pravom možemo biti sretni da imamo privilegiju kroz službeni program festivala vidjeti sve strane života koje autori, svaki na svoj način, donose do festivalske dvorane. Sigurno je da službeni program festivala ne zabavlja uvijek ljude, ali svakako ih upozorava, educira i poziva da se okrenu problematici svakodnevnog življenja. Uvjeren sam da svaki gledatelj može pronaći barem mali dio sebe u filmskom okviru zamračene dvorane. Redatelji koji će se ove godine zaputiti u Široki Brijeg iz Hrvatske, Španjolske, Italije, Grčke, ili pak nama dalekih Izraela i Libanona, izravno će nas, a i kroz filmove koji uglavnom govore o ljudskim sudbinama, izvijestiti o burnim vremenima Mediterana koje zatiču pojedinca u vrtlogu života. I zato je upravo dokumentarni film kategorija za koju možemo reći da je istinski prozor u svijet. Broj filmova koji su početkom godine počeli pristizati na natječaj dali su mi za pravo vjerovati kako Mediteran nije zakaza, barem što se tiče filmova i Širokog Brijega.

Ako danas pogledamo u retrovizor festivala, onda vidimo stalni napredak, a to je dovoljno da festival postoji i opstane u prostorima gdje filmskog sadržaja ima vrlo malo. I ove godine, uz natjecateljski, prika-



zujemo i retrospektivne programe, ali i one filmove koji su tek ugledali svjetlo dana. Najvjernijoj publici, koja je u posljednjih šest godina pogledala gotovo sve filmove, ova će godina biti najplodnija. Uživajte! Vjerujem da je selektor obavio dobar posao i da će članovi žirija prepoznati najbolji film. I naravno, da će Grand prix festivala otići u prave ruke.

Dani filma čvrsto drže festivalsko kormilo, te i ove godine pozivaju sve zaljubljenike u filmove i zabavu da se uz dobro društvo ukrcaju na "festivalski brod" kako bi u četiri dana "otplovili" dijelom Mediterana. Iako ne na pramcu pravoga broda, putovanje Mediteranom kroz filmske projekcije zasigurno su izlet vrijedan pozornosti.

Vrata festivala su vam širom otvorena, dobro došli!

Tomislav Topić, direktor

The Window into the World

Wriggling through a century of feature film domination, the documentary entered the cinema halls through the big entrance at the beginning of this millennium. And it attracted numerous audience,

same as feature film. We have a proof for this in the Oscar award for the French documentary "The March of The Penguins", and the film "'Fahrenheit 9/11" by Michael Moore that defeated the feature films three years ago in Cannes and won in the official competition.

The Days of Film in Široki Brijeg also started with the new millennium. Soon the manifestation grew into the Mediterranean Festival of Documentary Film, favoring documentary films, with trust in its survival at the top of the world's cinematography. The life as it is, filmed and exposed to the very bottom, and presented on the large screen, seems to be much more interesting than the polished and slicked up Hollywood glamour in high-funded feature films. That probably contributed to the popularization and stronger distribution of the documentary film.

We have the luck and the advantage of the opportunity to see the official program of the Festival with all aspects of life that the authors, each in his own particular manner, bring into the Festival Cinema. The official program of the Festival shall not entertain everyone ofcourse, but it will certainly warn people, educate them and invite them to turn their attention to the matters of daily living. I am sure that each single visitor can find a little bit of himself in the darkened room of the cinema. This year the Directors are coming to Široki Brijeg from Croatia, Spain, Italy, Greece, and the distant countries of Israel and Lebanon, and they will, both directly and through their films, which are mainly talking about human destinies, inform us of turbulent times in Mediterranean, and people who struggle in it. Therefore we can freely say that documentary film is the category which represents the true window into the world of life. The number of films that started to arrive at the beginning of the year for the application into the competition, gave me the right to believe that the Mediterranean has not failed, at least regarding the films and Široki Brijeg.

If we take a glance into the rear-view mirror of the Festival today, we can see a constant progress, and that is sufficient for the Festival to exist and stay in the area which has got very little of the film content. This years as well, besides the competition part, we shall present the retrospective programs, and also the new made films. For the faithful audience that have seen almost all films within the last six years, this one is going to be very rich. Enjoy it! I am sure that the selector made a good job and that the members of the Jury will recognize the best film. And ofcourse that the Festival Grand Prix will reach the right hands.

The Days of Film are firmly holding the film rudder, and are inviting all film and amusement fans to embark the "Festival Ship" and take a four-day trip around a part of Mediterranean. Even if not on a real ship, the voyage through Mediterranean by means of film is certainly worth of attention.

Wellcome! The door of the Festival is wide open.

Tomislav Topić, Manager

Predgovor selektora/ Selectors Preface



pokušavaju preživjeti tako da osnuju malu tvornicu za pravljenje konzervi povrća. Još su dva dugometražna dokumentarca u selekciji. Izraelski "The Journey of Vaan Nguyen" je film o vijetnamcu koji se vraća u svoju rodnu zemlju kako bi se suočio s ljudima koji su ga protjerali. Ovaj film je bolji od većine igranih filmova koji se bave Vijetnamom. Dugometražni je i izraelski "Magia Russica" koji kroz priču o ruskim animiranim filmovima progovara o tragediji umjetnika u komunističkom Sovjetskom Savezu. Dvije hrvatske autorice u filmovima "Polusestra" i "Velika očekivanja" kroz svoje intimne priče vode gledatelja u svijet potrage za obitelji, s nadom da se nepravde još uvijek mogu ispraviti. Savršeno jednostavan je i hrvatski film snimljen u bosanskohercegovačkom rudniku "Ja se zovem Hodžić Safet". Iako su prostori snimljeni u svim filmovima različiti, vidjet ćete da između ulica Lime i bosanskog rudnika i nema neke razlike. To su prostori očajja iz kojih ljudi teško uspijevaju pobjeći. Ljudi koji žive na takvim mjestima se samo nadaju boljem životu. Možda im ovi filmovi pomognu.

Ognjen Sviličić

Down With The Force And Injustice

The verses of this communist song, nowadays even a bit ridiculous, are the best description of the choice made by this year selection of Mediteranean documentary films. In all these films the authors fight against injustice, because they feel it, and have an urge to talk about it. About 150 films arrived, and I have chosen only thirteen. Each of these thirteen was made with the passion of the author and a wish to send a message. It seems that injustice spurs people to make excellent documentary films. You will be watching the films in which authors know exactly what they want to say, and that is the quality of good films.

The Spanish "Tener Y Ser" is a film about two elderly people living in a house around which there are dredgers with warrant for tumbling down. The situation of anxiety is presented with mastership in this film. The anxiety is also presented in the remarkable and awarded Italian film "Good Times", showing people who live next to the wall built by Israelies in order to protect themselves from the terrorism. The similar topic is presented in the Israeli "Winter At Last" where the authoress describes the world of devided Israel through subtle details. You will see the streets of Lima, the Capital of Peru, in Spanish "Calles de Lima". You have not seen anything like this before. Once again all without comment, just editing, the essence of film language. The Greek film "Freddy" deals with the life of an Albanian emigrant who for his living entertains people in the streets in a three meters long clown costume. The author literally puts you in his hide, i.e. costume. Lebanese "Les Femmes Bones" consistently and suggestively monitors the destiny of emigrant women working as house maids. Amusing and at the same time sad is the BiH film "U zmajevom gnijezdu" (Enter the Dragon) about the attempts on normalizing the life in ethnically divided City of Mostar. In this film people are trying to make the monument to the fighter against injustice, Bruce Lee. The Palestinian widows in Israelian one-hour-duration film "Pickles" are trying to make living by founding a small factory of canned vegetables. There are two more feature-length documentary films in the selection. The Israelian "The Journey of Vaan Gguyen" is a film about a Vietnamese returning to his homeland in order to face the people who have expelled him. This film is better than most of the films dealing with Vietnam. There is also the long-feature Israeli film "Magia Russica", talking about tragedy of artists in Communist Soviet Union through the story about Russian animated films. In the films "Half-sister" and "The Great Expectations", two Croatian authoresses lead the audience, through their intimate stories, into the world of quest for the family, with hope that the injustices can still be corrected. There is also a perfectly simple Croatian film "My name is Hodžić Safet" filmed in the mines of Bosnia and Hercegovina. Although the areas presented in all these films are different, you will see that there is no great difference between the streets of Lima and a Bosnian mine. These are realms of despair from which people hardly succeed to escape. The people living in these areas are just hoping for the better life. Maybe these films can help them.

Ognjen Sviličić

Padaj silo i nepravdo

Stihovi ove, već pomalo smiješne, komunističke pjesme najbolje opisuju izbor ovogodišnje selekcije dokumentarnih filmova Mediterana. Sve su to filmovi u kojima se autori bore protiv nepravde, zbog toga što je osjećaju, te imaju potrebu o nepravdi progovoriti. Stiglo je oko sto pedeset filmova, odabrao sam samo trinaest. Svaki od tih trinaest odabranih je napravljen sa strašću autora i željom da se nešto kaže. Nepravda, izgleda, potiče ljude da prave izvrsne dokumentarce. Svaki od ovih filmova napravljen je sa znanjem i željom. Gledat ćete filmove u kojima autori znaju što žele reći, a to je upravo odlika dobrih filmova.

Španjolski "Tener Y Ser" je film o dvojce staraca koji žive u kući. Oko kuće su bageri koji imaju nalog za njezino rušenje. U tom je filmu situacija tjeskobe prikazana zbilja maestralno. Tjeskoba je prikazana i u zaista upečatljivom i nagrađivanom talijanskom filmu "Good Times" koji prikazuje ljude pored zida što su ga Izraelci sagradili da se zaštite od terorizma. Tematski je sličan i Izraelski "Winter At Last" u kojem autorica suptilnim detaljima opisuje svijet podijeljenog Izraela. Vidjet ćete i ulice Lime, glavnog grada Perua u španjolskom "Calles de Lima". Takvo nešto još niste vidjeli. Opet sve bez komentara, samo montaža, esencija filmskog jezika. Grčki film "Freddy" bavi se životom albanskog emigranta koji preživljava tako da zabavlja ljude na ulici u trometarskom kostimu klauna. Autor vas doslovno stavlja u njegovu kožu, odnosno kostim. Libanonski "Les Femmes Bones" također dosljedno i sugestivno prati sudbinu emigrantica koje rade kao kućne pomoćnice. Zabavan, ali i tužan je bosanskohercegovački film "U zmajevom gnijezdu" o pokušaju normalizacije života u etnički podijeljenom Mostaru. U tom filmu ljudi pokušavaju podignuti spomenik borcu protiv nepravde Bruce Leeju. Palestinske udovice u izraelskom jednosatnom filmu "Pickles"

Kome bi u Mostaru, nacionalno podijeljenome gradu koji još vida ratne rane, trebalo podići spomenik? Ovo je priča o ljudima koji su u inat nacionalistima, ratnicima, mitomanima..., spomenik podigli Bruce Leeju i tim činom stvorili vijest koja je obišla svijet.

Who should have a monument in Mostar, an ethnically divided city that is still healing its wounds from war? This is a story about people who, in spite of nationalists and trigger-happy mythomaniacs, decided to erect a statue of Bruce Lee. And they made the news that traveled all over the world...

U ZMAJEVOM GNIJEZDU / ENTER THE DRAGON



redatelj / director : OZREN MILHARČIĆ • scenaristi / screenwriter : OZREN MILHARČIĆ, KRISTINA POŽENEL • snimatelji / cameraman : OZREN MILHARČIĆ, IRENE GUTIERREZ TORRES • montaža / editing : KRISTINA POŽENEL • producent / producer : OZREN MILHARČIĆ • zemlja / country : BiH, Bosnia and Herzegovina • godina / year of production : 2006. • trajanje / duration : 52 min.

Čovjek i arhitektura govore istim jezikom. Ljudsko i arhitektonsko nasilje posljedice su zaraženosti istim virusom – „velikim očekivanjima“.

The man and the architecture speak the same language. The human and architectural violence are the consequences of infection by the same virus – “great expectations”.

VELIKA OČEKIVANJA / GREAT EXPECTATIONS



redateljica / director : RENATA POLJAK • scenaristica / screenwriter : RENATA POLJAK • snimatelj / cameraman : JEAN – LOUIS VIALARD • montaža / editing : STEPHANIE ARAUD • producenti / producer : VERA ROBIĆ SKARICA, FRANÇOIS BERTRAND • zemlja / country : HRVATSKA, FRANCUSKA / Croatia, France • godina / year of production : 2005. • trajanje / duration : 17 min.

Okrutna stvarnost života djece na ulicama Lime, glavnoga grada Perua, na kojima se ona drogiraju, krađu i prosjače. Snimajući ovaj dokumentarac o bitkama, policijskim racijama i svađama, filmska je ekipa također bila izložena fizičkom zlostavljanju nasilničkih bandi.

The cruel reality of the children living in the streets of Lima, Peru; by means of begging, consuming drugs, and stealing. While shooting this documentary inside of fights, police raids and disputes, our own crew also fell victim to the physical abuse of the violent gangs.

CALLES DE LIMA / LIMA'S STREETS / ULICE LIME



redatelj / director : MARCELO BUKIN • scenarist / screenwriter : MARCELO BUKIN • snimatelji / cameraman : JENS HILGENDAG, MARCELO BUKIN • montaža / editing : JUAN LEGUIZAMON • producenti / producer : REC STOP PLAY / GLOBAL HUMANITARIA • zemlja / country : ŠPANJOLSKA, PERU / Spain, Peru • godina / year of production : 2006. • trajanje / duration : 13 min.

GOOD TIMES / DOBRA VREMENA

redatelji / director : ALESSANDRO CASSIGOLI, DALIA CASTEL • scenaristi / screenwriter : ALESSANDRO CASSIGOLI, DALIA CASTEL • snimatelji / cameraman : ALESSANDRO CASSIGOLI • montaža / editing : DALIA CASTEL • producent / producer : GOTANDAFILM • zemlja / country : ITALIJA, Italy • godina / year of production : 2004. • trajanje / duration : 31 min.



Jedna od najdojmljivijih slika novog razdvajanja jeste zid koji izraelska vlada gradi u palestinskom selu Abu Dis. Novine, časopisi i TV svakodnevno prikazuju ovaj veliki zid koji selo dijeli na dva dijela. A kakav je život bio u Abu Disu prije postojanja ovog zida? Ovaj dokumentarac počinje prikazivanjem Abu Disa prije izgradnje sadašnjeg zida, kad je na usred sela podignut privremeni zid. Dokumentarac opisuje život ljudi koji su živjeli u nekoj vrsti mikrosvemira oko tog prvog zida.

One of the most striking images of the new separation wall being built by the Israeli government is the Palestinian village of Abu Dis. Newspaper, magazines and TV show on a daily basis the big wall that divides this village in two. But what was life in Abu Dis before the big wall existed? The documentary begins by showing Abu Dis before the construction of the present wall when, in the middle of the village, a temporary wall was first erected. The documentary then describes the life of the people who lived around this initial unspoken wall, in a sort of microcosmos.

WINTER AT LAST / NAPOKON ZIMA



redateljica / director : NURIT SHARETT • scenaristica / screenwriter : NURIT SHARETT • snimateljica / cameraman : NURIT SHARETT • montaža / editing : NURIT SHARETT • producentica / producer : NURIT SHARETT • zemlja / country : IZRAEL, Israel • godina / year of production : 2005. • trajanje / duration : 22 min.

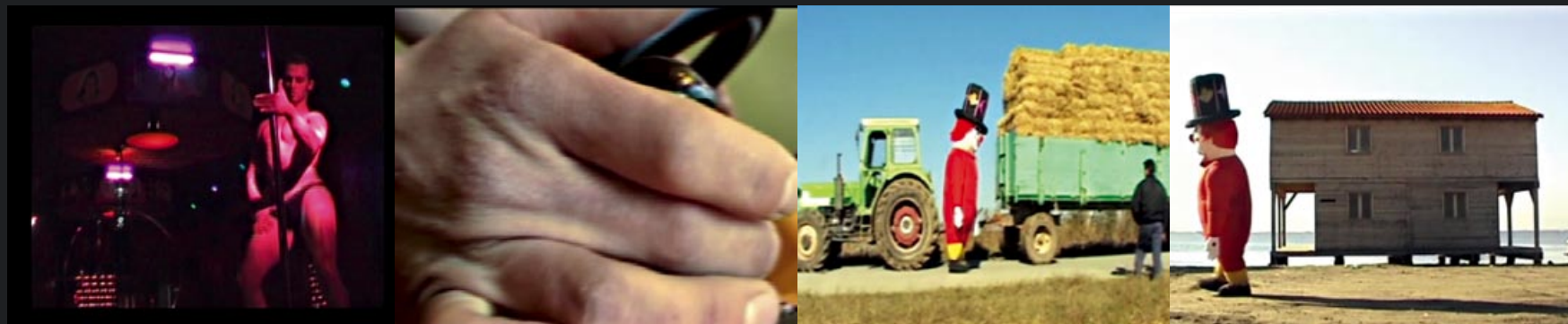
Video uradak sačinjen od dva video pisma. Jedno je pismo za Jacquelinu, moju prijateljicu iz Züricha. Drugo pismo je za moju prijateljicu Ablu, iz Nablusa u Palestini. Ova dva filma sačinjena su od identičnih vizualnih prikaza, ali je svaki predstavljen u drugačijem redoslijedu i popraćen drugim jezikom i sadržajem. Pismo za Jacquelinu je na švicarskom njemačkom, a ono za Ablu na engleskom, tj. na jezicima na kojim razgovaram s njima.

A video work composed of two video letters. One is to Jacqueline, my Swiss friend in Zurich. And the other is to Abla, my Palestinian friend in Nablus. The two films are composed from identical visual images, but each letter is edited in a different order and is accompanied by different language and content. The letter to Jacqueline is in Swiss-German and the one to Abla is in English, the languages in which we speak with each of them.

Antropocentrična priča prikazana kroz često rabljenu temu imigracije. Usporedne životne priče dvojice prijatelja: Theo, mladi Grk koji radi kao striptizer i Antonis/Freddy, Albanac koji radi kao klaun, upoznaju se i razvijaju prijateljstvo s naznakama magijskog realizma. Ono što ih zbližava jest pokušaj da osvoje kazalište svakodnevnog života, da daju i primaju. "Sa 16 godina došao sam pješice u Saloniki, a sada, s 24, vraćam se u Albaniju, opet pješice, odjeven u ono što sam postao u Grčkoj: u klauna".

An anthropocentric story grounded in the much discussed issue of immigration. The parallel courses of two friends: Theo, a young Greek who is working as a male stripper and Antonis/Freddy, who is an Albanian and works as a clown, meet each other and develop a friendship with a hint of magic realism. Their attempt to invade the theatre of everyday life, to offer and to receive, is their common ground. "When I was 16 years old I came to Salonica on foot, and now, at the age of 24, I am returning to Albania on foot once again, dressed as that what I became in Greece: a clown."

redatelj / director : THEODORE KALESIS • scenarist / screenwriter : THEODORE KALESIS • snimatelj / cameraman : THEODORE KALESIS • montaža / editing : THEODORE KALESIS • producenti / producer : THEODORE KALESIS, URBAN PRODUCTION • zemlja / country : GRČKA, Greece • godina / year of production : 2004. • trajanje / duration : 26 min.



FREDDY

Ona voli generalna pospremanja, a čini joj se da je došlo vrijeme da pospremi i vlastiti život. Ima muža i djecu. Ima mamu, tatu, sestru i polusestru, tatinu izvanbračnu kćer o kojoj ne zna gotovo ništa, čak ni to je li joj doista polusestra. O tome više zna mama s kojom je na tu temu malo i površno razgovarala, tata, s kojim o tome nimalo i nikad nije pričala, i sestra, koja ne želi govoriti o tome. No ona želi saznati istinu i vidjeti što će istina donijeti. Njoj, mami, tati, sestri i polusestri.

She likes general tidying up, and it seems to her that the time has come to tidy up her own life. She has got a husband and children. She has got mom, dad, a sister and a half-sister, her father's natural child about whom she doesn't know almost anything, even if she really is her half-sister. Mother knows more about it, and they talked about it just a little and lightly, and father, with whom she has never talked about that, and the sister, who does not want to talk about that. But she wants to know the truth, and to see what shall the truth bring. To her, to mom, to dad, sister and half-sister.



POLUSESTRA / HALF-SISTER

redateljica / director : LJILJANA ŠIŠMANOVIĆ • scenaristica / screenwriter : LJILJANA ŠIŠMANOVIĆ • snimatelj / cameraman : VEDRAN ŠAMANOVIĆ • montaža / editing : ZDRAVKO DREN • producent / producer : DAMIR TERESAČ • zemlja / country : HRVATSKA, Croatia • godina / year of production : 2006. • trajanje / duration : 30 min.

"Imati i biti" je film koji prikazuje svakodnevni život Josea i Manuele mjesecima prije nego što su napustili svoju kuću koja je zatim srušena. Ovaj par starih ljudi živio je u istoj kući 43 godine u blizini industrijskog postrojenja Carus u Elcheu. Film je svjedočanstvo o borbi dvoje staraca koji su bili žrtva špekulacija građevinske udruge, te protoka prijava novca.

"To have and to be" is a film that shows the everyday life of Jose and Manuela the months before they left their house and it was demolished. This aged couple has lived during 43 years at the same house, close to the industrial estate of Carus, in Elche. This is the evidence of the everyday fight of this aged couple, who were victims of a building society speculation and of the flux of dirty money.

TENER Y SER / TO HAVE AND TO BE / IMATI I BITI



redatelj / director : GASPAR D. POMARES • scenarist / screenwriter : GASPAR D. POMARES • snimatelj / cameraman : GASPAR D. POMARES • montaža / editing : DAVID GOMIS BRU, HELENA ROMAN GARRIDO, GASPAR D. POMARES • producent / producer : GASPAR D. POMARES • zemlja / country : ŠPANJOLSKA, Spain • godina / year of production : 2005. • trajanje / duration : 18 min.

redatelj / director : YONATHAN ZUR, MASHA ZUR • scenaristi / screenwriter : YONATHAN ZUR, MASHA ZUR • snimatelji / cameraman : YONATHAN ZUR, ANTON MICHALEV • montaža / editing : YONATHAN ZUR • producenti / producer : YONATHAN ZUR, MASHA ZUR • zemlja / country : IZRAEL, Israel • godina / year of production : 2004. • trajanje / duration : 96 min.



MAGIA RUSSICA / RUSKA ČAROLIJA

Neke od najljepših kinematografskih animacija dolaze iz sovjetske Rusije. Spajajući iskrene moralne alegorije i iznenađujuću vještinu u zanatu, animatori su postigli snagu i iskrenost pred kojima mnogi moderni sadržaji gube sjaj. Izvlačeći golemi broj arhivskih isječaka, uključujući i dijelove snimaka iz rijetkih klasika, "Magia Russica" okupila je preživjele animatore studija Soyuzmultfilm kako bi dala strastveni prikaz produkcije pod komunističkom vladavinom. Vizualno bogata, ovo je također priča i o granicama umjetnosti i ideologije, te o ljudima koji su se posvetili čarima kinematografije.

Some of the most beautiful animations in cinema came from Soviet Russia. Combining heartfelt moral allegory with astonishing craftsmanship, they had a power and sincerity to which much modern stuff pales. Drawing on masses of archive clips, including footage from rare classics, Magia Russica gathers surviving animators of the Soyuzmultfilm studio to give a passionate account of production under communist rule. A rich visual treat, this is also the story of the boundaries of art and ideology, and of men dedicated to magical cinema.



Izraz "žena iz Šri Lanke" u Libanonu je postao sinonim za posao čistačice, kućne pomoćnice. Većina ovih žena tijekom tri godine živi s obitelji koja ih uposli. Doulika Perrera ostala je šest godina s mojom obitelji. Ovo je priča uglavnom o njoj, o njezinim putovanjima između Libanona i Šri Lanke, te o iskustvima drugih žena iz te zemlje. Ove "čistačice", koje sebi grade dom u inozemstvu, mogu se udati, živjeti i omogućiti drugima da žive.

The word „Sri Lankan“ has become in Lebanon a synonym to the job of a cleaning lady, a maid. The majority of these women live during three years with families that employ them. Doulika Perrera remained six years within my family. The story is mainly about her, going to and fro between Lebanon and Sri Lanka, as well as about other Sri Lankan women' experiences. Those „cleaning ladies“, that build a home abroad, are able to get married, live and make others live.

redateljica / director : CORINE SHAWI • scenaristica / screenwriter : CORINE SHAWI • snimateljica / cameraman : CORINE SHAWI • montaža / editing : CORINE SHAWI • producentica / producer : CORINE SHAWI • zemlja / country : LIBANON, Lebanon • godina / year of production : 2006. • trajanje / duration : 62 min.



LES FEMMES BONNES / CLEAN WOMEN / ČISTE ŽENE

Film prikazuje prosječan radni dan rudara, jamskog kopača, iz rudnika mrkog ugljena Banovići u Bosni i Hercegovini.

The film presents an average working day of a miner, a pit digger, from a coal mine Banovići in BiH.



JA SE ZOVEM HODŽIĆ SAFET / MY NAME IS HODŽIĆ SAFET



redatelj / director : RASIM KARALIĆ • scenarist / screenwriter : RASIM KARALIĆ • snimatelj / cameraman : RASIM KARALIĆ • montaža / editing : RASIM KARALIĆ • producent / producer : AVFK - Delnice • zemlja / country : HRVATSKA, Croatia • godina / year of production : 2006. • trajanje / duration : 22 min.

THE JOURNEY OF VAAN NGUYEN / PUTOVANJE VAAN NGUYEN



redatelj / director : DUKI DROR • scenarist / screenwriter : VIOLETTE SHITZER • snimatelj / cameraman : PHILIPPE BELLAICHE • montaža / editing : DANY ITZHAKI • producent / producer : Yael Shavit • zemlja / country : IZRAEL, Israel • godina / year of production : 2005. • trajanje / duration : 84 min.

Hoimai Nguyen nikad nije mogao ni zamisliti da će završiti tako daleko od svog rodnog sela Bong Son u središnjem dijelu Vijetnama. Političke okolnosti i rulet života izbacili su ga na obale Izraela. Vijetnamski izbjeglica bez prebijene pare postao je otac pet kćeri koje govore hebrejski. Njegova kćerka Vaan, opisuje muke i kušnje svoga oca jezikom ostrim poput brijača. Osjeća da je zatočena u kružnicama identiteta koje se nikad neće susresti. Uхваćena između svog divljeg i olujnog izraelskog duha i očekivanja da bude skromna i poslušna Vijetnamka kod kuće, nalazi se pred nepremostivim ponorom. Kad se otac vrati svojoj obitelji u Vijetnam, Vaan se uvlači u njegovu tragičnu priču – okrutnu priču o gubitku i opstanku. Hoimaijev san o povratku natjera Vaan na traženje svjetlije budućnosti u novoj-staroj zemlji. Ona mu se pridružuje u pokušaju povrata obiteljske zemlje u udaljenom selu, izgubljenom u srcu vijetnamske džungle.

Hoimai Nguyen could never imagine that he will end up so far from his home village of Bong Son in central Vietnam. Political circumstances and the roulette of life have washed him to the shores of Israel. The penniless Vietnamese refugee became a father of 5 Hebrew speaking Israeli daughters. His daughter - Vaan, describes her parents' ordeal using a razor sharp language in her blog. She feels trapped in circles of identity which will never meet. Caught between her wild and stormy Israeli spirit and the expectations to be modest and obedient Vietnamese at home, there is unbridgeable abyss. When her father returns to his family in Vietnam, Vaan finds herself absorbed into his tragic story - a cruel tale of loss and survival. Hoimai's dream of return sends Vaan to look for a brighter future in the new-old country. She joins him in trying to reclaim the lands of the family, in the remote village at the heart of the Vietnamese jungle.



Ovo je priča o osam arapskih udovica koje jednoga dana pokreću tvornicu za proizvodnju kiselih krastavaca vrhunske kvalitete. Ove muslimanske žene iz Tamre, arapskog sela na sjeveru Izraela, u dobi između 35 i 50 godina, nikada prije nisu radile. S obzirom da su udovice, bile su osuđene na samoću, boravak u kući i podizanje djece uz pomoć bijedne materijalne pomoći koju im daje vlada. U slučaju ponovne udaje obično se moraju odreći svoje djece. Kao rješenje svoje situacije odlučile su se udružiti i pokrenuti malu tvornicu za proizvodnju kiselih krastavaca. Njih osam nisu se ranije poznavale, ali su uzajamnom podrškom postale čvrsta skupina, a tvornica im je postala drugi dom. S vremenom se sve više nametalo pitanje hoće li poduzeće uspjeti bez financijske podrške. Tijekom dvije godine kroz koje Dalit Kimor prati ove žene, one otvoreno govore o svojim privatnim životima. Na taj način film daje uvid u zatvorene zajednice u kojima ove žene žive.

This is the story of eight Arab widows who one day open a factory producing top quality pickles. These Muslim women from Tamra, a northern Israeli Arab village, aged from 35 to 50, have never held jobs before. As widows, they are condemned to be lonely, stay at home and raise their children on a meagre stipend from the government. If they re-marry, they will usually have to give up their children. In response to their situation, they decide to join forces and set up a little factory to produce pickles. The eight women who didn't know each other before, become a solid support group, and the factory becomes their second home. As time goes by, the question as to whether the company will manage without a financial backer becomes increasingly pressing. During the two years that director Dalit Kimor follows these women, they speak frankly about their private lives. In this way, the film provides insight into the closed community these women live in.

PICKLES / KISELI KRSTAVCI

redateljica / director : DALIT KIMOR • scenaristica / screenwriter : DALIT KIMOR • snimatelji / cameraman : NILI ATZLAN, AVIGAIL SPERBER • montaža / editing : RACHEL YAGIL • producent / producer : NITZA GONEN • zemlja / country : IZRAEL, Israel • godina / year of production : 2005. • trajanje / duration : 59 min.





Žiri/ Jury



Jurica Pavičić rođen je 1965. u Splitu, gdje i sada živi. Studirao je i magistrirao na Filozofskom fakultetu u Zagrebu. Od 1991. je filmski kritičar Slobodne Dalmacije, a od 2000. Jutarnjeg lista. Tekstove o suvremenom svjetskom filmu objavljuje u Quorumu, Kinoteci, Hrvatskom filmskom ljetopisu i drugim časopisima. Objavio je više znanstvenih studija o povijesti hrvatskog i jugoslavenskog filma, uključujući studije o Baueru, Goliku, Grliću i Tadiću. Kao prozni pisac objavio je četiri romana. Njegov roman "Ovce od gipsa" (1997.) švicarski časopis "Facts" proglasio je 2000. trećom najboljom knjigom godine na njemačkom govornom području. Po tom romanu Vinko Brešan je snimio film "Svjedoci" koji je igrao u konkurenciji berlinskog festivala. Za scenarij tog filma Pavičić i Brešan su na festivalu u Puli osvojili Zlatnu arenu za scenarij.

Jurica Pavičić was born in Split, 1965, and still lives there. He completed his studies and magistracy at Philosophy Faculty in Zagreb. Since 1991 he has been working as Film Critic for Slobodna Dalmacija, and since 2000 for Jutarnji list. He has been publishing the texts on world's contemporary films in Quorum, Kinoteka, Hrvatski filmski ljetopis and other papers and journals. He has published several scientific studies on history of Croatian and Yugoslav film, including studies on Bauer, Golik, Grlić and Tadić. As a writer he has published four novels. His novel "Ovce od gipsa" (Alabaster sheep) was proclaimed the third best book for the year of 2000 in the German language realm. Vinko Brešan based his film "Svjedoci" (Witnesses) on this novel, and it participated in the competition part of the Berlin Festival. Pavičić and Brešan won the Golden Arena award for the scenario of this film at Pula Festival.



Faruk Lončarević rođen je 1975. u Sarajevu. U svom rodnom gradu završio je Akademiju scenskih umjetnosti, odsjek režija. Režira u kazalištu, na filmu i televiziji.

Njegova predstava "Košmar o Bosni", u produkciji Pozorišta mladih iz Sarajeva, osvojila je nagradu Hrabri novi svijet, Međunarodnog teatarskog festivala

MESS 2001. Dugi niz godina radio je za Sarajevo film festival kao selektor, a bio je i članom žirija na brojnim drugim filmskim, ali i kazališnim festivalima. Svojedobno je obnašao i dužnost direktora Kinoteke BiH. Za vrijeme postdiplomskog studija u Indoneziji snimio je film „Mali kijamet“, dokumentarac o katastrofalnom tsunamiju koji je 2004. pogodio jugoistočnu Aziju. Svoj dugometražni igrani prvijenac "Mama i tata" režirao je 2006. Film je bio u službenoj konkurenciji 12. Sarajevo film festivala. Lončarević je docent na elementima

filma (istorija i estetika filma) na Akademiji scenskih umjetnosti u Tuzli. Desetak godina piše i objavljuje članke o filmskoj i kazališnoj umjetnosti.

Faruk Lončarević was born in Sarajevo, in 1975. In his native city he graduated at Academy of Scene Arts, Department of Directing. He is directing in Theatre, at Film and TV.

His production show "Košmar u Bosni" (Nightmare in Bosnia) in production of Pozorište mladih (Youth Theatre) from Sarajevo, won the award of Hrabri novi svijet (The Brave New World) at the International Theatre Festival MESS 2001. For years he has been working for Sarajevo Film Festival as selector, and was a member of Jury at other numerous film and theatre festivals. For a certain period he was working as Manager of BiH Kinoteka. (Cinematheque of BiH). During his postgraduate studies at Indonesia he made the film "Mali kijamet" (The Small Storm), a documentary on the catastrophic tsunami that hit the Southeast Asia in 2004. He directed his first long footage film "Mama i tata" (Mom and dad) in 2006 and it was in the official competition of the 12th Sarajevo Film Festival.

Lončarević works as Docent at the Academy of Scene Arts in Tuzla, Subject of History and Aesthetics of Film. For about ten years he has been publishing articles on Film and Theatre Arts.



Óscar Pérez napisao je i režirao brojne kratke dokumentarce. "Xavo-Xavi" (2002.), "Can Tunis" (2002.) i "The Last Peasant" ("Posljednji seljak", 2005.) emitirani su na španjolskoj televiziji, a prvi je prihvaćen i u program konkurencije na IDFA (Međunarodni festival dokumentaraca u Amsterdamu), te na Dane filma u Širokom Brijegu. "Xavo-Xavi" također je prikazan na filmskim festivalima u Chicagu i Rimu. "Salve Melilla" ("Mr. Easter"), njegov prvi 50-minutni dokumentarac, nedavno je prikazan na Međunarodnom filmskom festivalu u Mar de Plati.

Óscar Pérez rođen je u Gironi u Španjolskoj. Studirao je i diplomirao u Velikoj Britaniji, na londonskom sveučilištu za komunikacije. Danas radi kao predavač na predmetima dokumentarni film i pisanje scenarija na Universidad Autonom de Barcelona, te u Centro de Estudios Cinematográficos Microobert. Također montira "El Sastre", ("Special Tailor", "Posebni krojač"), 50-minutni dokumentarac o nemogućem prijateljstvu između pakistanskog krojača i njegovog indijskog pomoćnika u Barceloni. U 2007. planira snimanje igranog dokumentarca "The Hollywood Talkies", u produkciji La Productora i u suradnji s Master in creative documentary from Pompeu Fabra University.

Óscar Pérez has written and directed numerous short documentaries. Xavó-Xavi (2002), Can Tunis (2002) and The Last Peasant (2005) were broadcast on Spanish television. The former was accepted into competition at IDFA (International Documentary Festival Amsterdam) and Daniifilma. Xavó-Xavi was also screened at Chicago Film Festival and Roma Film Festival. Salve Melilla (Mr. Easter), his first 50 minutes documentary, has been recently screened at Mar del Plata International Film Festival.

Born in Girona, Spain, Óscar Pérez studied in England at The London College of Communication where he obtained a Bachelor's Degree in Film. Nowadays, he teaches documentary film and script writing at Universidad Autónoma de Barcelona and at the Centro de Estudios Cinematográficos Microobert. He is also editing El Sastre (Special Tailor), a 50 minutes documentary about a the untenable relationship between a Pakistani tailor and his Indian assistant, in Barcelona. Projects for 2007 include The Hollywood Talkies, a feature documentary produced by La Productora in collaboration with the Master in creative documentary from Pompeu Fabra University.



Kratki igrani / Short feature

STOLAC ZA LJULJANJE/ ROCKING CHAIR



redatelj / director : DAMIR ČUČIĆ •
scenaristi / screenwriter : DAMIR ČUČIĆ,
DAMIR KARAKAŠ • uloge / cast: MLADEN
VULIĆ, MILIVOJ BEADER • direktor
fotografije / director of photography: BORIS
POLJAK • montaža / editing : SLAVEN
ZEČEVIĆ • glazba / music: GORAN ŠTRBAC
• producent / producer : VERA ROBIĆ
ŠKARICA, h.f.s. / croatian film clubs'
association • godina / year of production :
2005 • trajanje / duration : 28 min

Jurin se 'stolac' zaljuljao kad je počeo rat. Ali, ne samo njemu, nego i cijeloj njegovoj generaciji. Između maglovite slike budućnosti, u kojoj ne vidi sebe, i ratničke prošlosti što prosijava kroz fotografske negative u njegovu laboratoriju, Juri ostaje samo vječni nemir...

Jura's chair started rocking with the outbreak of war. His entire generation felt the same rocking. Floating between hazy images of the future in which he does not see himself and the warrior past sifting through the negatives in his photo laboratory, Jura cannot shake off the feeling of eternal unrest.

Dvoje mladih autističnih ljudi, prolazeći različitim životnim situacijama, pokušavaju ostvariti normalan ljudski kontakt. U nadrealnom sukobu sna i jave, i uz svesrdnu pomoć sumanutih sila, njihova vrtoglava igra uporna približavanja završava tragično.

Passing through different life situations, an autistic young couple is trying to maintain normal human contact. In the surreal conflict between dream and reality, and with abundant help of crazed forces, their vertiginous game of obstinate approaching ends in a tragedy.

redatelj / director : ZDRAVKO MUSTAĆ • scenarist / screenwriter :
ZDRAVKO MUSTAĆ • uloge / cast: NINA VIOLIĆ, LIVIO BADURINA,
MARIJAN CRTALIĆ, ĐORĐE JANDRIĆ • direktor fotografije / director of
photography: BORIS POLJAK • montaža / editing : DUBRAVKA TURIĆ •
glazba / music: GORAN ŠTRBAC • producent / producer : VERA ROBIĆ
ŠKARICA, h.f.s. / croatian film clubs' association • godina / year of
production : 2005 • trajanje / duration : 35 min



PLANKTONI / PLANKTON

redateljica / director: ALICE WINOCOUR
• scenaristica / screenwriter: ALICE
WINOCOUR • uloge / cast: ELINA
LOWHENSOHN, BERNARD NISSILE •
direktor fotografije / director of photography:
AURELIEN DEVAUX • montaža / editing:
FLORENCE BRESSON • producent /
producer: EMILLIE TISNE, DHARAMSALA
PRODUCTION, France • godina / year of
production: 2005 • trajanje / duration: 14 min



KITCHEN / KUHINJA

Jedna mlada žena priprema jastoge po američkom receptu koji zahtijeva da se oni živi nasjeku na komade i bace u kipuće ulje. Sama u svojoj kuhinji i suočena s dva jastoga koji se miču, pokušava ih ubiti na što brži i jednostavniji način.

A young woman prepares a recipe for American-style lobster, which calls for cutting the live lobster into pieces, before throwing it, still alive, into boiling oil. Alone in her kitchen, faced with the two lobsters that are still moving, she tries to kill them as cleanly as possible.

Dragulji Zagreb filma The Jewels Of Zagreb Film

Pedeset godina Zagrebačke škole animiranoga filma

Na glasovitom kanskom festivalu, daleke 1959. godine prikazan je kratki program crtanih filmova „Zagreb filma“, do tada potpuno nepoznate pojave u povijesti ovoga žanra. Za kritičare i publiku koji su uglavnom poznavali poetiku Walta Disneya, to što su vidjeli predstavljalo je pravi kulturološki šok. Tadašnji najveći autoritet kad su teorija i kritika u pitanju, Georges Sadoul (a nakon nekoliko dana pridružio mu se i Andre Martin) napisao je: „Pojavila se Zagrebačka škola animacije...“ Kanski program ponovio se, na oduševljenje publike, još nekoliko puta.

No, zagrebačka crtanofilmska bajka započela je koju godinu ranije. Godine 1956. (eto, baš tu obljetnicu ove godine slavimo) u okviru već dvije godine starog „Zagreb filma“ osnovan je Studio za crtani film. Te godine napravljen je samo jedan film – „Nestašni robot“ Dušana Vukotića.

Povijesničari i teoretičari filma koji nedovoljno poznaju našu sredinu uglavnom su o Zagrebačkoj školi pisali kao da je „pala s neba“. Istina, koju godinu ranije postojao je studio „Duga film“, specijaliziran za animaciju, pedesetih godina u redakciji „Kerempuha“ napravljen je pristojan agitpropovski

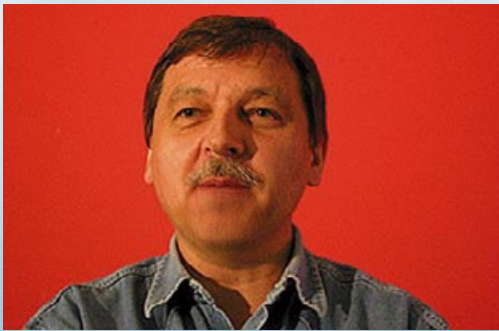
film „Veliki miting“, prijeratna produkcija gotovo da nije postojala... Što su to vidjeli gledatelji i kritičari u Cannesu, i odakle je to došlo?

Doista, povijest animacije napravila je u Zagrebu veliki korak naprijed. U svjetonazorskom, poetsko-kreativnom i tehnološkom smislu. Filmovi iz Zagreba po prvi puta inauguriraju crtiče za „odrasle“, uratke pune intelektualnog humora, subverzivnog pacifizma, ironije, i simpatije za takozvanog „malog čovjeka“ koji je životario s „obje strane“ željezne zavjese. U tehnološkom smislu filmovi iz Zagreba donose u animaciji nešto potpuno novo: afirmaciju stilizacije kao vrhunskog kreativnog principa što će ohrabriti brojne umjetnike širom svijeta na crtanofilmsku avanturu i ovome žanru dati neopisivi vjetar u jedra.

Ali, Zagrebačka škola doista nije pala s neba! Oni koji hoće ozbiljno i dobronamjerno odgovoriti na pitanje „kako se to dogodilo baš u Zagrebu“ morat će posegnuti za kulturološkom povijesnicom, pa će zapanjeno vidjeti da „škola“ postoji kroz različite umjetničke izričaje još od hrvatskih ekspresionista u slikarstvu, preko grupa „Zemlja“ i „Exact 51“, od samozatajnih novelista i pjesnika u literaturi do genijalnih strip-crtača. Ali, oni su pripadali jednoj zatajenoj povijesti koja nije imala sreće da se medijski покаže svijetu. Njezini polugladni predstavnici umirali su mladi mučeni tuberkulozom i nostalgijom. Kad su komunistički



ZAGREB FILM



vlastodršci vidjeli kako jedna, po društvo benigna umjetnost kao što je animacija, donosi zlatne promidžbene plodove socijalizmu s „ljudskim likom“, dali su toj pojavi svaku moguću potporu, a na umjetnicima je bilo da se razmašu. Šezdesete

i sedamdesete godine crtani filmovi iz Zagreba žarili su i palili svuda gdje su prikazivani, godine 1962. film „Surogat“ dobiva nagradu Oscar kao prvi animirani film u povijesti ove nagrade koji nije američki. Godine 2000. u prigodi svoje četrdesetgodišnjice, najstariji i najautoritativniji festival animacije u svijetu, onaj u Annecyju, naručio je od najvećeg kritičarskog i teoretičarskog autoriteta današnjice, Gianalberta Bendazzija, da po svojoj savjesti napravi izbor najboljih filmova u cjelokupnoj povijesti animacije! Između 84 odabrana filma čak ih je osam iz Zagreba! Eto, upravo to je program animiranih filmova koje ćete vidjeti na ovom festivalu. Naravno, Bendazzijev izbor na određen je način kompleментарan čitavom njegovu izboru, pa oni koji hoće dobiti istinsku sliku o Školi svakako moraju vidjeti i filmove: „Don Kihot“ Vlade Kristla, „Dnevnik“ i „Idu dani“ Nedeljka Dragića, „Školu hodanja“ Borivoja Dovnikovića, „Peti“ Grgića i Štaltera, „Muhu“ Aleksandra Marksa, „Bečarac“ Zlatka Boureka, „Riblje oko“ Joška Marušića...

Kao što znamo, Škole u onom smislu kako su je slavili suvremenici, više nema. Dva su razloga njena kopnjenja. Jedan je ideološki: ona nikada nije postala infrastrukturom za neku komercijalnu animaciju (izuzev serije o Profesoru Baltazaru). Drugi razlog je što ona nikada institucionalno nije postala „školom“. Četrdeset godina (!) nakon što je Sadoul izgovorio sintagmu Zagrebačka škola, na Akademiji likovnih umjetnosti u Zagrebu osnovan je Odsjek za animirani film.

Ali, bolje ikad nego nikad. Ništa ne nastaje ni iz čega. Fantastična kreativna supstancija sigurno nije iščezla. Valja ju samo opet prepoznati i ohrabriti.

Joško Marušić

Fifty years of Zagreb School of Animated Film

At the famous Cannes Film Festival in the distant year of 1959, a short program of cartoons by “Zagreb Film” was presented, which was a completely unknown issue up till that moment in the history of this genre. For the audience and critics who were mostly familiar with the poetics of Walt Disney, this presented a real culture shock. The gratest authority in the realm of theory and critic of that time, Georges Sadoul, (within a few days joined by Andre Martin) wrote: “The Zagreb School of Animation has emerged...”. To the delight of the audience, the Cannes program was repeated several times.

But the fable of Zagreb cartoons started few years before. In the year of 1956 (and this anniversary we are celebrating this year) within then two-years-old “Zagreb film”, the Cartoons Studio was founded. In the year mentioned only one film was made – “The Naughty Robot” by Dušan Vukotić.

The Film historians and theoreticians who were not sufficiently informed on our environment mostly wrote about Zagreb School as if it “came out of the blue”. Indeed, few years earlier there existed the “Duga film” Studio, specialized for animation, in the fifties, in the directory of “Kerempuh” a proper agitprop film “The Big Meeting” was made, the pre-war production almost did not exist... What did the critics and the audience in Cannes see, and where did it come from?

Truly, the history of animation made a large step forward in Zagreb, regarding the points of view, poetic, creative and technological terms. The films from Zagreb inaugurated the cartoons “for adults”, issues full of intellectual humor, subversive pacifism, irony, and sympathy for the so called “little man”, who was struggling for his dwelling on “both sides” of the iron curtain. In the technological terms, the films from Zagreb gave something brand new to the animation: affirmation of stylization as the supreme creative principle, which will encourage numerous artists worldwide to enter the cartoon adventure and give this genre a priceless impulse.

But the Zagreb School did not come out of the blue! In order to produce a serious and decent answer to the question “how come that it happened in Zagreb?” it is obligatory to reach for the cultural historcial background, and realize that the “school” existed through various artistic expressions ever since Croatian expressionists in painting, through the group “Zemlja”, (Earth), and “Exact 51”, from self-denying novelists and poets in literature, to the genial comics-drawers. But they belonged to a denied history that did not have the luck to be presented to the world through media. Its half starved representatives were dying of tuberculosis and nostalgia. When the comunist authorities realized that this art of animation, benign for society, brings golden promotional points to the socialism with “human character”, they provided all possible support to it, and it was up to artists to give it a swing. In the sixties and seventies the Zagreb cartoons were sheere delight wherever they were presented, and in 1962, the film “Surogat” (The Ersatz) won Oscar as the first animated film in the history of this award not originated in America. In 2000, on the occasion of the anniversary, the oldest and most respected Animation Festival in the world, the Annecy Festival, asked the greatest critic and theoretic authority of nowadays, Gianalberto Bendazzi, to compose a selection of the best films in all the history of animation, upon his conscience! Among 84 elected films there are even eight from Zagreb. And that is the very program of animated films that you are going to see at this Festival. Ofcourse the Bendazzi’s selection is in a way complementary to his overall choice, so those who want to get a true image of the School must by all means see the films like: “Don Kihot” (Don Quixote) by Vlado Kristl, “Dnevnik” (Diary) and “Idu dani” (As the days pass) by Nedeljko Dragić, “Škola hodanja” (The School of Walking) by Borivoj Dovniković, “Peti” (The Fifth) by Grgić and Štalter, “Muha” (The Fly) by Aleksandar Markas, “Bečarac” (Folk song) by Zlatko Bourek, “Riblje oko” (Fish eye) by Joško Marušić...

As we know, the School does not exist any more in the form known and praised by the contemporaries. There are two reasons for its dwindling. One is ideological: it has never become the infrastructure for a commercial animation (except the serial of Professor Baltazar). The other reason is that it has never become an institution of a “school”. Fourty years (!) after Sadoul had pronounced the syntagmatic expression “Zagreb School”, the Department of Animated Film got established at The Academy of Fine Arts in Zagreb.

Nevertheless, better late than never. Not a single thing can come out of nothing. The magic creative substance certainly has not vanished. All it takes is to recognize it again and encourage it.

Joško Marušić

Inspektor hoda ulicama i nastoji izbjeći razne “opasnosti”. U svom domu on se polako opušta od napornog dana kad odjednom ugleda otisak palca u bijegu. Ne preostaje mu ništa drugo nego dati se u potragu za misterioznim “sumnjivcem”...

The inspector is walking the streets and trying to avoid various “dangers”. At his home he is relaxing slowly from the hard day when he suddenly spots an escaping thumb print. There is nothing else for him to do but to start the pursuit after the misterious “suspect”...

INSPEKTOR SE VRAĆA KUĆI / THE INSPECTOR RETURNS HOME

Redatelj / director: VATROSLAV MIMICA • Scenarist / screenplay: VATROSLAV MIMICA • Scenografija / backgrounds: ZLATKO BOUREK • Crtež / Drawing: ALEKSANDAR MARKS • Animacija / animated: VLADIMIR JUTRIŠA • Glazba / music: KURT GRIEDER • Godina / year: 1958. • Trajanje / duration: 9 min 58 sec

SUROGAT / THE ERSATZ

Redatelj / director: DUŠAN VUKOTIĆ • Scenarist / screenplay: RUDOLF SREMEC • Scenografija / backgrounds: ZVONIMIR LONČARIĆ • Crtež / Drawing: DUŠAN VUKOTIĆ • Animacija / animated: DUŠAN VUKOTIĆ • Glazba / music: TOMISLAV SIMOVIĆ • Godina / year: 1958. • Trajanje / duration: 10 min

Na morskoj plaži turist napuhuje i stvara čitav camping od plastične mase. U ovom šarenom napuhanom ambijentu za sve postoji surogat od plastike, pa i za osjećaje. Na plaži se rađa jedna zanosna ljubav, ljubomora i osveta, te na kraju tragedija. Sve se ispuhalo i splasnulo kada se u događaje umiješao jedan mali obični realni čavlić.

At the sea beach a tourist blows and creates a whole camping out of the plastic. In this vivid blown ambient there is a plastic ersatz for everything, therefore for the feelings as well. At the beach an enchanting love is born, as well as jealousy and revenge, and tragedy in the end. Everything blew out and dwindled when a plain little realistic nail interfered with the events.

Jedan pas, objestan u svijesti o svojoj snazi, terorizira ostale životinje koje put slučajno nanese pokraj njega – ptičicu, ježa, puža. I usput, baha-to uživa u strahu koji kod svakoga od njih izaziva njegov neočekivani lavež. Ta se igra ponavlja s varijacijama, sve dok se ne pojavi netko tko ne želi ustuknuti pred psom – jedna mačka...

A dog, rampant in the awareness of his power, terrorizes the other animals that come upon him by chance – a little bird, a hedgehog, a snail, and he arrogantly enjoys the fear caused with each of them by his unexpected barking. The game repeats – with variations, until someone appears who will not recede in front of the dog – and that is a cat...

VAU — VAU / WOOF — WOOF

Redatelj / director: BORIS KOLAR • Scenarist / screenplay: BORIS KOLAR • Scenografija / backgrounds: BORIS KOLAR • Crtež / Drawing: BORIS KOLAR • Animacija / animated: BORIS KOLAR • Glazba / music: ANĐELKO KLOBUČAR • Godina / year: 1964. • Trajanje / duration: 9 min 17 sec

ZNATIŽELJA / CURIOSITY

Redatelj / director: BORIVOJ DOVNIKOVIĆ • Scenaristi / screenplay: DRAGUTIN VUNAK, BORIVOJ DOVNIKOVIĆ • Scenografija / backgrounds: BORIVOJ DOVNIKOVIĆ • Crtež / Drawing: BORIVOJ DOVNIKOVIĆ • Animacija / animated: BORIVOJ DOVNIKOVIĆ • Glazba / music: TOMICA SIMOVIĆ • Godina / year: 1966. • Trajanje / duration: 8 min 33 sec

Animirani film o ljudskoj znatiželji, bolesti za koju još do danas nije pronađen lijek.

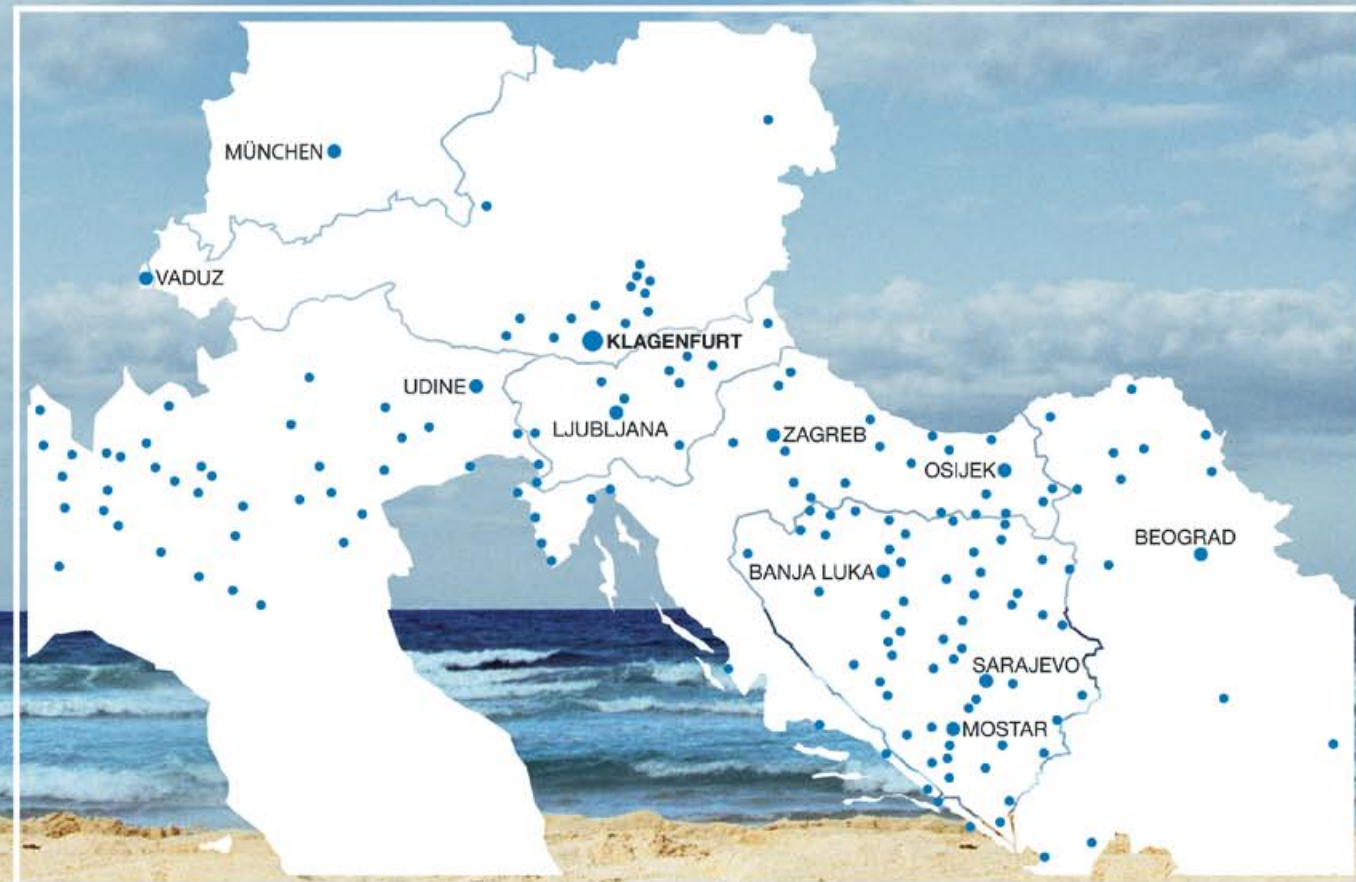
An animated film about curiosity, a human disease for which remedy has not been found yet.

RASTITE SA NAMA

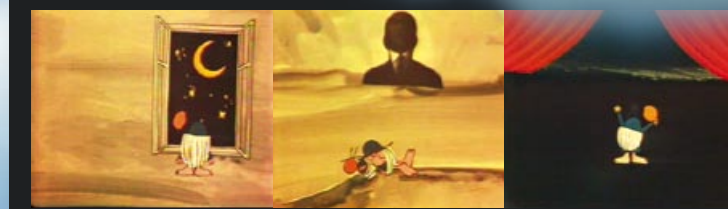
KADA IDEJE POČNU RASTI, horizonti se proširuju. Kao vodeća financijska grupacija u regiji Alpi i Jadrana mi želimo sa Vama podijeliti nove poglede. Rastite zajedno s nama i našom mrežom koja nadilazi granice. I, zajedno sa nama pretvorite ograničenja od jučer u mogućnosti sutrašnjice.

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MOŽDA DIOGEN / PERHAPS DIOGENES

Redatelj / director: NEDELJKO DRAGIĆ • Scenarist / screenplay: NEDELJKO DRAGIĆ • Scenografija / backgrounds: SRĐAN MATIĆ • Crtež / Drawing: NEDELJKO DRAGIĆ • Animacija / animated: VLADIMIR JUTRIŠA • Glazba / music: TOMICA SIMOVIĆ • Godina / year: 1966. • Trajanje / duration: 9 min 51 sec

Usamljenik luta apsurdnim svijetom u potrazi za srećom. Možda je to Diogen, a možda i ne...

A lonesome person wonders the absurd world in quest for happiness. Perhaps he is Diogenes, and perhaps he is not...



MAČKA / THE CAT

Redatelj / director: ZLATKO BOUREK • Scenarist / screenplay: ZLATKO BOUREK • Scenografija / backgrounds: ZLATKO BOUREK • Crtež / Drawing: ZLATKO BOUREK • Animacija / animated: PAVAO ŠTALTER • Glazba / music: FRANCO POTENZA • Godina / year: 1971. • Trajanje / duration: 10 min 48 sec

Film se temelji na staroj Ezopovoj basni: pjesnik-usamljenik mašta o društvu sve dok Venera ne transformira njegovu mačku u prekrasnu djevojku. Međutim, njegova nova strast dovodi ga do prosjačkog štapa. Čak i krade, kako bi osigurao svojoj voljenoj dragulje i nakit koji ona toliko voli. Ali jedan primamljivi mali miš dovoljan je da otkrije pravu djevojčinu prirodu.

The film is based on the old fable by Aesop: a solitary poet is dreaming about a companion until it happens that Venus turns his cat into a beautiful girl. But his passion leads him to disaster and he gets poor. He even steals in order to provide jewels and jewelry for his beloved one, since she loves them a lot. But an alluring little mouse was just enough to reveal her true nature.

Fauna megalopolisa, gungula supermarketa, ludnica bordela i barova, efekti barova u magli, lelujanje žita, vode i obješenih – viđeni okom animatora u harmoniji ili kontaktu sa satirički podrugljivom, no katkada i najčišćom lirskom muzikom Erica Satiea.

The megalopolis fauna, the scramble of supermarkets, the madness of brothels and bars, the dim effects of bars, wavy floating of corn, water and the hanged – seen by the eye of an animator in harmony or contact with sarcastically mocking, but sometimes purest lyric music by Eric Satie.

SATIEMANIA / SATIEMANIJA



Redatelj / director: ZDENKO GAŠPAROVIĆ • Scenarist / screenplay: ZDENKO GAŠPAROVIĆ • Scenografija / backgrounds: ZDENKO GAŠPAROVIĆ • Crtež / Drawing: ZDENKO GAŠPAROVIĆ • Animacija / animated: ZDENKO GAŠPAROVIĆ • Glazba / music: ERIC SATIE composition played by ALDO CICCOLINI • Godina / year: 1978. • Trajanje / duration: 14 min 9 sec



ZAGREB FILM

Treba li cijeli svijet završiti u ruševinama? Nećemo propasti ako nas poveže malo ljubavi....

Is the world bound to end up in ruins? We shall not perish if a little bit of love connects us...



I LOVE YOU, TOO / I JA VOLIM TEBE

Redatelj / director: JOŠKO MARUŠIĆ • Scenarist / screenplay: JOŠKO MARUŠIĆ • Scenografija / backgrounds: JOŠKO MARUŠIĆ • Crtež / Drawing: JOŠKO MARUŠIĆ • Animacija / animated: JOŠKO MARUŠIĆ • Glazba / music: IVAN DRNIĆ • Godina / year: 1991. • Trajanje / duration: 1 min



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Umjesto vremeplova/ Instead Of Time Travel

Kino Raj

Lani je umro stari kinooperater Rade Draškić. Cijeli život vrtio je filmove u širokobriježskom kinu i svaki od njih pogledao. I, poput Tornatoreava junaka u „Cinema Paradiso“, u mnogima od nas, koji smo tada bili klinci, usadio ljubav za filmom. Stotinu nas je puta istjerao usred projekcije jer smo zapalili cigaretu i tako mu upropastili ritual guštanja u pokretnim sličicama. A takvim smo ponašanjem najviše štetili sebi jer bismo filmove gledali samo dopola. Sjećam se kako sam jednom dobio nogu baš kad je Winetou poginuo. Sjedio sam vani i plakao, i za sobom i za svojim indijanskim idolom.

Tko se od nas danas sa sjetom ne sjeća nedjeljnih matineja? Ima li bilo koje kino na svijetu da nije bilo ispunjeno klincima u 10 ujutro nedjeljom? Smijali smo se braći Marx, uživali u Disneyevim crtićima, tukli se nakon Bruce Leejevih filmova... A onda su, s vremenom, došle i prve Švedanke s benzinskih crpki, pa Hitchcock, Kumovi, De Niro. I onda je naše kino dotrajalo, ostalo bez krova nad glavom, stari Rade bez posla, a mi bez jedine zabave. Bili smo istjerani iz našeg Raja. Kupili smo video recordere i počeli ubijati volju za filmovima. Jedino smo pirate gledali s nostalgijom jer bismo se uvijek sjetili pustolovina iz našeg kina.

Na sreću, kino se obnovilo, netko je smislio plan da nam platno bude manje, ali dobili smo nove stolice i dobar zvuk. I onda se rodila ideja o festivalu, malom ali slatkom. U jednako tako mali i slatki mediteranski gradić stigli su prvi dokumentarci. I nastavili stizati sve do danas, u zapanjujućim količinama i iz svih kutaka Mediterana. I kao šlagvort, njima su se pridružile premijere igranih filmova, crtići, eksperimentalci...

Kad je prije dvije godine stari Rade još bio živ, iznenadio nas je kad smo ga vidjeli na finalnoj festivalskoj večeri. Nagovarali smo ga, Tomislav i ja, da baš on preda kristalni projektor pobjedniku. Nije htio ni čuti kazavši kako ne želi pred publikom paradirati onako star i zguren. Ipak, u oku mu je zaiskrila no-



stalgična suza i tada nas je s ponosom pogledao i procijedio kroz zube: „Ima ovdje i mojih prstiju, u cijeloj ovoj vašoj priči“. I danas se grizemo što u sutonu jednog života nismo snimili dokumentarac o svome filmskom odgajatelju. I na neki način, prauu filma u našem malom gradu.

Robert Bubalo, producent

Paradise Cinema

It was last year that the good old cinema operator Rade Draškić died. All his life he had been running the films in the Široki Brijeg cinema, and he saw all of them. And like Tornatore's hero in "Cinema Paradiso", he planted the seed of love for films into many of us who were kids or teenagers at that time. Many a time we were expelled in the midst of the projection for we were smoking in the cinema, and therefore disturbing his ritual of enjoying in moving pictures. And such behaviour harmed us mostly, since we often saw only a part of a good film. I still remember clearly how I got expelled just before the scene where Winetou gets killed. And I was sitting in front of the facility and crying, because of myself as well as because of my Indian idol.

Is there anyone of us who does not remember the Sunday matinees? Is there a single cinema in the world that was not crowded by kids on Sundays at 10 a.m.? We used to laugh to the jokes of Marx brothers, enjoy Disney cartoons, fight after Bruce Lee films.... And then, with time, the first Swedish girls from petrol stations arrived, then Hitchcock, then Godfathers, De Niro. And then our cinema got deteriorated and worn out, without roof, old Rade lost his job, we lost our only fun. We were expelled from our Paradise. We bought video players and started killing the zeal for films. We only watched pirates with nostalgia since they always reminded us of adventures from our Cinema.

Luckily the cinema got reconstructed, someone came up with the idea of a smaller screen, but we got brand new chairs and a good sound. And then the idea was born about the festival, small but cute one. In equally small and cute Mediterranean town the first documentaries arrived. And they have continued to arrive up till now, in amazing numbers and from all over the Mediterranean. And to fill the cup, they were joined by feature films premieres, cartoons, experimentals...

Two years ago old Rade was still alive, and we were surprised to see him at the Final Evening of the Festival. Tomislav and I started persuading him to perform the handing over of the Crystal Projector Award to the winner. He did not want even to hear about it, he said he was too old and bowed to appear in front of the audience. Still a tear of nostalgia sparkled in his eye and he proudly looked at us and said through his teeth: "There is my touch as well in all this story". We are still regretting that, at dusk of a living, we did not make a documentary about our film educator. And in a way the film ancestor in our small town.

Robert Bubalo, Producer



Sve džaba /All for Free

produkcija / production: Propeler Film, Porta produkcija, BHT, Magicbox Multimedia • redatelj / director: Antonio Nuić • scenarist / screenwriter: Antonio Nuić • uloge / cast: Rakan Rushaidat, Nataša Janjić, Emir Hadžihafizbegović, Franjo Dijak, Bojan Navojec • sporedne uloge / co-starring: Enis Bešliagić, Sergej Trifunović, Bogdan Diklić, Darija Lorenci, Pero Kvrgić • direktor fotografije / director of photography: Mirsad Herović • montaža / editing: Marin Juranić • glazba / music: Hrvoje Štefotić, Siniša Krneta • scenografija / scenery: Nedjeljko Mikac • kostimografija / costumes: Ante Tonči Vladislavić • zvuk / sound: Davor Omerza, Slaven Vujinović • maska / make up: Halid Redžepagić • Hrvatska, BiH, Srbija / Croatia, Bosnia and Herzegovina, Serbia • godina / year of production: 2006. • trajanje / duration: 94 min., 35 mm, boja / color, Dolby Digital

Goran je tridesetogodišnjak koji živi u malom bosanskom gradu. Za razliku od svojih prijatelja čije je živote rat ozbiljno narušio (najbolji prijatelj Miro u ratu je ostao bez obje ruke), Goran je prošao neokrnuto. Živi od roditeljskog nasljedstva i provodi dane opijajući se s prijateljima. Jednog dana u birtijaškoj svadi izginu svi njegovi prijatelji. To ga potpuno izbaci iz svakodnevice pa odluči prodati sve što ima i posvetiti se nečemu po čemu će ga pamtiti. I smislio je plan – ići će od grada do grada, u svakome ostajati po jedan dan i ljudima besplatno dijeliti piće. I tako dok ne potroši sav novac koji je dobio prodajom imovine.

Već u prvome gradu koji je posjetio sa svojim putujućim barom donese odluku – na putovanju koje mu predstoji sâm neće popiti ni kapi alkohola. I odmah ga zbunjuje golemo nepovjerenje ljudi kad vide natpis “sve džaba”. To nepovjerenje gotovo uvijek rezultira početnim neprijateljstvom, no kad se ljudi uvjere da on nema nećasnih namjera, Goran već odlazi prema sljedećem gradu. Kako je Bosna relativno mala zemlja, glas o tome se brzo širi. Nepovjerenje prema Goranu postaje sve manje što njegovo putovanje više odmiče i ljudi ga počinju lakše prihvaćati. I tako, nakon nekoliko tjedana, u



jednome gradu upozna djevojku u koju se gotovo istoga trenutka zaljubljuje. Tada prekrši obećanje i počne piti. Želeći uspostaviti što intimniji odnos s djevojkom prekrši i drugo pravilo, te se zadrži još jedan dan u istome gradu. To se ne sviđa vlasniku jedine mjesne birtije koji Gorana premlati i protjera. Goran na nekoliko dana prekine putovanje i smjesti se u nekakvom motelu dok mu ozljede ne zacijele. Svo vrijeme pije, a kad malo prizdravi, uzme novac što mu je preostao i ode u posljednji grad na svome putovanju...

Goran is a thirty years old man living in a small Bosnian town. For the difference of his friends whose lives were seriously damaged by war (his best friend Miro lost both his hands in the war), Goran remained untouched. He lives on the heritage left by his parents and spends his days drinking with his friends. One day it happens that all his friends get killed in a dispute in an inn. This completely drives him out of his shoes and he decides to sell all he has got and dedicate himself to something that will make him remembered by everyone. And he came to a plan – he will move from one town to the next, spend one day in each of them and offer free drinks to everyone. And so on and forth till he spends all the money raised by selling his property.

In the first town on his voyage he makes a decision – during all his voyage he himself will not drink a drop of alcohol. And he gets confused by distrust of the people when they see the sign “All for free”. This distrust always results in animosity at first, and by the time people get convinced that he has not got any low intentions, Goran is on his way to the next town. Since Bosnia is a small country, the story goes quickly. The distrust towards Goran dwindles as the voyage goes on and the people start accepting him easier. So after several weeks he meets a girl in a town and falls in love immediately. There he breaks his promise and starts drinking. Wanting to get more intimate with the girl he breaks the next rule and remains yet another day in the same town. An owner of a local inn did not like this and he beats Goran and expels him. Goran delays his further voyage for a few days to heal his injuries in a motel. He keeps drinking all the time, and when he gets a little better, he takes the rest of the money and goes to the last town on his voyage...

Godina je dvije tisuće i neka. Ostarjeli bračni par živi sâm u stanu u Sarajevu i ima svoje rituale: kavu, igranje karata, gledanje TV-a. Muž (Tata) preživio je moždani udar i, iako još uvijek fizički snažan, teško komunicira. Supruga (Mama) je vrlo živahna starija gospođa koja koristi muževu invalidnost i nakon 50 godina nastoji promijeniti odnos snaga u patrijarhalnoj obitelji. Tata to ne smije dopustiti i suprotstavlja se kako jedino i može, fizičkom snagom.

It is the year of two-thousand-and-something. An elderly married couple lives on their own in a flat in Sarajevo, having their rituals: coffee, card games, watching TV. The husband (Tata – Dad) suffered a hard brain stroke and, although physically still strong, has got problems of communication. The wife (Mama – Mom) is a lively elderly lady taking advantage of his invalidity and after 50 years is trying to change the ratio of influence in a patriarchal family. The Dad will not allow it and resists in the only way he can – by physical strength.



Mama i tata/ Mom and Dad

produkcija / production: SCCA/pro.ba, Prime Time • producenti / producers: Amra Bakšić Čamo, Faruk Lončarević • redatelj / director: Faruk Lončarević • Scenarij / Screenplay: Faruk Lončarević • uloge / cast: Zagorka Borota, Vjekoslav Ramljak, Sabina Bambur • direktor fotografije / director of photography: Almir Đikoli • montaža / editing: Faruk Lončarević • zvuk / sound: Adis Baždarević • glazba / music: Igor Čamo • BiH / Bosnia and Herzegovina • godina / year of production: 2006. • trajanje / duration: 65 min.

JER SVAKA KAP JE
DRAGOCJENA

