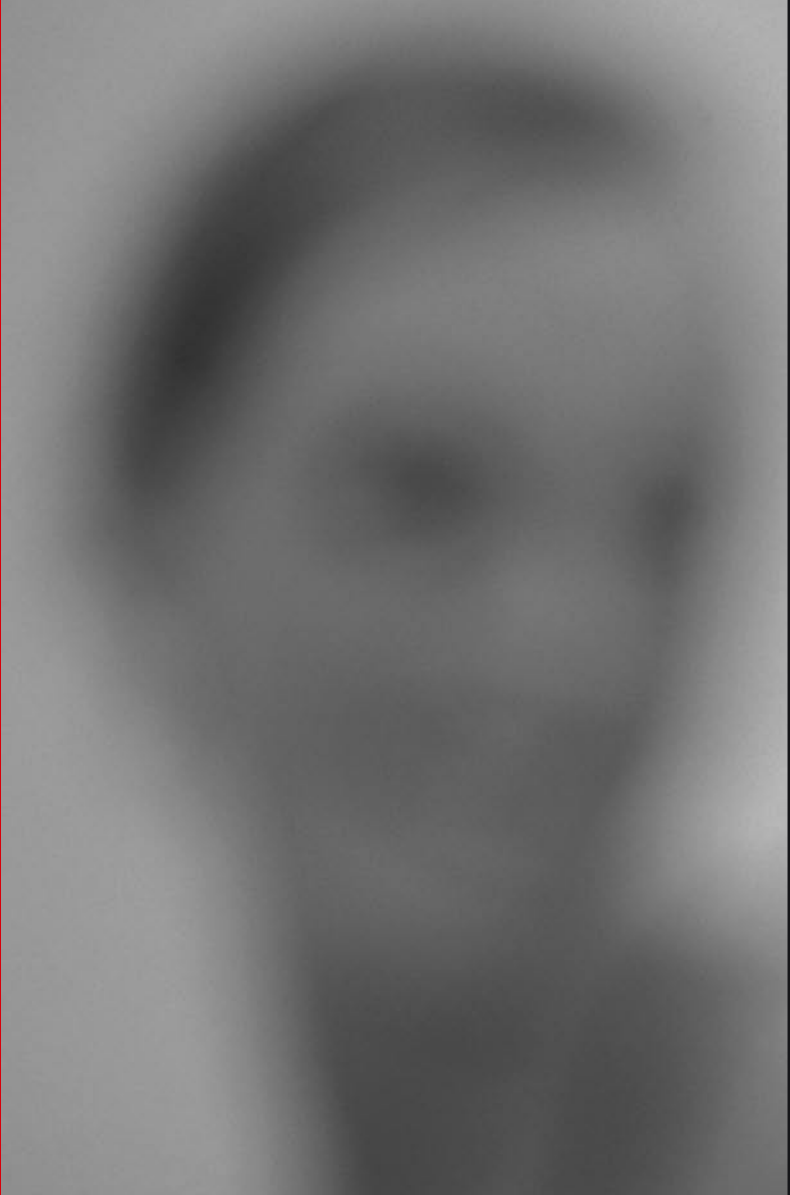


FESTIVAL
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ŠIROKI BRIJEG
5.-8. RUJNA 2007.
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MEDITERAN
FILM
FESTIVAL



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Glavni organizator Mediteran Film Festivala je Kino Video Klub „Amater“ iz Širokog Brijega

Mediteran Film Festival je organiziran u suradnji s Općinskim poglavarstvom Širokog Brijega i Turističkom zajednicom Županije Zapadnohercegovačke, a sufinanciran je sredstvima Ministarstva kulture i sporta Federacije BiH, Fondacije za kinematografiju BiH, Ministarstva kulture Republike Hrvatske i Ministarstva prosvjete, znanosti, kulture i sporta Županije Zapadnohercegovačke.

Chief organizer of the Mediterranean Film Festival is Cinema Video Club „Amater“ from Široki Brijeg

Mediterranean Film Festival is organized in the cooperation with the Široki Brijeg town government and the Tourist Board of West Herzegovinian Canton, and is cofinanced with the funds of the Federal Ministry of Culture and Sports, B&H Foundation for Cinematography, Ministry of culture of the Republic of Croatia and Ministry of Education, Science, Culture and Sports of West Herzegovinian Canton.

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UVOD / INTRO

NA RUBU STVARNOSTI

Da bi pogledali film nužno je fizički provesti izvjesno vrijeme pred kino platnom ili kućnim televizorom. To zovemo fizičkim vremenom na filmu. Ne razmišljajući o psihološkom vremenu, kroz emocije i impresije subjektivno doživljavamo trajanje filma. Tako možete čuti da je nekome film prošao brzo, dok će druga osoba za isti film reći kako mu je predug i dosadan. To zovemo psihološkim vremenom na filmu.

Teško je davati preporuke za ovogodišnje izdanje festivala na kojemu će biti prikazano 37 filmova. Izbor dokumentaraca u službenoj konkurenciji zaigrat će čaroliju kojom će vas transformirati na platno i tjerati na izravno sudjelovanje ili komunikaciju. Da bi vidjeli ove vizualne avanture zaslužni su ovakvi festivali, s obzirom da većina filmova ne doživi redovnu distribuciju, a struktura filmskog djela nije mamac za televizijske programe. Njihova se vrijednost očituje u desecima nagrada koje su dobili, dok su im redatelji nagrađivani za



vješto i bravurozno konceptiranje pokretnih slika, uvezujući ih u univerzalne priče s elementima nestvarnosti. Više od 500 festivala u svijetu utrolo je put ovim filmovima prikazujući ih u raznim programima i selekcijama. Čast nam je neke od njih prikazati premijerno i na taj način ukazati na važnost Mediteran Film Festivala, a istodobno odati priznanje publici koja vjerno hodočasti u

mrak kino dvorane, kako bi se brzinom svjetlosti otisnuli do nekih drugih svijetova.

IVI od ove godine odlučujete o jednoj nagradi, nadam se da će ona otići u prave ruke s obzirom da imate veliko gledalačko iskustvo kroz naš festival. Vrijeme je i da žiri uspostavi komunikaciju s Mediteranom i odluči o najboljima kako bi Kristalni projektori otplovili do neke uvala mora koje nas objedinjuje.

Projektor kina Borak koji desetljećima u stilu Robin Hooda „otima“ donoseći do „gladne“ publike komadić ukupne kinematografije čovječanstva u ova četiri dana počastit će nas popratnim programima. Svi živi koji su pomogli filmu „Živi i mrtvi“ i time odali priznanje mrtvima koji će „živjeti“ tisućama godina u arhivu kinematografije jednog naroda, darovali su nam nezaobilazan film. Apsolutni pobjednik Pule, u maniri gladijatora leđi krv u žilama i ne pušta vas da skinete pogled s ugrijanog platna.

„Focus on Croatia“ reprezentativan je program kratkog metra hrvatske animacije i eksperimentalnog filma koji nakon Londona dolazi u Široki Brijeg. Predstavljanje festivala filmova snimlje-

nih u jednom kadru „One Take Film Festival“ jedan je od najljepših programa koje sam ikad vidio. Iako „visim“ skoro 15 godina po filmskim montažama, mogući su filmovi koji ne trebaju nas koji „režemo“, ponekad tamo gdje i nije potrebno. U sjajnih deset kadrova provozat će nas autori iz devet zemalja.

Kontroverzni „Most“ i „Isusov kamp“ dovoljno su jezoviti da smo uveli i kasne projekcije. Ne podliježući informacijama kako su neki festivali odbili ova dva filma, noćobdijama smo omogućili filmsku senzaciju za koju su mnogi uskraćeni.

Da nam je film suđen dokaz je „Ikina Sudbina“, dramski film iz 1933. sniman u Širokom Brijegu, Posušju i Mostaru. Kad čekate 75 godina da vidite film koji je sniman u vašem gradu, onda on nakratko postaje najvažnija sporedna stvar na svijetu. Uvjeren sam da će oni koji dugo nisu „zašli“ u ulicu koja vodi do kino dvorane ovaj put to učiniti.

Najmlađi uhvaćeni u mrežu Harrya Pottera pro-
naći će čarobnjaštvo na domaći način u „Duh u

Močvari“, dugo očekivanom dječjem filmu. Njima obećavamo sunce po izlasku iz dvorane.

Dobili smo ekskluzivne premijere, jedinstvene programe, pronašli neke stare filmove, a što smo izgubili.... Prije nepuna dva mjeseca, na petak 13. u 71. godini napustio nas je redoviti gost i izbornik nekoliko programa našeg festivala dr. Ante Peterlić. Filmolog, teoretičar filma, filmski kritičar, profesor i redatelj nesebično je pomagao i volio ovaj festival. Nakon tisuće pokojnih filmaša o kojima je govorio i pisao na sebi svojstven način, trudeći se u analizi rastumačiti mane i vrline velikana sedme umjetnosti, pridružio im se u novom filmu. U nekom drugom „Kinu raj“, uz rame Forda, Hawksa ili Hitchcocka, vjerojatno mirno promatra zaplet filma koji ga tjera da uzme pero i „odavde do vječnosti“ ljubi film. Zbogom profesore...

A što se festivala tiče, on ide dalje, i molim vas, ne zamjerite mi... 3.2.1.....kreni!

Tomislav Topić, direktor festivala

AT THE EDGE OF REALITY

In order to see a film it is necessary to spend some time in the cinema or at home in front of the TV set. That is what we call the Physical time at Film. Not considering the psychological time, we are experiencing the duration of the film through our emotions and impressions. Therefore you will hear people say that a film finished fast, and someone else shall say about the same film that it was too long and boring. That is what we call the psychological time at film.

It is difficult to give any recommendations for this year's Festival where thirty seven films will be presented. The choice of the documentaries in the Official Competition is going to transform you to the screen and force you to the direct participation or communication. It is the merit of Festivals like this one that you can see these visual adventures, since most of them do not get into regular distribution, and their very structure is not a great decoy for TV

programs. Their value is presented in tens of awards gained, and their Directors were awarded for skilled and bravurous conceptioning of the moving pictures, joining them into universal stories with the elements of the unreality. Over five hundred Festivals worldwide have beaten the trails for these films through presenting them in various programs and selections. It is our honor and privilege to have the premiers of some of them and thus stress the significance of the Mediterranean Film Festival, and at the same time pay respect to the Audience's faithful pilgrimages to the dark cinema facilities in order to get launched to some other worlds by the Speed of Light.

Starting from this year onwards, you will also be deciding on one of the Awards, and I hope it will come to the right hands, since you have gained a great experience in watching all the films at our Festival. It is also the time for the Jury to establish a communication with the Mediterranean at coming to the decision on the best ones, so the Crystal Projectors might sail to one of the coves of the Sea that is mutual to all of us.

The „Borak“ Cinema projector, that has been „robbing“ in Robin Hood manner for decades and bringing the fragments of the overall world cinematography to the „hungry“ audience, in these four days shall treat us with concurring program as well. All the alive that have helped the film „The living and the dead“ (Živi i mrtvi) and thus paid the respect to the Dead that shall „live“ for ages in the Cinematography Archive of one Nation, have given us a remarkable film. The absolute winner of Pula, chills the blood in the manner of a gladiator, and glues your eyes to the hot screen.

„Focus on Croatia“ is a representative program of the short film of Croatian animation and the Experimental film, coming to Croatia after London. The presentation of the „One Take Film Festival“ is among the most splendid programs I have ever seen. Although I have been „hanging“ around the film editing for about fifteen years now, the Films are possible that do not need us who „cut“, sometimes even where it is not necessary. In ten magnificent cadres the Authors from nine countries shall give us a ride.

The controversial „The Bridge“ and „The Jesus's Camp“ contain enough horror as to make us introduce the late projections. Not succumbing to the information that some Festivals have refused these two films, we enabled the nightbirds a film sensation of which many have been deprived.

The Film „Iko's Destiny“ is the proof that the Film was ment to be our commitment, shot in the drama manner in 1933 in Široki Brijeg, Posušje and Mostar. After waiting for 75 years to see the film shot in your native place, then it will certainly become the most important thing in the world for a while. So I am certain that even those who have not passed the street leading to the Cinema for a long time, are going to do so on this occasion.

The youngest audience spelled by Harry Potter wizardry is going to find the spells in local manner in „The Ghost in the Swamp“. And we promise them the sunshine when they leave the Cinema.

We have got the exclusive premiers, unique programs, found some ancient movies, and what have we lost? About two months ago, on Friday the 13th,

the regular guest and the Selector of a few programs of our Festival, dr Ante Peterlić, passed away. A filmologist, film theoretic and critic, professor and director, had been loving and helping unselfishly this Festival. After thousands of film makers about whom he had been talking and writing in his specific manner, trying to analyse and explain the virtues and defaults of the Masters of the Seventh Art, finally joined them in a new film. In another „Paradize Cinema“ next to Ford, Hawks or Hitchcock, he is probably calmly watching the plot of a film that urges him to take a pen and start to love film – till eternity.

So long, Professor...

Regarding the Festival, it goes on... And please, if You don't mind ... 3, 2, 1... roll!

Tomislav Topić, festival director

Predgovor selektora MEDITERANSKO NAS SUNCE GRIJE

Ovaj tekst je nastao na terasi stana s kojeg se pruža pogled na komadić Jadranskog mora, dakle tekst za Mediteran Film Festival pisan je na Mediteranu. Mogao bih sada, dojma radi, upotrijebiti floskulu o tome kako se, kad staviš prst u more, spojiš s cijelim svijetom! No ja se rijetko kada kupam pa ću se zadovoljiti tek pogledom na plavo more i na taj vizualni način pozdraviti više od 150 autora koji su svoje filmove prijavili na osmo izdanje širokobriješke manifestacije što slavi pokretne slike.

Ugoda je imati uvid u bogatstvo produkcije mediteranske regije, veliko je to iskustvo ali i obveza. Obveza prije svega prema publici koja će manifestaciju pohoditi. Ove godine ta će publika imati prilike vidjeti ukupno 15 dokumentarnih filmova u osam programa konkurencije.

Pri odabiru dokumentaraca u konkurenciji rukovodio sam se idejom iz daleke 1896. godine.



Tada je u Münchenu mladi arhitekt August Endell izveo umjetničku akciju - tiskao je pamflet sljedećeg sadržaja: "Najveća pogreška koju možemo napraviti jest povjerovati kako je umjetnost precizna reprodukcija stvarnosti."

Možda je naizgled apsurdno takovu ideju prenositi u domenu nečega tako stvarnosno utemeljenog kao što je dokumentarni film. No u svom autorskom djelovanju više sam puta pokušavao obraniti i dokazati tezu Augusta Endella. Ovom prilikom sam tek kustos, a ne autor. Međutim

posrećilo mi se, pronašao sam 15 srodnih duša koje svojim filmovima slave filmsku umjetnost i veličaju magiju umjetničkog izraza, a sve na uštrb izlaganja suhoparne faktografije.

Osnovna referenca odabranih filmova je da su svi u ishodištu, naravno, dokumentarni, ali i da velika većina njih koketira s igranim ili eksperimentalnim filmskim rodovima. Osim svojevrsne hibridnosti zajedničko im je i to da su i sadržajno i estetski najuzbudljiviji od ponuđenih 150 naslova, pravi vatromet umjetničkih iskaza i preispitivanja. Treća zajednička karakteristika su brojne filmske nagrade na značajnim međunarodnim festivalima koje su odabrani filmovi osvojili. Posljednje i ne manje važno je da su redatelji u prosjeku vrlo mladi, što jamči određene buntovničke stavove i svježinu radova.

Da je svemu tome tako moći će se uvjeriti svaki hodočasnik širokobriješkog filmskog hrama kojeg će u četiri dana festivala osvijetliti sunce Mediterana.

The Prologue of the Selector WARMED BY THE MEDITERRANEAN SUN

This text was created on the veranda of an apartment with a view to a part of the Adriatic sea, therefore the text for the Mediterranean Film Festival was created at the very Mediterranean. Just for the sake of the impression I might now use the platitude on the topic that, putting your finger into the sea, you get in contact with all the world! But since I rarely swim, I shall be content with the very view of the blue sea and in that visual manner give my regards to more than 150 authors that have applied their films to the Eighth Manifestation in Široki Brijeg praising the moving pictures.

It is a great pleasure to get an insight into the abundance of the Mediterranean region production, it is a great experience and obligation. Obligation primarily towards the

audience that is going to attend the Manifestation. This year the audience will have an opportunity to see 15 documentary films in 8 programs of the competition.

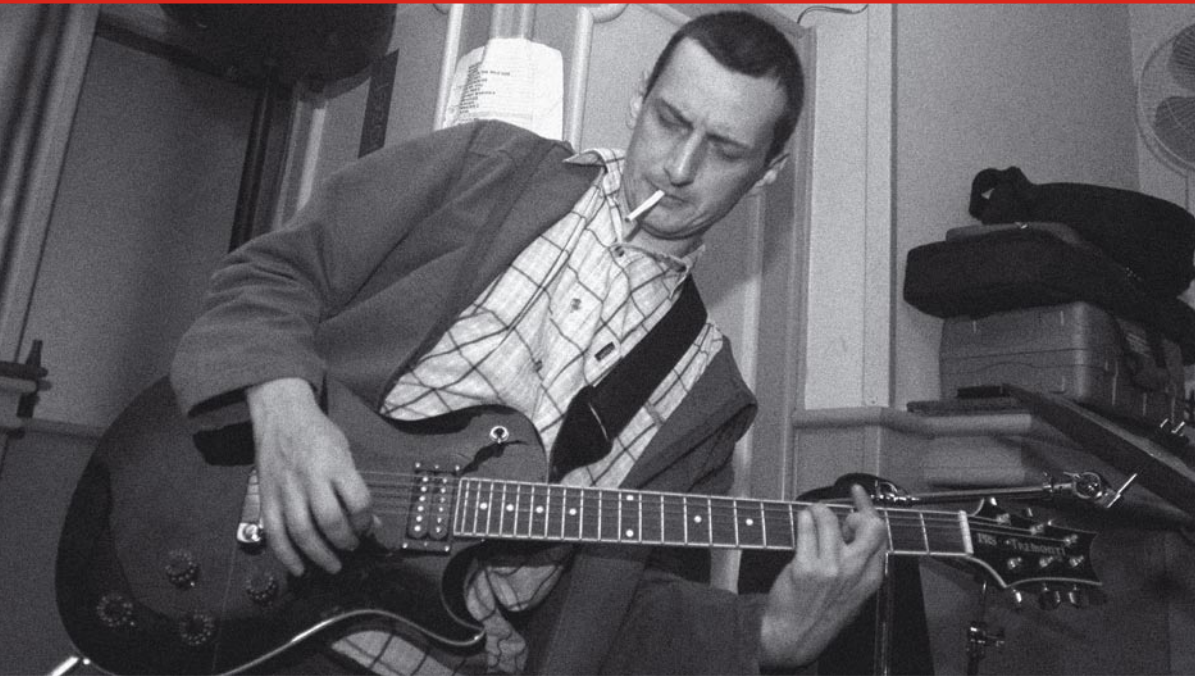
At choosing the documentaries in the competition I was conducted by the idea from the remote year of 1896. It was then in Munich that the young architect August Endell made an artistic action – he printed a pamphlet with the following contents: „The greatest mistake we can make is to believe that the Art is a precise reproduction of the Reality.“

Transferring this idea into the realm of something realistically founded as the documentary film is, may seem absurd. Though in my author career I tried to defend and proof the thesis of August Endell several times. On this occasion I am just a Curator, and not an Author. But I was lucky, I found fifteen souls of the kind, whose films are rather praising the magic of the artistic expression, on account of presentation of the arid facts.

The basic reference of the selected films is of course that they are documentary in their roots, but also that most of them flirt with the feature or experimental film genre.

Besides the special hybridity that they possess, what they have in common is also the fact that they are the most exciting among the 150 presented, regarding the content and aesthetics, a real firework of artistic expressing and reconsideration. And the third mutual characteristic are the numerous film awards won at remarkable International Festivals. The last but not less significant issue is that the Directors are on average very young, which is a guarantee of certain rebellious attitudes and freshness of their works.

That this is all as it has been said, can easily be witnessed by all the pilgrims to the Film Temple of Široki Brijeg, that is going to be enlightened by the Mediterranean sun during the four days of the Festival.



REPREZENTATIVAN PROGRAM I PRIJATNA ATMOSFERA

Od prve projekcije filma u Bosni i Hercegovini prošlo je 110 godina. Od tada do danas snimljeno je preko stotinu igranih i bezbroj dokumentarnih i kratkih filmova. Tijekom više od jednog stoljeća bosanskohercegovačka kinematografija bilježi zavidne uspjehe. Zasluga je to naših filmskih autora koji se svrstavaju u red najboljih, osvajajući prestižne nagrade na filmskim festivalima. Od Zlatnog lava u Veneciji i Zlatne palme u Cannesu Emira Kusturice i Abdulaha Sidrana, Oscara Danisa Tanovića, nagrade Europske filmske akademije 2003. Ahmeda Imamovića, Srebrnog leoparda iz Locarna 2003. Pjera Žalice, Tigra iz Rotterdama 2004. Srđana Vuletića, do Zlatnog medvjeda iz Berlina 2006. Jasmile Žbanić, samo su one što se ističu od brojnih koje u kontinuitetu osvajaju naši autori.



Nije zato čudo da se i odnos prema filmskoj umjetnosti iz dana u dan mijenja i unapređuje. Pored Fondacije za kinematografiju koja pomaže razvoju filma, filmski festivali u Bosni Hercegovini daju poseban doprinos afirmaciji ovog stvaralaštva. Najprestižniji, Sarajevo Film Festival, ističući postojanje istočnoeuropskog filma s bosansko-

hercegovačkim filmom na čelu i posebnim interesom za razvoj koprodukcije, otvorio je širom vrata svima koji se bave, profesionalno rade ili vole filmsku umjetnost.

Pored zanimanja za igrani film, produkcija kratkog filma koja je godinama bila jedina filmska produkcija u Bosni i Hercegovini, posebno u ratnom i poratnom razdoblju, nametnula se sama po sebi. Snimljeno je preko stotinu dokumentarnih i kratkih igranih filmova. Ovi filmovi su obišli svijet i dobivali prestižne nagrade.

Filmski autori su nametnuli potrebu da se i drugim sredinama pruži prilika za afirmaciju kratkog filma tako da danas egzistira nekoliko filmskih festivala koji daju doprinos razvoju ovog filmskog žanra (Festival kratkog filma u Mostaru, Festival dokumentarnog filma u Stocu). Među njima, Mediteran Film Festival u Širokom Brijegu postaje jedan od onih koji se svojim specifičnim programom ističe kao festival koji uspijeva realizirati prikazivanje vrijednih filmova iz cijeloga svijeta. Dokaz

tome je i činjenica da smo ove godine u selekciji imali 154 filma autora iz 13 mediteranskih zemalja. Festival svake godine okupi ljubitelje filmske umjetnosti, posebno filmskih autora Mediterana, a osobnost festivala se ogleda i u tome što sve više mladih posvećuje pažnju filmskoj umjetnosti i filmskome izražaju.

Reprezentativan program, prijatna atmosfera za susret filmskih profesionalaca, gostoprimstvo domaćina, stvaraju povoljnu klimu za kontinuirani razvoj festivala koji sve više postaje omiljeno okupljalište filmskih stvaratelja mediteranske filmske produkcije, ali i mjesto kreativnog prožimanja ideja i umjetničkih energija.

*Gavrilu Grahovac,
federalni ministar kulture i sporta*

THE REPRESENTATIVE PROGRAM AND A PLEASANT ATMOSPHERE

A hundred and ten years have passed since the first film projection in BiH. Ever since, over a hundred feature films and countless documentaries and short films have been made. For over a century the BiH Cinematography has been making remarkable achievements. We must point out the merit of our film makers who are aligned among the best ones, winning the prestigious awards at Film Festivals. Out of the many won by our authors in a continuity, we shall mention the „Golden Lion“ in Venice and the „Golden Palm“ in Cannes won by Emir Kusturica and Abdulah Sidran,

an „Oscar“ won by Danis Tanović, the Award of the European Film Academy in 2003 for Ahmed Imamović, the Silver Leopard also in 2003 for Pjer Žalica, the Tiger from Rotterdam in 2004 for Srđan Vuletić, and the Golden Bear from Berlin in 2006 for Jasmila Žbanić.

Therefore it is no wonder that the attitude towards the Film Art changes from day to day and gets improved. Besides the Cinematography Foundation that supports the film development, the Film Festivals in BiH provide a special contribution to the affirmation of this sort of creativity. The most prestigious one is the Sarajevo Film Festival, pointing out the existence of the East European Film with BiH Film in the first place and a special interest for the development of the coproduction, and has widely opened the door to everyone dealing with, or having professional engagement with, or simply loving the Film Art.

Besides the interest for the feature film, the production of the short film has been the only film

production in BiH for years, especially in the war and the post war period, and it spontaneously imposed itself. More than a hundred short and documentary films were made. They travelled the world and got many prestigious awards.

The Film authors have imposed the necessity of short film affirmation in other surroundings as well, so nowadays we have several Film Festivals existing and contributing to the Film Genre development (like Short Film Festival in Mostar, Documentary Film Festival in Stolac). Among the mentioned, the Mediterranean Film Festival in Široki Brijeg becomes one of those characterized by its specific program managing to present the valuable films from all over the world. As the confirmation to this we have the fact that this year's selection had 154 films from 13 Mediterranean countries. Each year the Festival gathers the Film Art fans, and especially the Film makers of the Mediterranean, and sort of the Festival's personality is that more and more young people pay attention to the Film Art and expression.

The representative program, a pleasant atmosphere for the meeting of the Film Professionals, the hospitality of the hosts, all this makes a suitable climate for a continuous development of the Festival, which grows into a favourite gathering spot of film makers from the Mediterranean Film Production, and also a place of creative permeating of the ideas and artist's energies.

Federal Ministry of Sport and Culture
Minister
Gavrilo Grahovac

ŠIROKI BRIJEG
5.-8. RUJNA 2007.
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PROGRAM U SLUŽBENOJ KONKURENCIJ
THE OFFICIAL COMPETITION PROGRAM

IZGUBLJENO SELO

THE LOST VILLAGE / LA ALDEA PERDIDA



redatelj / director: **Manuel Jiménez**; scenarist / screenwriter: Víctor Muñoz; snimatelji / cameramen: David Jiménez, Lorenzo Donaire, Daniel Salas; Francisco Almagro, Galo Rivera; montaža / editing: Tomás Durán; producent / producer: Antonio Sánchez; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2006.; trajanje / duration: 52 min.

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Na negostoljubivu mjestu, utopljeno u pijesak močvare i okruženo tihim šapatom šume, cijelo selo svaki dan zavjetuje, posvećujući se jednoj jedinoj svrsi zaštite, čuvanja i štovanja kipa Djevice, koja je početak i kraj njihovih života kroz bezbroj generacija. La Aldea Perdida pokušava prikazati golemu mrežu osjećaja i strasti što se gomilaju u ovom jedinstvenom odnosu, koji se prenosi s generacije na generaciju i prilagođava kroz stoljeća.

In an inhospitable place, immersed in the sands of the marshes and surrounded by the quiet murmur of the woods, a whole village takes oaths every day, devoting themselves to the single purpose of protecting, watching over and venerating the image of the Virgin, which is the beginning and end of their lives for countless generations. La aldea perdida tries to show the tremendous network of sentiments and passions that converge in this singular relationship, forged generation after generation and tempered through the centuries.

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Festivali i nagrade

Film je doživio svjetsku premijeru 2006. u Amsterdamu na Međunarodnom festivalu dokumentarnog filma (IDFA, Internacional Documentary Film Festival Amsterdam) gdje je osvojio nagradu publike i nagradu za debitantski film. Na festivalu Documenta Madrid 2007. osvojio je prvu nagradu žirija (Jury First Prize, National Competition, Full-length Films) u konkurenciji španjolskog dugometražnog dokumentarnog filma. Prikazivan je u službenim selekcijama na festivalima u Londonu i Parizu.

Festival History and Awards

The World Premiere of the film was in Amsterdam in 2006 at the IDFA, Internacional Documentary Film Festival Amsterdam and won the Award of the Audience and the Award for the Debutant Film. At Documenta Madrid 2007 it won the Jury First Prize, National Competition, Full-length Films. It was played in the official selections at the Festivals in London and Paris.

HOTEL S 9 ZVJEZDICA

3 STAR HOTEL / MALON 3 KOHAVIM



redatelj / director: **Ido Haar**; scenarist / screenwriter: Ido Haar; snimatelj / cameraman: Ido Haar; montaža / editing: Ido Haar; producenti / producers: Edna Kowarsky, Elinor Kowarski; zemlja / country of origin: Izrael / Israel; godina / year of production: 2006.; trajanje / duration: 78 min.

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Na izraelskom okupiranoj teritoriji tisuće Palestinaca rade ilegalno kao građevinski radnici. Nakon napornog i opasnog putovanja, natovareni pokrivačima i torbama, prelaze preko brda u potrazi za poslom. Noću spavaju po vrhovima brda u improviziranim kolibama i odjeljcima za spavanje, nalik mrtvačkim kovčezima, što je sušta suprotnost luksuznim apartmanskim naseljima koja grade danju. Ali oni su sebi načinili dom, s udobnim jastucima, čak i strujom iz akumulatora koje su skupili. U „Hotelu s 9 zvjezdica“ autori filma prate Ahmeda, veselog skupljača odbačenih stvari, i Muhammada, filozofskog kritičara palestinskog karaktera („Mi mislimo unatrag. Mi nikad ne mislimo unaprijed.“). Dije le hranu, imovinu i priče, i žive u stalnoj opasnosti od uhićenja – policija, vojska i tajne službe neumorno su na tragu ilegalnih radnika. U sirovim slikama snimljenim iz ruke, ovaj uznemirujući, ali i dirljiv film, dokumentira prijateljstvo, nostalgiju i beskompromisni nagon za opstankom.

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Festivali i nagrade

Nagradu najboljeg dokumentarca dobio je na prošlogodišnjem festivalu u Jerusalemu (The Wolgin Award, The Jerusalem International Film Festival). Titulu najboljeg filma zaradio je na festivalu u Buenos Airesu u selekciji filmova koji govore o ljudskim pravima (Festival International de Cine Independiente). U Münchenu, na ovogodišnjem međunarodnom festivalu dokumentarnih filmova, dobitnik je nagrade za najbolji dokumentarac (Münich International Documentary Film Festival). Nagradu publike dobio je u Madridu (Documenta Madrid, Audience Award). Posebna priznanja došla su ovom filmu i iz Italije, Francuske i Švicarske, a prikazan je na više od 20 festivala u službenim selekcijama.



HOTEL S 3 ZVJEZDICA 3 STAR HOTEL / MALON 3 KOHAVIM

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In Israel's occupied territories, thousands of Palestinians work illegally as construction labourers. After an arduous and dangerous journey, loaded with blankets and bags, they cross the hills to the places where they can find employment. At night they sleep on the hillcrests in improvised huts and coffin-like sleeping cubicles, a stark contrast to the luxury apartment complexes they build by day. But they have made homes for themselves, complete with cosy pillows and even power generated by batteries they have scraped together. In *9 Star Hotel*, the filmmakers follow Ahmed and Muhammad, one a merry collector of found objects, the other a philosophical criticaster of the Palestinian character ("We think backward. We never think forward."). Together, they share food, belongings and stories, and live under the constant threat of getting arrested - police, soldiers and the secret service are all tirelessly on the alert for illegal workers. With raw, handheld images, this disconcerting yet touching film documents friendship, nostalgia and the uncompromising urge to survive.

Festival History and Awards

Last year the award for the best documentary at Festival in Jerusalem (The Volgin Award, The Jerusalem International Film Festival). The title of the best film at Festival in Buenos Aires in competition of the films on human rights (Festival Internacional de Cine Independiente). The award for the best documentary at this year's Festival in Munich (Münich International Documentary Film Festival). In Madrid, Documenta Madrid, Audience Award. The special recognitions came from Italy, France and Switzerland, and was played at over twenty festivals in official competition.

LJUDI SMO, ZAR NE?
WE ARE HUMANS, AREN'T WE?



redatelj / director: **Pero Pavlović**; scenarist / screenwriter: Pero Pavlović; snimatelj / cameraman: Pero Pavlović; montaža / editing: Zoran Galić; producent / producer: Zoran Galić; zemlja / country of origin: BiH / Bosnia and Herzegovina; godina / year of production: 2006.; trajanje / duration: 7min.

Asocijacija za vizuelnu
kulturu VizaArt
Beogradska 13
78000 Banja Luka
Bosna i Hercegovina
vizart@blic.net

U selu Drinić pokraj Bosanskog Petrovca po prvi puta je organizirano natjecanje štrapara, šumskih radnika koji uz pomoć konja izvlače trupce iz šume. U ophođenju ljudi prema konjima postavlja se pitanje - tko je ovdje čovjek?

In the village of Drinić near Bosanski Petrovac, for the first time there is a competition organized among the forest workers, so called „štrapari“, who draw logs from the forest by the help of horses. In this relation of people towards the horses the question emerges – Who is human here?

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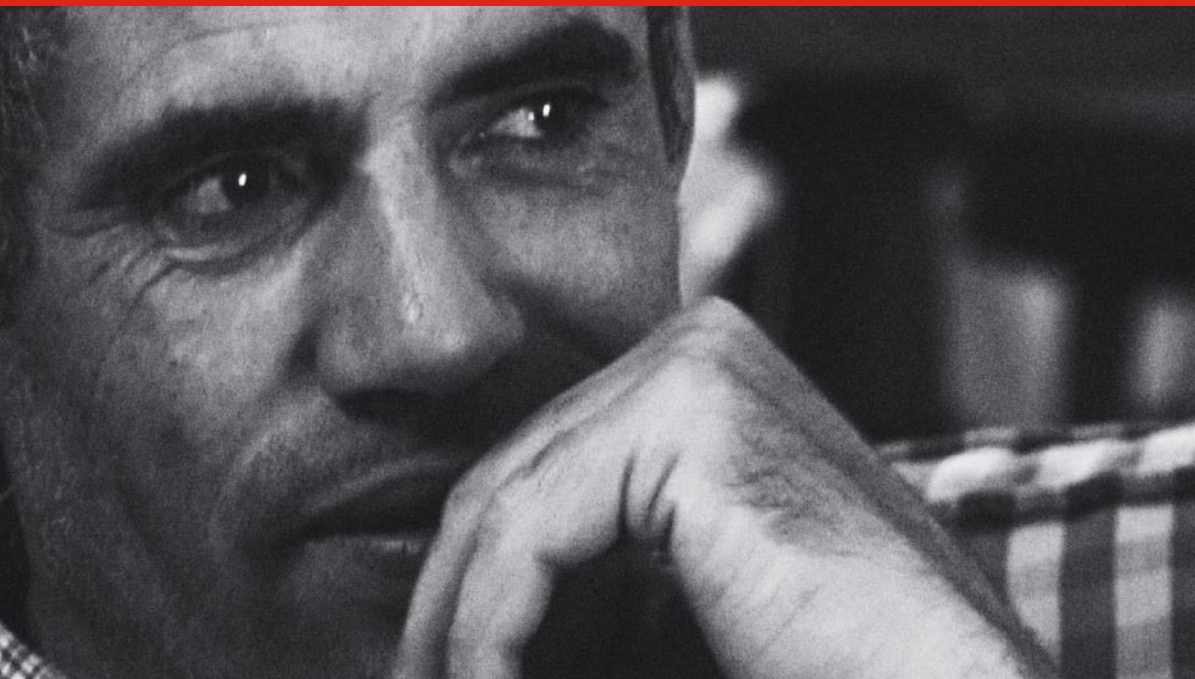
Festivali i nagrade

Film se premijerno prikazuje na Mediteran Film Festivalu u Širokom Brijegu!

Festival History and Awards

The Premiere of the film takes place at the Mediterranean Film Festival in Široki Brijeg!

MIMOUNE



redatelj / director: **Gonzalo Ballester**; scenarist / screenwriter: Gonzalo Ballester;
snimatelj / cameraman: Gonzalo Ballester; montaža / editing: Gonzalo Ballester; pro-
ducent / producer: Gonzalo Ballester; zemlja / country of origin: Španjolska / Spain;
godina / year of production: 2007.; trajanje / duration: 10 min.

Promofest
Naciones 12, 4º B
28006, Madrid, Spain
promofest@mixmail.com
www.promofest.org
goneballester@hotmail.com
www.gonzaloballester.com

Ilegalno useljeništvo nije problem samo u našem društvu, niti ilegalni useljenik pati samo zbog društvene izoliranosti. On zapravo najviše pati zbog razdvojenosti obitelji. Ovaj dokumentarac je nastao iz želje za sjedinjenjem obitelji koja to već dugo želi, pa makar samo putem kamere.

Illegal immigration is not only a problem for our society. Not only does the illegal immigrant suffer from social uprooting but also the most difficult part of this situation: the family division. This document was born of the desire to bring together, even if it was only through a camera, a family that since long ago wishes so.

Festivali i nagrade

Proглаšen je najboljim kratkim dokumentarcem na međunarodnom natjecanju kratkih filmova u Italiji. (International Short film Contest, Euromed Cafe). Film je vidjela publika na festivalima u Španjolskoj, Italiji i Austriji.

Festival History and Awards

It was proclaimed the best short documentary at the International Short film Contest, Euromed Cafe in Italy. It was shown at Festivals in Spain, Italy and Austria.

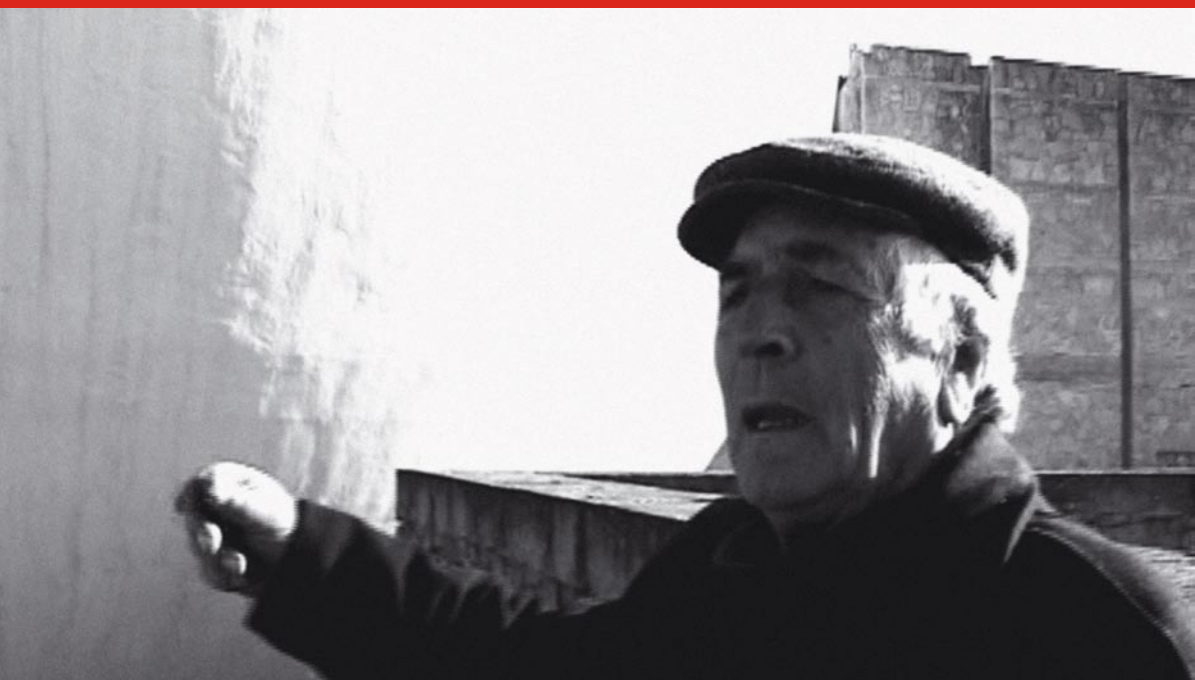
ŠIROKI BRIJEG
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GIOVANNI I NEMOGUĆI MIT O VIZUALNOJ UMJETNOSTI GIOVANNI AND THE IMPOSSIBLE MYTH OF VISUAL ARTS

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redatelj / directors: **Ruggero Di Maggio, Gabriele Gismondi**; scenaristica / screenwriter: Margherita Gaudio; snimatelj / cameraman: Ruggero Di Maggio; montaža / editing: Gabriele Gismondi; producent / producer: Ruggero Di Maggio; zemlja / country of origin: Italija / Italy; godina / year of production: 2006.; trajanje / duration: 19 min.

Mon Amour Film
Via Dante 69
90141, Palermo, Italy
+39 347 6465020
info@monamourfilm.com
www.monamourfilm.com

Sicilija 1968. Veliki potres uništio je mali grad Gibellinu. Ništa nije ostalo čitavo. Donešena je odluka da se grad ponovo izgradi u potpunosti, 18 km zapadno od ruševina. Pet stotina najboljih talijanskih arhitekata i umjetnika pozvani su da naprave novu i futurističku Gibellinu. Giovanni, 70-godišnjak, preselio je iz starog u novi grad, s nekoliko dvojbi.

Sicily, 1968. A small town called Gibellina is destroyed by a terrible earthquake. Nothing remains standing. The decision is made to completely rebuild the town, 18km west from the ruins. The best 500 Italian architects and artists are called to create a new and futuristic Gibellina. Giovanni, 70 years old guy, has moved from the old to the new town, with a few doubts.

Festivali i nagrade

Film je dobitnik nagrade za najbolji kratki film na Portugalskom filmskom festivalu (Cine Eco 2006). Najboljim dokumentarcem proglašen je u Turskoj (Izmir Film Festival) i u Italiji (Jonio Educational Film Festival). Festival na Siciliji donio mu je nagradu kritike i novinara (Non Solo Barocco Festival). Prikazivan je na festivalima u Berlinu, Glasgowlu, Genovi i u Estoniji.

Festival History and Awards

The film won the Award for the best short film at Portugal Film Festival Cine Eco 2006. It was proclaimed the best documentary in Turkey (Izmir Film Festival) and in Italy (Jonio Educational Film Festival). The Festival in Sicily brought it the Award of Critics and the Journalists (Non Solo Barocco Festival). It has been presented at Festivals in Berlin, Glasgow, Genova and Estonia.

YEDIDIAHOVA ZBIRKA YEDIDIAH'S COLLECTION



redatelji / directors: **Noam Demsky, Mordi Kershner**; scenaristi / screenwriters: Noam Demsky, Mordi Kershner; snimatelji / cameramen: Amitai Aizenberg, Moshe Churi; montaža / editing: Idit Ben Shimol; producenti / producers: Noam Demsky, Mordi Kershner; zemlja / country of origin: Izrael / Israel; godina / year of production: 2005.; trajanje / duration: 18 min.

Go2Films
37/8 Issar Natanzon St.
97787, Jerusalem, Israel
+972 2 5831371
go2films@bezeqint.net
www.go2films.com

Yedidiahova zbirka nije tek neka obična. Jer on skuplja krhotine granata, čahure od metaka i padobrane od svjetlećih raketa, sve dokaze komplicirane stvarnosti života u Gush Katifu. Desetogodišnji Yedidiah, deseto dijete u obitelji, živi u naselju Morag, najjužnijem u Gush Katifu. Film prati Yedidiaha tijekom sretnog i užurbanog dana, te tijekom noći kada raste strah od padanja granata, terorista, a rastu i planovi o oslobođenju. Evakuacija pojasa Gaze mijenja život Yedidiaha i njegove obitelji.

Yedidiah's collection is no ordinary collection. He collects spent mortar shells, bullet casings and lighting parachutes, all evidence of the complicated reality of life in Gush Katif. Ten-year-old Yedidiah, the tenth child in his family, lives on the Morag settlement, which is the southern-most settlement in Gush Katif. The film follows Yedidiah during the happy and busy day time and during the night, when the fear of falling mortars, terrorists and the disengagement plan is intensifying. The Gaza district evacuation changes the life of Yedidiah and his family.

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Festivali i nagrade

Film je nagradu žirija dobio 2006. u Poljskoj u kategoriji kratkog dokumentarnog filma (EuroShorts). Od Južne i Sjeverne Amerike preko Europe i Azije prikazan je na dva-desetak festivala.

Festival History and Awards

The film got the Jury Award in 2006 in Poland in the category of short documentary film. (EuroShorts). It has been presented at about twenty festivals in South and North America, Europe and Asia.

**ZA 4 GODINE
IN 4 YEARS**



redatelj / director: **Nebojša Slijepčević**; scenaristi / screenwriters: Martina Globočnik, Nebojša Slijepčević; snimatelj / cameraman: Almir Fakić; montaža / editing: Iva Kraljević; producent / producer: Vjeran Salomon; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2007.; trajanje / duration: 13 min.

Fade In
Nova Ves 18
10000, Zagreb, Croatia
tel: +385 1 466 7817
office@fadein.hr
www.fadein.hr

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Dvadesetšestogodišnji Damir, student engleskog iz Podsuseda, nada se da će jednoga dana postati holivudska zvijezda, nasljednik Brucea Willisa.

Damir, twenty-six-years old student from Podsused hopes that some day he is going to become a film star, the successor of Bruce Willis.

Festivali i nagrade

Film je ove godine prikazan na Međunarodnom festivalu dokumentarnog filma u Zagrebu (Zagreb Dox), na Danima hrvatskog filma i na Sarajevo Film Festivalu.

Festival History and Awards

This year the film was presented at the International Festival of Documentary Film in Zagreb (Zagreb Dox), at Days of Croatian Film, and at Sarajevo Film Festival.



redateljica / director: **Ana Hušman**; scenaristica / screenwriter: Ana Hušman; snimatelj / cameraman: Ivan Slipčević; montaža / editing: Iva Kraljević; producentica / producer: Maja Jurić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2006.; trajanje / duration: 10 min.

Studio Pangolin
Hrastova 73
10000, Zagreb, Croatia
+385 91 2487626
www.anahusman.net

Pri likom kupovanja namirnica na placu kupci se koriste raznim osjetilima kako bi uspjeli procijeniti je li voće i povrće uvozno ili domaće. Preferiranje domaćeg nad uvoznim prisutno je kod svih kupaca, bez obzira je li ono doista bolje i kvalitetnije. Takav izbor proizlazi iz dvije pretpostavke. Prva je da kupovinom hrvatskih namirnica kupci podupiru razvoj hrvatske poljoprivrede. I druga, da je domaće bolje jer je poznato i ukusnije. Pri tome se ne uzima u obzir činjenica na koji je način namirnica uzgojena. Za izradu zimnice kupuje se isključivo domaće, te ga je potrebno preparirati i spremati da bi bilo sigurno i očuvano, zaustavljeno u svome najboljem trenutku kako bi trajalo cijelu zimu. U tom procesu potrebno je ukloniti sva strana tijela, odabrati najljepše komade, one koji nisu oštećeni, te sve dobro očistiti da bi se zimnica očuvala od kvarenja, da bi bila "sigurna".

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Festivali i nagrade

Film je prikazan na sedamdesetak različitih festivala u Hrvatskoj i svijetu. Na Tabor film festivalu proglašen je najboljim dokumentarcem (Best Documentary, Tabor Film Festival). Istu je nagradu dobio i u Sloveniji na Luksuz Festu te u Madridu u kategoriji kratkog filma (Festival Vallecas Del Cine, Madrid). Također je dobitnik glavne nagrade za eksperimentalni film u Mađarskoj na festivalu mladih autora (Young Filmmakers International Festival, Miskolc). Nagrađivan je za montažu i režiju, te je dobitnik specijalnih nagrada žirija na festivalima u regiji.



PLAČ THE MARKET

Market shoppers use all of their senses when trying to ascertain whether the groceries are local or imported. The privileging of local produce over imported goods is ever present regardless of whether or not the groceries actually are better, this follows to lines of argument - that by buying Croatian produce they are supporting Croatian agriculture and that domestic produce is familiar and tastier, although it is not the origin of the goods but the method of its production that counts. For the preserves traditionally prepared to last throughout the winter, only local produce is considered worthy, it has to be treated, and conserved, for it to be safe, and caught at its best moment of maturity. This process demands that all foreign bodies be destroyed, that only the best pieces are used, those without fault, all this need be cleansed for the preserved to be safe from all decay.

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Festival History and Awards

The film was played at about seventy different festivals in Croatia and worldwide. At Tabor Film Festival it was the Best Documentary, same in Slovenia, at Luksuz Fest, and in Madrid, in the Short Film category (Festival Vallecas Del Cine, Madrid). Also the First Prize winner for experimental film in Hungary, at Young Filmmakers International Festival, Miskolc. Also awarded for editing and directory, winner of special Jury awards at Festivals and in the region.

KUĆA MOJE BAKE

MY GRANDMOTHER'S HOUSE / A CASA DA MINA AVGA



redatelj / director: **Adán Aliaga**; scenarist / screenwriter: Adán Aliaga; snimatelj / cameraman: Adán Aliaga; montaža / editing: Nacho Ruiz Capillas, Miguel Garvi; producent / producer: Xosé Zapata; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2006.; trajanje / duration: 80 min.

Consorcio Audiovisual
de Galicia
Rúa de Hórreo 61º-1º
15702, Santiago
de Compostela, Spain
+34 981 957182
info@galiciafc.org
www.lacasademibuela.info

Na prvi pogled, u „Kući moje bake“ ne događa se mnogo toga. Baka čuva unuku dok su joj roditelji na poslu. Od šestogodišnje Marine očekuje se da sudjeluje u svakodnevni-
im ritualima koji određuju konzervativni i religiozni život 75-godišnje Marite u dosadnom industrijskom gradu u Španjolskoj provinciji Alicante. Djevojčica se na svoj osobni tvrdoglavi i impulsivan način buni protiv bakine strogosti i turobnog shvaćanja svijeta. Adan Aliaga prikazuje prirodnost njihova odnosa, te naizgled nepremostive razlike između njihovih svijetova. Polazna točka su jednostavne radnje od kojih se redatelj, u kratkim odlomcima, usredotočuje na teške osjetilnosti i ironične detalje. To film čini poetičnim i suptilnim istraživanjem Marininog, još neopterećenog i nevinog stava s jedne, te Maritinog potisnutog bola i sve većeg očaja s druge strane. Činjenica je da kuća u kojoj Marita živi već 52 godine mora biti srušena, a ona ne može podnijeti pomisao na selidbu. Zaigrano i nježno, „Kuća moje bake“ prikazuje bezuvjetnu ljubav između bake i njezine unuke, iako je ona ispunjena sitnim sukobima.

Festivali i nagrade

Titulom najboljeg dokumentarca ovjenčan je na međunarodnom filmskom festivalu u Beogradu (Belgrade International Film Fest), Brooklynu (Brooklyn Underground Film Fest) i Festivalu dokumentarnog filma u Madridu (Documenta Madrid). Specijalna priznanja žirija dobio je na festivalu u Torontu (Toronto Hot Docs), Miamiu (Miami International Film Fest) i Navarri (Punto de Vista, Festival De Cine Documental). Prestižnom nagradom Joris Ivens nagrađen je u Amsterdamu (IDFA, Amsterdam, Joris Ivens Award), a također je nagrađen i na Chicago Film Festivalu (Sever Images Generation Award). Film je prikazan u natjecateljskim programima na više desetaka festivala u svijetu.

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KUĆA MOJE BAKE

MY GRANDMOTHER'S HOUSE / A CASA DA MINA AVOA

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At first glance, not much is happening in *My Grandmother's House*. A grandmother is taking care of her grandchild while her parents are at work. Six-year-old Marina is expected to conform to the daily rituals that determine 75-year-old Marita's conservative and religious life in a dull industrial town in the Spanish Alicante province. The girl rebels in her own impulsive and headstrong way against her grandmother's strictness and sombre outlook on life. Adan Aliaga visualises the naturalness of their contact and the seemingly insurmountable differences between their worlds. Simple actions are the starting point from which the director, in short chapters, zooms in on recalcitrant sensitivities and ironic details. This makes the film a poetic and subtle exploration of Marina's still unbiased and innocent attitude on the one hand and Marita's repressed pain and growing despair on the other. The fact is that the house Marita has lived in for 52 years has to be demolished, and she cannot stand the thought of moving. Playfully and tenderly, *My Grandmother's House* shows the bickering and the nevertheless invariable love between a grandmother and her grandchild.

Festival History and Awards

The title of the best documentary won at Belgrade International Film Fest, at Brooklyn Underground Film Fest, and at Documenta Madrid. The special Jury Recognition gained at Toronto Hot Docs, Miami International Film Fest, and at Navarra, Punto de Vista, Festival De Cine Documental. In Amsterdam, won the prestige award of Joris Ivens, IDFA, Amsterdam, Joris Ivens Award, and also at Chicago Film Festival, Sever Images Generation Award. The film was presented at tens of Festivals worldwide.



redateljica / director: **Lucia Sanchez**; scenarist / screenwriter: Lucia Sanchez; snimatelj / cameraman: Alexis Kavyrchine; montaža / editing: Muriel Breton; producent / producer: Nicolas Breviere; zemlja / country of origin: Francuska / France; godina / year of production: 2005.; trajanje / duration: 35 min.

Local Films
45 rue des Orteaux
75020 Paris, France
+33 1 44 93 73 59
localfilms@free.fr
www.local-films.com

Odmaraalište na moru u južnoj Španjolskoj, izvan sezone. Turistički grad pun starijih gostiju na odmoru. Nestvarno i apsurdno okruženje. Prikazan bez komentara, ovaj humoristični i ironični film eksperimentira s ne-linearnim kinematografskim jezikom i pokušava se odraziti na ovaj, uznemirujuće nezgrapan, raj na zemlji.

A seaside resort in Southern Spain, off season. A tourist town full of senior vacationers. An unreal and absurd environment. Presented without commentary, this humoristic and ironic film experiments with a non-linear cinematographic language and attempts to reflect upon this disturbingly awkward heaven on earth.

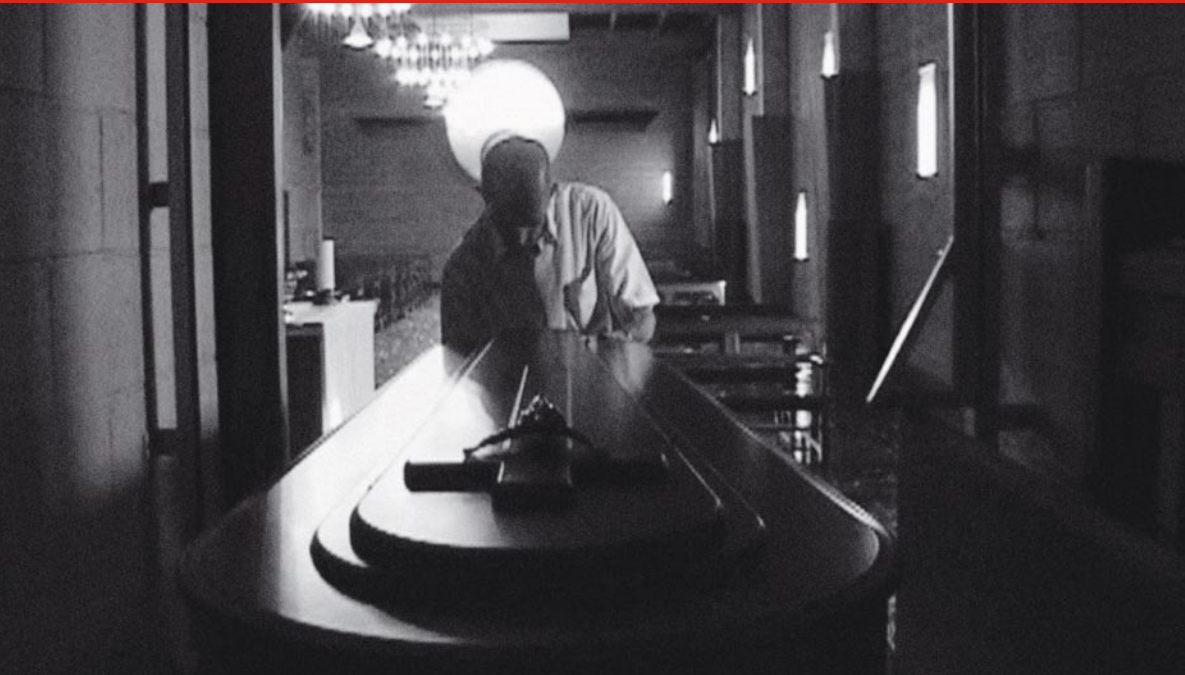
Festivali i nagrade

Film je uspješno prikazivan na festivalima u Parizu, Nyonu, Montpellieru, Kijevu i Rotterdamu.

Festival History and Awards

The film was successfully presented at the Festivals in Paris, Nyon, Montpellier, Kiev and Rotterdam.

POSLEDNJA PREDSTAVA THE LAST PERFORMANCE / DE FUNCIÓN



redatelj / director: **Jorge Tur**; scenaristi / screenwriters: Jorge Tur, Adolfo Estrada, Mayra Ortiz, Rodrigo Nascimento; snimatelj / cameraman: Adolfo Estrada; montaža / editing: Jorge Tur; producent / producer: Rodrigo Nascimento; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2006.; trajanje / duration: 28 min.

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Universidad Autónoma de Barcelona
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Oduvijek se obredom pokopa pokušava ublažiti očajanje. To se čini kroz niz simboličkih ili čarobnih ceremonija, s ciljem prikrivanja, ili barem uljepšavanja, fatalnosti kraja postojanja. U nizu određenih pokušaja „na duge staze“, u gotovo geometrijskoj progresiji, Jorge Tur odlučuje pratiti smrt. Ili bolje rečeno, svakodnevni odnos prema smrti koji ima osoblje jednog pogrebnog poduzeća. Neustrašivom kamerom on opisuje ogoljeni, svijetli i uređeni prostor u kojem oni uvježbanim mehaničkim pokretima izlažu beživotno tijelo. Zapravo, kako sam naslov daje naslutiti, gledanjem se svaki taj kadar uobličava kao da se na tome mjestu zamaglila granica između scene i pozadine; kao da je postupak pripreme sam po sebi bio dovoljno teatralan da bi predstavljanje učinio zaista potrebnim. Nepromijenjenim strukturiranjem udaljenosti De Función otvara prostor tako da svakodnevni poslovi u pogrebnom poduzeću mogu predstavljati različite žanrove, kao što je apsurd, ali nikako tragediju.

Festivali i nagrade

Na 39. međunarodnom filmskom festivalu Catalonije u Španjolskoj dobitnik je nagrade za najboljeg redatelja u selekciji mladih autora (Stiges International Film Festival Catalonia). Drugu nagradu žirija na Madridskom međunarodnom festivalu dokumentarnih filmova (Documenta Madrid) dobio je ove godine. Film je do danas prikazan na desetak festivala u svijetu.



POSLEDNJA PREDSTAVA THE LAST PERFORMANCE / DE FUNCIÓN

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From the beginning of time, funeral rites have attempted to manage despair through a series of symbolic or magical proceedings to conceal, or at least ornament, the fatality of the end of being. In a succession of fixed long shots, with an almost geometrical progression, Jorge Tur determines to follow death. Or, rather, the everyday relation with death of a funeral home's staff. With an undaunted camera, he describes the stripped, light, orderly space where they parade a lifeless body with studied, mechanical movements. Actually, as its title intimates, the gaze molds every shot as if it were a locale where the limit between backstage and stage are blurred; as if the preparation process was theatrical enough to make representation really necessary. The unmoved distance structuring *De función* yields space so that everyday actions at the funeral home can represent various genres, such as the absurd, but never tragedy.

Festival History and Awards

At the 39th International Film Festival of Catalonia, Spain, won the Award for the best Director in the Section of Young Authors (Stiges International Film Festival Catalonia). This year won the Second Award of the Jury at the Madrid International Festival of Documentary Film (Documenta Madrid). The film has been presented at about ten Festivals worldwide till today.



redatelj / director: **Claudio Zulian**; scenarist / screenwriter: Claudio Zulian; snimatelj / cameraman: Bernard Wuthrich; montaža / editing: Claudio Zulian; producent / producer: Montse Herrera; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2005.; trajanje / duration: 23 min.

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Sve se mijenja, ali zvuk rudnika ostaje isti. U blizini Lensa, ljudi iz Merchuina otvaraju vrata, razmišljaju i govore o budućnosti. Skupni portret na početku 21. stoljeća u Francuskoj, u Europi. Prolazite kroz grad i ulazite u kuće na glavnoj ulici od predgrađa prema centru i dolazite do rijeke – tu je kraj. Idući ovim putem shvatit ćete da ulazite najprije u najsiromašnije kuće, pa kasnije u bogatije, pa sve do najbogatijih, prolazeći također i nekim javnim mjestima. U neprekidnom snimanju možemo vidjeti ljude koji žive u tim kućama i čuti njihova razmišljanja o budućnosti Merchuina. Ovaj dokumentarac je snimljen s novim pristupom, glasovi su čisti kako bi naznačili karaktere ljudi. Merchuin je jedno posebno mjesto, ali bi istodobno moglo biti bilo gdje.

Festivali i nagrade

Srebrna golubica nagrada je za ovaj kratki film na međunarodnom festivalu dokumentaraca i animacije u Leipzigu (Silver Dove, Dox Leipzig). Najbolji kratki dokumentarac na festivalu u Čileu (Best Short Documentary, Festival Internacional De Cine Digital, Chile). Film je u službenoj selekciji prikazan na festivalima u Italiji, Finskoj, Francuskoj i Portugalu.



BUDUĆNOST THE FUTURE / L'AVENIR /

ŠIROKI BRIJEG
5.-8. RUJNA 2007.
WWW.MFF.BA

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Everything changes, but the sound of the mines still remains. Close to Lens, the people of Merchuin open their doors, think and talk about the future. A collective portrait at the beginning of the 21st Century, in France, in Europe. You cross the town entering to the houses of the main street from the suburb to the center and arriving to the river – the end. Following this path, you will realise that you are entering first into the poorest houses and evolving to the richest ones passing through some public places as well. A non-stop take where we can see people who live in the houses and listen to their opinion about the future in Meurchin. The documentary has been shot with a new look for documentaries and with an accurate work of the voices to remark the character of the people. Meurchin is a special place and at the same time it could be anywhere.

Festival History and Awards

This short film was awarded The Silver Dove Award at the International Festival of documentaries and animation in Leipzig, the best short documentary at Festival in Chile (Festival International De Cine Digital, Chile). In the official selection it was played at festivals in Italy, Finland, France and Portugal.



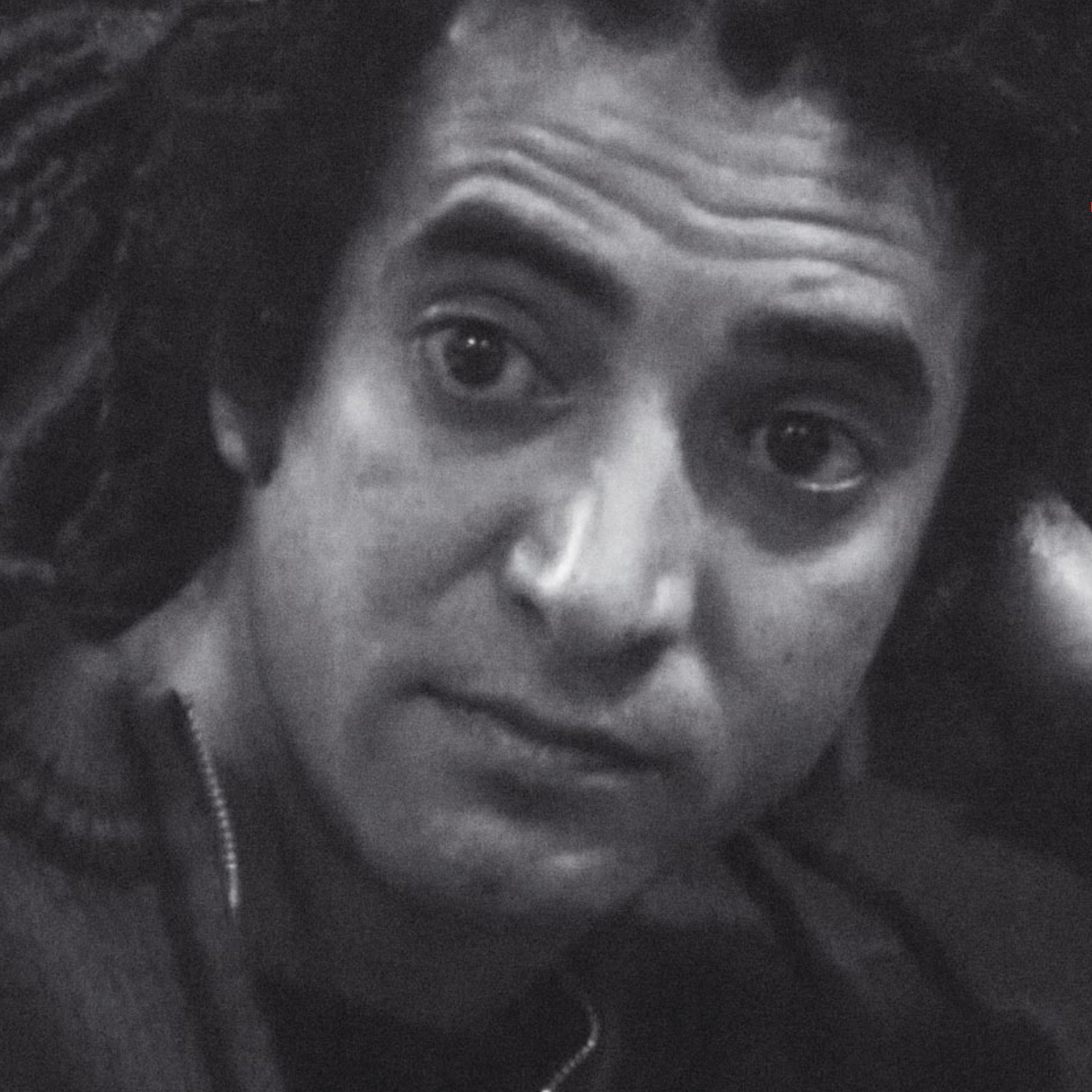
redatelj / directors: **Shahar Cohen, Halil Efrat**; scenarist / screenwriter: Shahar Cohen; snimatelj / cameraman: Tomer Shani; montaža / editing: Halil Efrat; producent / producer: Sharon Shamir; zemlja / country of origin: Izrael / Israel; godina / year of production: 2006.; trajanje / duration: 75 min.

Sirocco Production Ltd.
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sirocco1@zahav.net.il

Shahar je filmski autor bez posla. Njegov otac Sleiman, strogi 82-godišnji Jemenac, predlaže Shaharu da napravi film o Židovskoj brigadi u kojoj je on služio za vrijeme Drugog svjetskog rata. Shahara obuzima entuzijazam kad shvati da je njegov otac možda ostavio neke „suveneri“ ako su s njim zatrudnjele dvije žene u Nizozemskoj. Odlučuje napraviti film nadajući se da će pronaći očeve izgubljene potomke, te možda skinuti dio tereta očevog kritizma. Zajedno kreću tragom Židovske brigade, počevši u Izraelu, te kroz Italiju i Njemačku, da bi završili u Nizozemskoj s iznenađujućim otkrićem. S humorom i simpatijama film otkriva složeni odnos otac-sin između Sleimana i Shahara, te postavlja vječna pitanja i razmišljanja o napetostima između mita o hrabrosti i stvarnosti, te između sjećanja i povijesnih činjenica.

Festivali i nagrade

Izraelska filmska akademija dodijelila mu je nagradu za najbolji dokumentarac. Dobitnik je prve nagrade na prošlogodišnjem festivalu u Tel-Avivu (DocAviv), a u Chicagu je dobio Grand Prix nagradu žirija (Chicago International Documentary Festival). U Grčkoj, na međunarodnom festivalu dokumentarnog filma u Solunu, dobitnik je nagrade FIPRESCI (Thessaloniki International Documentary Film Festival). Film je prikazan na više od dvadesetak festivala od Kanade do Koreje.



SUVENIRI
SOUVENIRS

ŠIROKI BRIJEG
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Shahar is an unemployed filmmaker. His father, Sleiman, a strict 82 year old Yemenite, suggests that Shahar should make a film about the Jewish Brigade, in which he served during WW II. Shahar becomes enthusiastic when he realizes that his father may have left some „souvenirs“, by having impregnated two Dutch women. He decides to make the film hoping to find his father's lost off-springs and maybe take off some of the burden of his father's criticism. They set out together in the trail of the Jewish Brigade, beginning in Israel, through Italy, Germany and ending in Holand with a surprising discovery. The film exposes with humor and compassion the complex father-son relationship between Sleiman and Shahar, and raises universal question and thoughts about the tension between myths of bravery and reality and between memory and historical truth.

Festival History and Awards

The Israel Film Academy assigned it the Best Documentary Award. Won the First Prize at the last year Festival in Tel-Aviv (DocAviv), and in Chicago the Jury Grand Prix Chicago International Documentary Festival. In Greece on International Festival of Documentary Film it won the FIPRESCI award (Thessaloniki International Documentary Film Festival). From Canada to Corea it was presented at about twenty festivals.

ŽERAVIČU NE MOŽEŠ UMOĆATI U PAPIR

PAPER CANNOT WRAP UP EMBERS / LA PAPIER NE PEUT PAS ENVELOPPER LA BRAISE



redatelj / director: **Rithy Panh**; scenarist / screenwriter: Rithy Panh; snimatelj / cameraman: Prum Mésar; montaža / editing: Marie - Christine Rougerie; producent / producer: Catherine Dussart; zemlja / country of origin: Francuska / France; godina / year of production: 2006.; trajanje / duration: 90 min.

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Svakodnevni život u jednom bordelu u Phnom Penhu u Kambodži. Skupina mladih prostitutki, iscrpljenih noćima provedenima na ulici, provodi dokone poslijepodnevne sate u svojim sobama, spavaju, razgovaraju i redovito se drogiraju kako bi prevladale iscrpljenost i gađenje prema mušterijama. Sve su iskusile patnju i nasilje u prošlosti, neke su HIV pozitivne, nekoliko ih je napustilo svoju djecu, neke su se mogle vratiti u svoja sela ali su odustale jer se osjećaju obeščašćenima. U međuvremenu, dan po dan, noć po noć, njihova tijela bivaju zlostavljana i uništavana.

Za mene je ovo čin obveze, pokušaj popravljanja: vraćanje u moju nemogućnost da odgovorim na nepodnošljivo. Ovo je bio početak projekta. U meni se tuga stapa s bijesom; osjećam mržnju prema onima koji idu ovim „kurvama“, mržnju prema ravnodušnosti, siromaštvu, čistoj savjesti. Tako će i film nalikovati na ovaj bijes, oštar i razlomljen, nazubljen kao ostaci nekog sna.

Rithy Panh

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Festivali i nagrade

Dobitnik je nagrade „Golden Fipa“ 2006. u kategoriji kreativnih dokumentaraca (International Festival of Audiovisual Programs). Film je ove godine prikazan na više od deset velikih festivala u Europi, Aziji i Africi.



ŽERAVIĆU NE MOŽEŠ UMOĆATI U PAPIR PAPER CANNOT WRAP UP EMBERS

ŠIROKI BRIJEG
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Everyday life in a brothel in Phnom Penh, Cambodia. Worn out by the night spent on the streets, a group of young prostitutes idle their afternoons away in their bedrooms, sleeping, chatting and incessantly taking drugs to bear the fatigue and the revulsion towards their clients. They all experienced sufferance and violence in the past, some are HIV positive, a few gave their children away, and others could go back to their village but gave up, because they feel dishonoured. In the meantime, day after day, night after night, the trade and destruction of their bodies continues to be perpetrated.

To me this is a commitment, an attempt to repair: going back to my inability to respond to the unbearable. This was the beginning of the project. Sadness melts with rage within myself; I feel rancor against those who go to see these "whores", against indifference, poverty, good conscience. So the film will resemble this anger, broken into pieces, sharp as the remains of a dream.

Rithy Panh

Festival History and Awards

The winner of „Golden Fipa“ 2006 Award in the Category of the Creative Documentaries (International Festival of Audiovisual Programs). This year the film was played at more than ten big Festivals in Europe, Asia and Africa.

NOMADI TX
NÖMADS TX / NÖMADAK TX



redatelj / director: **Raúl de la Fuente**; scenarist / screenwriter: Raúl de la Fuente, Igor Otxoa, Harkaitz Martínez, Pablo Iraburu; snimatelji / cameramen: Raúl de la Fuente; montaža / editing: Raúl de la Fuente; producenti / producers: Igor Otxoa, Pablo Iraburu; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2006.; trajanje / duration: 86 min.

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Prekrasni predjeli, odlična glazba i doživljaji na intrigantnim mjestima diljem svijeta pridonose ovom uzbudljivom putovanju. Sve počinje kada dvojica glazbenika izdjeljaju Txalapartu od drveta. Ovaj tradicionalni instrument Basqua sviraju dvije osobe istodobno, te glazba nastaje njihovim zajedničkim djelovanjem. Ne pripada ni jednome od njih, već proizlazi iz njihovog savršenog dijaloga. U potrazi za novim, autentičnim zvucima, glazbenici putuju u različite krajeve svijeta: odlaze u Indiju posjetiti Mumbai i njegove strastvene umjetnike, provode vrijeme u drevnom selu Adivasiju, odlaze u zajednicu Sami, te nastupaju s nekim vrsnim pjevačima u Africi. Na Arktiku sviraju na ledu i drvetu, te izvode napjeve raznih tradicionalnih pjesama. Svaki susret daje jedinstvenu glazbu, i svaki je iznenađujuće i oduševljavajuće iskustvo.

Festivali i nagrade

Svjetska premijera na međunarodnom festivalu u San Sebastijanu donijela mu je specijalno priznanje, nagradu CICAE (International Film Festival San Sebastijan, Special Mention CICAE Award). U Belfastu je dobio nagradu braće Maysles za najbolji dokumentarac (Belfast Film Festival, Maysles Brothers Award for Best Documentary). Nagrađivan je i od publike, a prikazan je u većini mediteranskih zemalja, te u Sjevernoj i Južnoj Americi.



NOMADI TX NOMADS TX / NÖMADAK TX

ŠIROKI BRIJEG
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Wonderful visuals, great music and experiences in intriguing places around the globe all contribute to this exciting journey. It starts when two musicians carve a Txalaparta out of wood. This traditional Basque instrument is played by two people at the same time, and the music arises from their encounter. It does not belong to either one of them, but originates from their perfect dialogue. In search of new authentic sounds, the musicians travel to different parts of the world: they head to India to visit Mumbai and its passionate artists, spend time in the ancient village of Adivasi, go to a Sami community and perform with some great singers in Africa. In the Arctic Circle, they play on ice and wood and chant various traditional songs. Each encounter results in unique music, and each is a surprising and exhilarating experience.

Festival History and Awards

The World Premiere at the International Festival at San Sebastian gained it a special recognition, the CICA Award, (International Film Festival San Sebastian, Special Mention CICA Award). Also at Belfast, the Belfast Film Festival, Maysles Brothers Award for Best Documentary. It has also won the Audience Awards, and was played at most of the Mediterranean countries and both in North and South America.

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ŽIRI / JURY

MILENKO PRSTOJEVIĆ



Rođen 1957. u Sarajevu gdje je završio osnovnu školu i gimnaziju. Potom je filmsku školu, te školu za kameru završio u Puli, a na Ekonomskom fakultetu u Sarajevu diplomirao je na temu "Film kao sredstvo promidžbe".

Profesionalno iskustvo stekao je radeći na dokumentarnim, kratkim igranim, eksperimentalnim,

animiranim i igranim filmovima, TV spotovima, reklamama, "naručenim filmovima", TV reportažama, TV serijama, koprodukcijama sa stranim ekipama.

Od 1978. do 1985. bio je predsjednik Filmskog kluba "Riječ mladih" iz Sarajeva, te je kao samostalni filmski autor napravio 12 kratkometražnih filmova s kojima je na festivalima u ex Jugoslaviji osvojio nekoliko vrijednih nagrada, od kojih su najznačajnije "Zlatni ključ" Novog Sada i nagrada na Saveznom festivalu omladinskog filma Zagreb.

Godine 1985. postao je članom Udruženja filmskih radnika BiH, te radi kao organizator i pomoćnik direktora filma. Potom radi kao direktor filma i kao direktor studija za crtani film u FRZ "Bosna". Od 1992. radi i kao organizator, snimatelj, pomoćnik redatelja i redatelj dokumentarnih filmova. Za vrijeme rata sudjelovao u realizaciji filmskih programa producent-skih kuća Faos, Profil i Saga.

Radio je i kao član uredništva u filmskome časopisu "Sineast", kao tajnik sarajevske Kinoteke, bio je član UO Kino saveza BiH, te instruktor u filmskim školama.

U Udruženju filmskih radnika BiH bio je tajnik i član UO, a od 2006. je i predsjednik tog udruženja. Trenutačno radi na Federalnoj televiziji kao producent Kulturno-zabavnog programa.

Born in 1957. in Sarajevo, where he finished elementary and secondary school. Then he finished film school and school for camera in Pula, and at the College of Economy in Sarajevo he graduated on the subject "Film as the means of promotion".

He gained professional experience by working on documentary, short feature, experimental, animated and feature films, TV promotional videos, commercials, "ordered films", TV reportages, TV serials, coproductions with foreign crews.

Since 1978 to 1985 he has been the chairman of the Film club "Riječ mladih" from Sarajevo, and as an independent film author made 12 short films with which he won several worthwhile awards at the festivals in ex Yugoslavia, among which the most significant ones are "The Golden Key" from Novi Sad, and the award at the Federal festival of the youth film Zagreb.

In 1985 he became a member of the Association of the film makers in B&H, and works as the organizer and the assistant of the film executive. After that he works as the film executive and as executive of the cartoon film studio in FZR "Bosna". Since 1992 also works as the organizer, cameraman, assistant director and the director of documentaries. During the war he participated in the realization of film programs in the producer's companies Faos, Profil and Saga.

He worked also as a member of the UO cinema association of B&H, and as the instructor in the film schools.

In the Association of the film makers in B&H he was the secretary and the member of UO, and since 2006 he is the chairman of that association. Now he is working at the Federal television as the producer of the cultural and entertainment.

ANTONIO NUIĆ

Antonio Nuić rođen je 1977. u Sarajevu. Akademiju dramskih umjetnosti završio je u Zagrebu. Režirao je glazbene spotove za koje je bio nominiran za nacionalne nagrade, radio je



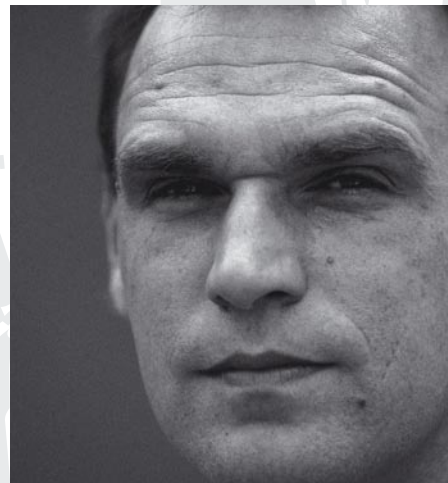
kao redatelj talk showova na televiziji, te režirao sinkronizacije animiranih filmova. Snimio je kratki igrani film „Na mjestu događaja“ (1998., nagrada publike i nagrada žirija za najbolji scenarij i najbolji film, FRKA, Festival studenata), TV-dramu „Vratite im Dinamo“ (1999., nagrada publike, FRKA), te napisao i režirao treću priču omnibusa „Seks, piće i krvoproliće“ (23', 2004., festivali u Puli, Motovunu, Beogradu, Skopju, Sofiji i Pečuhu). Za svoj prvi igrani film „Sve džaba“, koji je režirao 2006., napisao je scenarij. S tim je filmom osvojio Veliku zlatnu arenu za najbolji film u Puli 2006., te Zlatne arene za najboljeg redatelja, scenarij i sporednu mušku ulogu.

Antonio Nuić was born in Sarajevo, Bosnia and Herzegovina, in 1977. He finished the Academy of dramatic art in Zagreb. He directed music videos for what he was nominated for national awards, worked as the director of talk shows on television, directed synchronizations of animated films. He made a short feature film “At the place of the event” (1998, audience award

and the jury award for the best screenplay and the best film, FRKA, student's festival), TV drama “Give them Dinamo back” (1999, audience award, FRKA) and wrote and directed the third story of the omnibus “Sex, drink and bloodshed” (23', 2004, festivals in Pula, Motovun, Belgrade, Skopje, Sophia and Pecuh). For his first feature film “All for free” which he directed in 2006. he wrote the screenplay. With that film he won The Big Golden Arena for the best film in Pula in 2006, and Golden Arenas for the best director, screenplay and supporting mail role.

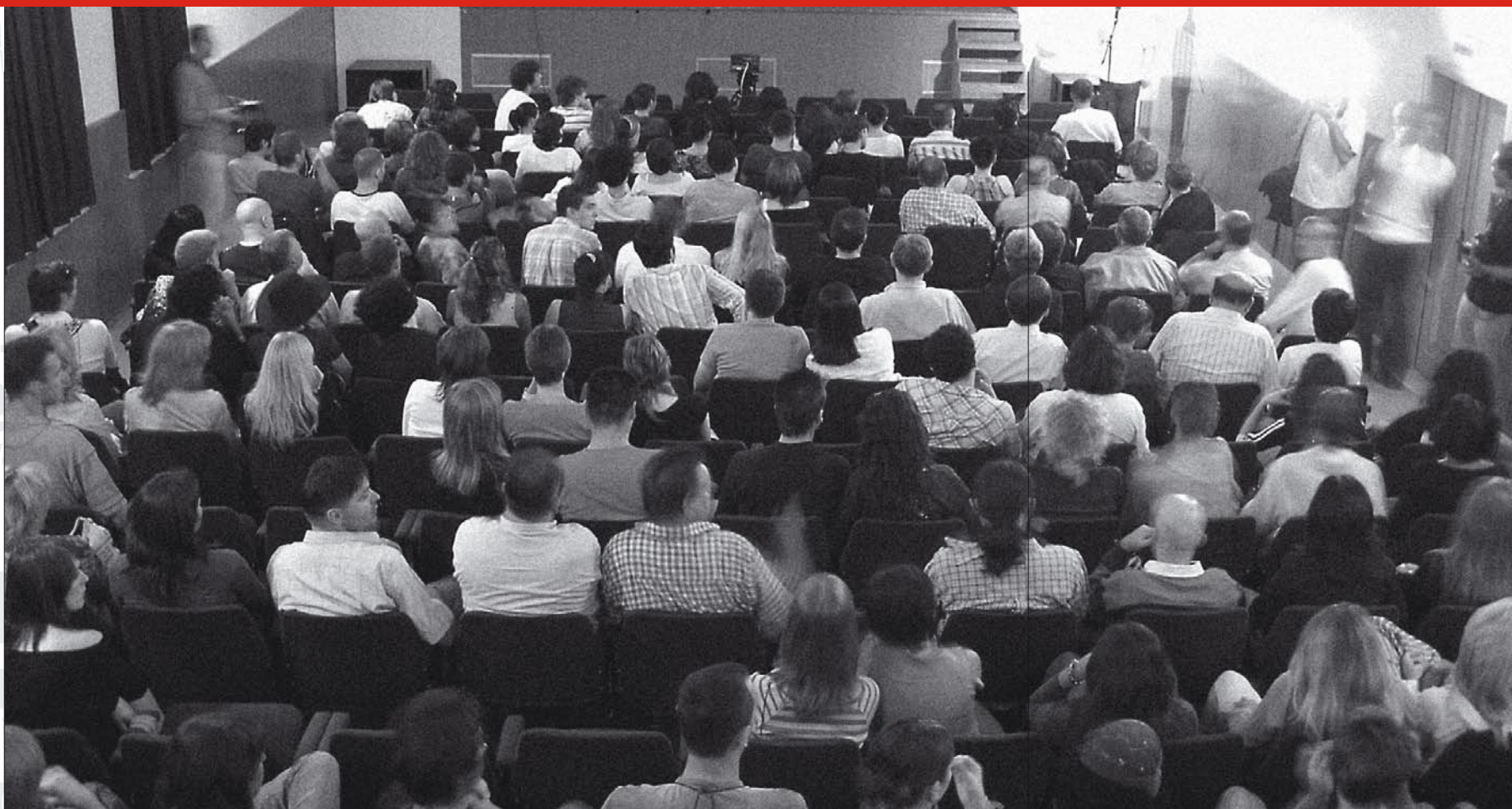
VINKO BREŠAN

Vinko Brešan rođen je u Zagrebu 1964. Studirao je komparativnu književnost i filozofiju na Filozofskom fakultetu i Filmsku i TV režiju na Akademiji dramskih umjetnosti u Zagrebu. Za svoj studentski kratki film “Naša burza” dobio je nagradu za debitantski film na filmskom festivalu u Oberhausenu 1987. godine. Njegov debitantski,



niskobudžetni, igrani film “Kako je počeo rat na mom otoku” je, nakon “Titanica”, najgledaniji igrani film u hrvatskim kino dvoranama 1990. Njegovi filmovi, “Maršal” i “Svjedoci”, nagrađivani su na festivalima u Berlinu, Karlovym Varyma, Montpellieru, Bratislavi, Rimu, Jeruzalemu. Režira i u kazalištu. Njegova predstava “Pljuska” Nenada Stazića, pobjednik je Dana satire u Zagrebu 1999.

Vinko Brešan was born in Zagreb in 1964. He studied comparative literature and philosophy at Faculty of arts, and film and TV direction at the Academy of dramatic art in Zagreb. For his student's short film "Our market" ("Naša burza") he won the award for debutante film at the Oberhausen Film festival in 1987. His debutante, low-budget feature film "How the war started on my island" is, after "Titanic", top movie of the year in Croatian cinema auditoriums in 1990. His movies, "Marshal" and "Witnesses", had been awarded at festivals in Berlin, Karlovy Vary, Montpellier, Bratislava, Rome, and Jerusalem. He directs in theatre also. His play "Slap in the face" ("Pljuska") by Nenad Stazić, is the winner of the Days of the Satire in Zagreb in 1999.



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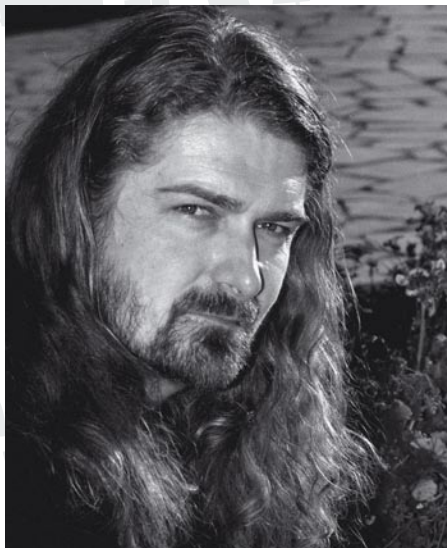
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U POTRAZI ZA NOVIM ANTONIONIJEM

Posljednjeg dana srpnja, u razmaku od samo nekoliko sati, umrli su Michelangelo Antonioni i Ingmar Bergman. Oba čovjeka su izuzetna redatelja, a njihova su djela među najvrjednijim dionicama u filmskoj industriji. Ni Antonioni ni Bergman nisu otišli s pompom zvijezda. Štoviše, umrli su poput većine, ili bolje kazano poput svojih, često bezimernih junaka – bez kričavih medija, panike masa i liječničkih konzilija. Umrli su, ali nekako tu njihovu smrt teško shvaćamo ozbiljnom, naravno zbog njihovih neponovljivih filmskih djela. Mahom mladi autori koji se prijavljuju na Mediteran Film Festival u Širokom Brijegu odreda odlično poznaju filmski repertoar ove dvojice. Pa tako i činjenicu da je jedan od njih, Antonioni, Mediteranac i zapravo integralni dokumentarist, baš kao i oni. Njegov prvi film i jeste dokumentarni – “Gente del Po”, 1943., koji ga inače svrstava među preteče neorealizma. I



kasniji njegov rad, sve do 1950. kada režira prvi igrani film, obilježavaju brojni dokumentarci. Ni kasnije se nije odrekao dokumentarca, i to sve do posljednje faze stvaralačke karijere i filma “12 registi per 12 città” (dokumentarni omnibus u sklopu filma “Roma”, 1988.). Doduše, ni brojni drugi suvremeni redatelji ne bježe od dokumentarca. Čak

i holivudski redatelji iz najviše lige snimaju ih redovito (Scorsese, Eastwood), vjerojatno donekle i potaknuti silinom koju ovaj filmski format bilježi u svijetu filma. Pa ipak, Antonioni je nekako naš, iz poznatog mentaliteta, a s obzirom na svježinu njegove smrti, slovi trenutno kao najbolja motivacija i uzor autorima koji se predstavljaju na našem festivalu. Naime, Mediteran Film Festival u Širokom Brijegu za mnoge je autore početak. Možda težak, jer je ove godine samo 10 posto prijavljenih ušlo u program, no svakako značajan jer pruža šansu talentiranima i nepoznatima da se odašilju u svijet. I Antonioni je jednom morao početi i sigurno nije bilo lako. Tada, uostalom, i nije bilo tako mnogo festivala, posebno ne onih specijaliziranih za dokumentarce. Ipak, taj je Talijan strpljivo čekao svoju šansu i godinama nije odustajao od dokumentaristike. Pa onda, nema razloga da među onima koji u Široki Brijeg šalju sjajne dokumentarne filmove ne čuči neki novi Antonioni, možda i Bergman, ili neki treći genijalac. Ovaj filmski festival nastoji otkriti takve dra-

gulje i pomoći im da se pokažu i dobro “prodaju” na tržištu. Od 5. do 8. rujna naša draguljarnica zvana Kino Borak otvorena je za sve. Valjalo bi zaviriti u nju i probati nešto za svoju dušu. Jer mediteranski je dokumentarac temperamentan i šaren, on osuđuje ali i slavi. I on ne ostavlja ravnodušnim. Mlade autorice i autori koji nam se ove godine predstavljaju računali su da publika računa na sve to.

Robert Bubalo, producent

THE QUEST FOR THE NEW ANTONIONI

On the last day of July, within just few hours, Michelangelo Antonini and Ingmar Bergman died, both of them exquisite directors, their works being among the most precious shares in the Film industry. Neither Antonioni nor Bergman passed with the pomp of celebrities. On the contrary, they died like the majority, or rather like their, often nameless heroes – without shrieking media, panic of the crowds or doctors' consultative boards. They have died, but we can hardly accept it as a serious fact, ofcourse due to their unique film deeds.

Mostly the young authors applying to the Mediterranean Film Festival in Široki Brijeg are perfectly familiar with the film repertoire of the two authors mentioned. And accordingly they are familiar with the fact that Antonioni was a Mediterranean, and actually an integral documentarist just like they are. His first film was a documentary – “Gente

del Po“, 1943, which aligns him among the fore-runners of the Neorealism. His later work, until 1950, when he directed his first feature film, was also characterised by numerous documentaires. He did not give up the documentaries till his last creative stage and the film “12 registi per 12 citt“ (the documentary omnibus within the film “Roma“, 1988). And there are also many contemporary directors who do not shun documentaries. Even the top class Hollywood directors (Scorcese, Eastwood) regularly make them, probably spurred by the vigor that this film form re-presents in the realm of film. Yet Antonioni is somehow ours, from a familiar mentality, and due to his recent death he icons the best motivation and the model for the authors presented at our Festival. Namely, the Mediterranean Film Festival in Široki Brijeg is the very start for many authors. Maybe a rough one, since only 10 percent of the films applied have entered the program, but significant anyway, since it gives the chance to the talented and unknown to be launched into the

world. Antonioni himself had to start once, and definitely it was not easy. At that time there were not so many festivals, especially not those specialized for documentaries. Yet the Italian kept waiting for his opportunity and did not give up the work on documentaries. So there is the possibility that, among those who are sending the splendid documentaries to Široki Brijeg Festival, there is a new Antonioni, or maybe a new Bergman, or yet some other genius. This Film Festival is trying to detect such jewels and help them to get presented and “get sold“ well in the market. Our jewelry store called “Borak“ Cinema will be open for everyone from September 5th till September 8th. It will be worth peering in it and pick up something for your soul. For the Mediterranean documentary is of mettle and vivid colors, it dooms and it celebrates. And it will not leave you aloof. The young authors and authoresses who are introducing themselves this year were counting that the audience was counting with that all.

Robert Bubalo, producer

ŠIROKI BRIJEG
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WWW.MFF.BA



OFF PROGRAM
IGRANI FILMOVI / FICTION MOVIE

ŽIVI I MRTVI
THE LIVING AND THE DEAD



redatelj / director: **Kristijan Milić**; scenarist / screenwriter: Josip Mlakić; snimatelj / cameraman: Dragan Marković; montaža / editing: Goran Guberović; producenti / producers: Miro Barnjak, Mario Vukadin, Domagoj Pavić, Igor A. Nola; U.M.A., Olimp, Porta, Mainframe; koprodukcija / coproduction: Ministarstvo kulture RH, Federalno ministarstvo kulture i sporta, Fondacija za kinematografiju BiH, HRT, FTV; glume / cast: Filip Sovagović, Velibor Topić, Slaven Knezović, Marinko Prga, Borko Perić, Miro Barnjak; zemlja / country of origin: BiH, Hrvatska / B&H, Croatia; godina / year of production: 2007.; trajanje / duration: 90 min.

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8

Film govori o besmislu rata kroz dvije paralelne priče koje se odvijaju u istom prostoru, ali u različitim vremenima. Film počinje s radnjom u 1993. godini gdje pratimo sam početak sukoba između Hrvata i Muslimana. Potom saznajemo da su se prije punih pedeset godina na istom prostoru vodile bitke u kojima su se preci jednih i drugih borili na istoj strani. Glavni protagonisti priča su djed i unuk, Martin i Tomo, dvojica običnih ljudi koji su se (svaki u svom vremenu) u ratnoj situaciji našli silom prilika. Obojica su u sukob ušli nerado, ali mu pristupaju krajnje ozbiljno. Njihova je želja vratiti se u normalan život sa što manje grižnje savjesti, ali im je glavni cilj preživjeti. Osim njih dvojice upoznat ćemo i niz drugih likova od kojih, svaki na svoj način, doživljavaju (i preživljavaju) ratne situacije. Sudbine svijui njih, ali naročito djeda Martina i unuka Tome, krajnje su slične i to još dodatno naglašava besmislenost i paradoksalnost ne samo ovog, nego i svih ratova.

The film is about absurdness of the war through two parallel stories going on in the same space, but in different times. The action of the film starts in 1993 where we are witnessing the very start of the confrontation between Croats and Muslims. Then we find out that, fifty years ago, in the same area, the fights were going on where their predecessors were fighting on the same side. The main characters are a grandfather and a grandson, Martin and Tomo, just common people who, each in his time, found themselves in the war conditions. Both of them joined the confrontations willingly but very seriously. It is their wish to return to the normal life with as less remorse as possible, and it is their main goal to survive. Besides the two of them we are going to meet more characters, each of them in his own way experiencing (and going through) the war situations. All their destinies are very similar, especially those of the grandfather Martin and grandson Tomo, which additionally points out the absurdness and the paradox of not only this, but all wars.

DUH U MOČVARI
THE GHOST IN THE SWAMP



redatelj / director: **Branko Ištvančić**; scenaristi / screenwriters: Anto Gardaš, Edi Mužina, Silvio Mirošničenko; snimatelj / cameraman: Silvio Jesenković, h.f.s.; glazaba / music: Dalibor Grubačević; montaža / editing: Goran Guberović; producent / producer: Ivan Maloča. Interfilm, Hrt; glume / cast: Marko Pavlov, Ena Ikica, Robert Váss, Ivo Gregurević, Dejan Ačimović, Mladen Vulić, Vlatko Dulić, Luka Buljan, Buga Marija Simić, Radoslav Spitzmuller, Radoslava Mrkšić, Nandor Szilagyi, Nada Gačević Livaković, Kornelija Kociš, Ana Vilenica, Predrag Vušović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2006.; trajanje / duration: 90 min.
www.duhumocvari.com

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WWW.MFF.BA

8

Brat i sestra, Miron i Melita, odlaze na zimovanje prijatelju Zoltanu (Liptusu) u Kopačevo. U tijeku je velika akcija lokalnog stanovništva i lovačkog društva kojom pomažu divljim životinjama iz rezervata da prežive zimu. Po dolasku, iste noći, dječak Halasz nađen je promrzao na obali gdje bunca da ga je napao bijeli duh na jednom od otoka u močvari. Otada zanijem. Baba Etelka otkrije tajnu kako je duh viđen još davno i kako ne može s otoka pa se sveti svakome tko stupi na njega. U mjesto se uvuče strah. Lovci, na čelu s Vučevićem, Kovačevićem i Levayjem, pokrenu istragu. Ali ni oni ni liječnici ne mogu pomoći Halaszu. Zato Miron, Liptus i Melita odluče naći duha i ponuditi mu da ga čamcem prebace na obalu u zamjenu da ozdravi njihovog prijatelja. No, duh zapuca i rani lovca Levayja čime dokaže da je mnogo opasniji nego što se mislilo.

A brother and a sister, Miron and Melita, go to visit their friend Zoltan (Liptus) in Kopačevo for the winter vacation. The local residents and hunting lodge members there are involved in a big campaign to help the wild animals from the reserve to survive the winter. The same night Miron and Melita arrive, a boy named Halasz is found half-frozen at the edge of the swamp where, he raves, he was attacked by a white ghost on one of the islands of the swamp. From then on, he can no longer talk. The old woman Etelka reveals the secret that the ghost had been first seen long ago and that you cannot go to the island because the ghost wreaks vengeance on anyone stepping onto the island. Fear takes hold in the place. The hunters, with Vučević, Kovačević and Levay taking the lead, begin an investigation, however neither they nor the doctors can help Halasz. Therefore Miron, Liptus and Melita decide to find the ghost and offer to carry it off the island to the shore in exchange of making their friend well again. However, the ghost shoots and wounds the hunter Levay proving that the ghost is much more dangerous than it was previously thought...

VJETAR KOJI POVIJA JEČAM THE WIND THAT SHAKES THE BARLEY



redatelj / director: **Ken Loach**; scenarist / screenwriter: Paul Laverty; snimatelj / cameraman: Barry Ackroyd; montaža / editing: Jonathan Morris; producent / producer: Rebecca O'Brien; glume / cast: Cillian Murphy, Liam Cunningham, Padraic Delaney, Orla Fitzgerald, Damien Kearney, Myles Horgan; zemlje / countries: Irska / Ireland, Velika Britanija / Great Britain, Njemačka / Germany, Italija / Italy, Španjolska / Spain, Francuska / France; godina / year of production: 2006.; trajanje / duration: 124 min.

www.thewindthatshakes.thebarley.co.uk

Irska 1920.: radnici se ujedinjuju u volontersku gerilsku vojsku protiv okrutnih postrojbi "Black and Tan" koje Velika Britanija šalje da spriječi Irsku neovisnost. Mladića Damiena iskreni osjećaj dužnosti i ljubavi prema zemlji natjera da napusti liječničku karijeru i pridruži se bratu Teddyu u opasnoj i nasilnoj borbi za slobodu. Nakon potpisivanja primirja, unatoč prividnoj pobjedi, izbija građanski rat i obitelji koje su se borile zajedno sad postaju zakletim neprijateljima, dok njihova vjernost prolazi najveće iskušenje.

Ireland 1920: the workers are uniting in a volunteer guerrilla army against the cruel units "Black and Tan" which Great Britain sends to prevent Irish independence. Sincere feeling of duty and love towards his country makes young man Damien to leave his medical practice and join his brother Teddy in a dangerous and violent fight for freedom. After signing the truce, in spite of the apparent victory, the civil war breaks out and the families that fought together now become sworn enemies, while their fidelity goes through the biggest temptation.

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Nagrade

Cannes Film Festival 2006: Zlatna palma - najbolji film, / European Film Awards: najbolja fotografija.

Awards

Cannes Film Festival 2006: Golden Palm - best movie, European Film Awards: Best Cinematography.

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OFF SPECIAL PROGRAM
KONTROVERZNI DOKUMENTARCI /
CONTROVERSIAL DOCUMENTARIES

MOST
THE BRIDGE



redatelj / director: **Eric Steel**; scenarist / screenwriter: Eric Steel; snimatelji / cameramen: Peter Baldwin, Peter McCandless; montaža / editing: Sabine Krayenbühl; producent / producer: Eric Steel; zemlja / country of origin: SAD / USA; godina / year of production: 2006.; trajanje / duration: 93 min.

www.thebridge-themovie.com

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Film pripovijeda priču o šačici pojedinaca koji su napravili samoubojstvo na mostu Golden Gate u San Franciscu 2004... Dokumentarac je izazvao brojne kontroverze kada je autor Eric Steel otkrio kako je prevario Odbor mosta da mu dopusti snimanje tijekom nekoliko mjeseci, zabilježivši većinu od 24 samoubojstava te godine. U molbi za dozvolu napisao je da namjerava 'snimiti moćni i spektakularni susret spomenika i prirode koji svakodnevno vidimo na mostu'. Film je snimljen brojnim kamerama uperenima prema zloglasnom samoubilačkom mjestu tijekom 2004. i bilježi posljednji zaron 19-orice ljudi, te razgovore s njihovim ožalošćenim obiteljima.

Film tells the story of a handful of individuals who committed suicide at the Golden Gate Bridge in San Francisco in 2004. The documentary caused significant controversy when Eric Steel revealed that he had tricked the Golden Gate Bridge committee into allowing him to film the bridge for months and had captured 23 of 24 known suicides. In his permit application to the Golden Gate National Recreation Area Steel said he intended 'to capture the powerful, spectacular intersection of monument and nature that takes place every day at the Golden Gate Bridge.' The movie was shot with multiple cameras pointed at a notorious suicide locale during 2004. It captures 19 people as they took their final plunge and then offers heart-wrenching interviews with grieving families.

ISUSOV KAMP JESUS CAMP



redatelji / directors: **Heidi Ewing, Rachel Grady**; snimatelji / cameramen: Mira Chang, Jenna Rosher; montaža / editing: Enat Sidi; producenti / producers: Heidi Ewing, Rachel Grady; zemlja / country of origin: USA; godina / year of production: 2006.; trajanje / duration: 84 min.

www.jesuscampthemovie.com

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WWW.MFF.BA

8

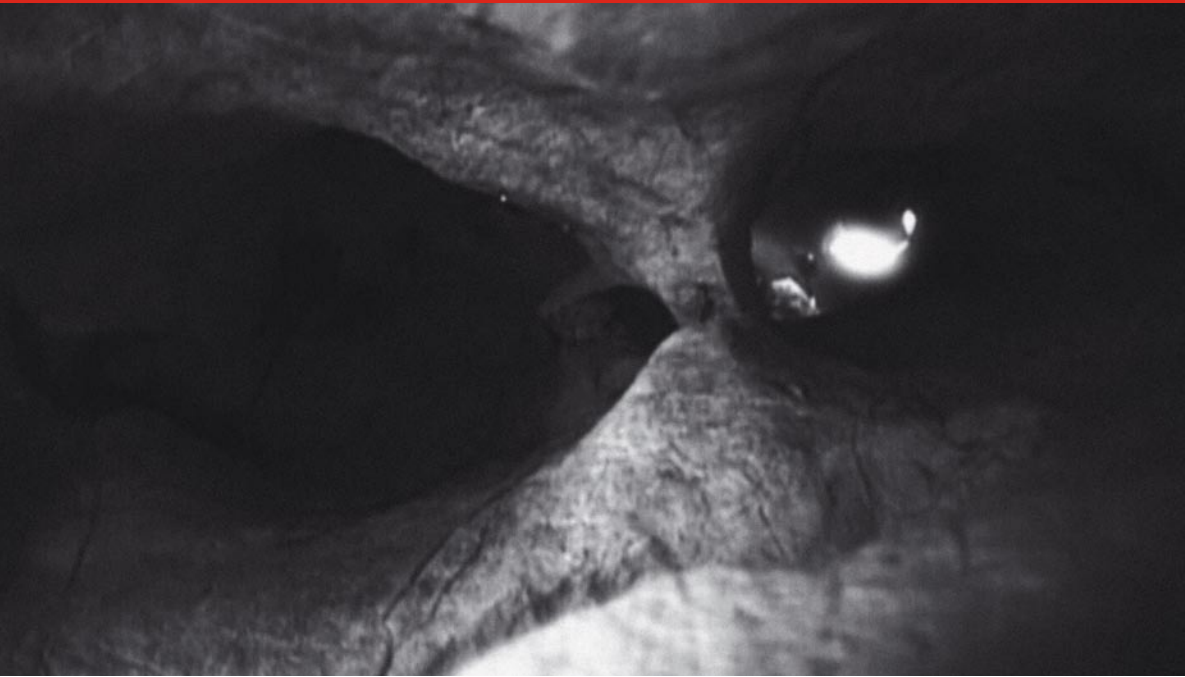
Film prati Levija, Rachael, Tory i drugu djecu do ljetnog kampa pastrice Becky Fisher - "Kids on Fire" - koji se nalazi na Vražjem jezeru u Sjevernoj Dakoti. Tamo se djecu već od šeste godine uči kako da postanu predani kršćanski vojnici u Božjoj vojsci. Film prikazuje kako djeca u kampovima bruse svoje proročke sposobnosti i kako ih se uči da u ime Krista preuzmu Ameriku. To je prvi film koji daje uvid u intenzivne treninge koji regrutiraju novu kršćansku mladež u namjeri da postanu aktivni dio američke političke budućnosti.

Film follows Levi, Rachael, Tory and a number of other young children to Pastor Becky Fischer's "Kids on Fire" summer camp in Devil's Lake, North Dakota, where kids as young as 6 years-old are taught to become dedicated Christian soldiers in God's army. The film follows these children at camp as they hone their prophetic gifts and are schooled in how to take back America for Christ. The film is a first-ever look into an intense training ground that recruits born-again Christian children to become an active part of America's political future.

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FOCUS ON CROATIA
KOMPILACIJA EKSPERIMENTALNOG I ANIMIRANOG
FILMA I VIDEOA 2001-2006 / EXPERIMENTAL &
ANIMATION 2001-2006

RELOCATED



redatelj / director: **Vladislav Knežević**; koncept / concept: Vladislav Knežević, Dinko Peračić; snimatelj / cameraman: Predrag Vekić; animacija / animation: Mario Kalogjera; montaža / editing: Mario Kalogjera, Vladislav Knežević; producenti / producers: Ivan Ratković, Lado Skorin; godina / year of production: 2005.; trajanje / duration: 12 min.

www.kenges.hr

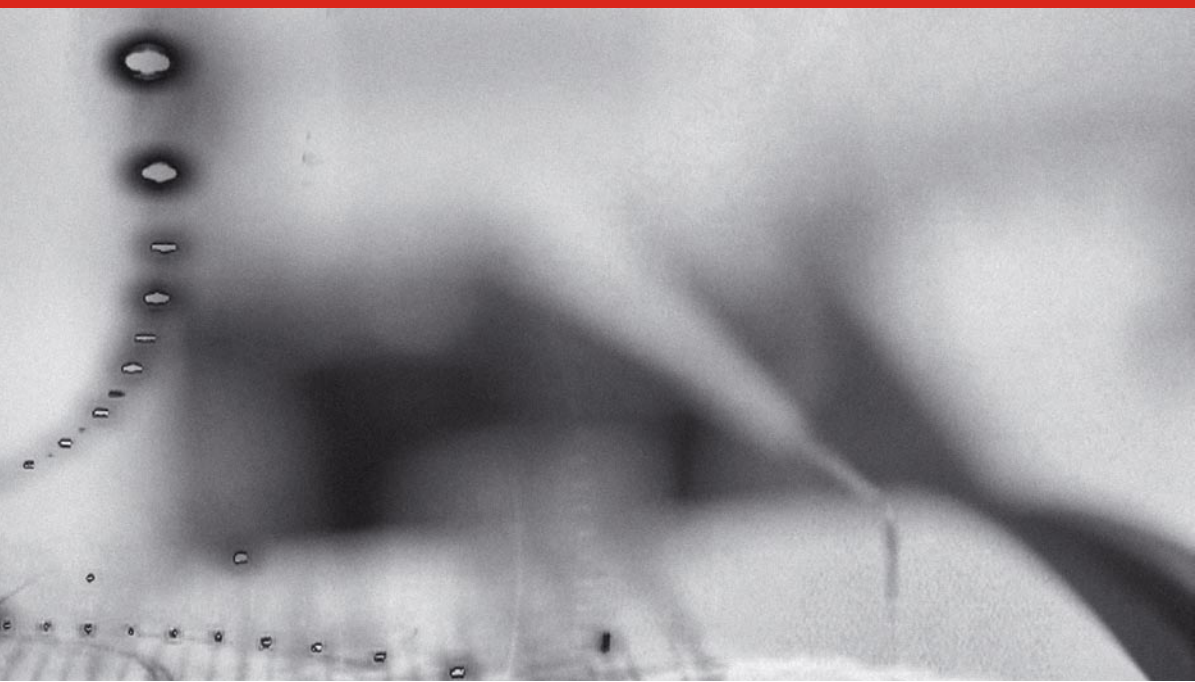
ŠIROKI BRIJEG
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WWW.MFF.BA

8

Okoliši izgrađeni vremenskim krivuljama, pulsiranjima njihovih vlastitih aktivnosti, vektorima sila, fluidnim tokovima utjecaja, promjenjivim uvjetima i spiralama značenja stvaraju “vremenska mjesta”, naseljive lokacije određene trenucima i okolnostima. Prisutni sada i ovdje omogućuju izmještanje.

Environments generated by curves of time, pulses of their own activity, vectors of forces, fluid flows of influences, ambiguous conditions and spirals of meaning constitute “time-sites”, inhabitable locations made of moments and circumstances. Present here and now they enable “relocation”.

RUBOVI I SJENČANJA BORDERS AND SHADING



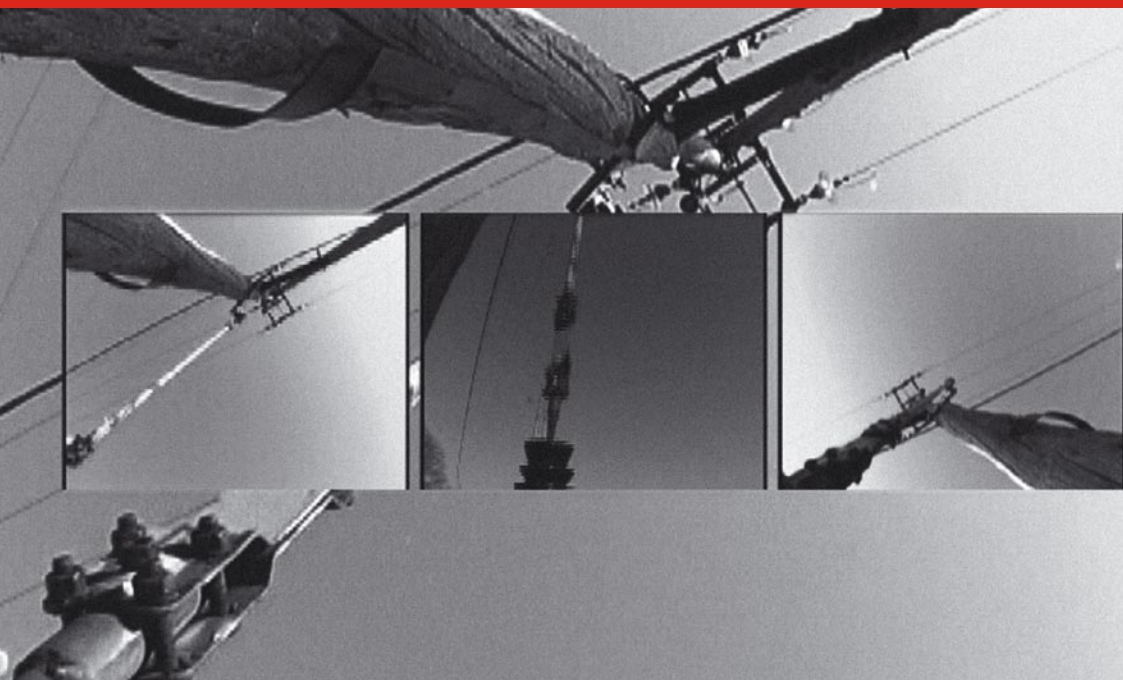
redateljica / director: **Helena Schultheis**; scenaristica / screenwriter: Helena Schultheis; snimatelj / cameraman: Helena Schultheis; animacija / animation: Helena Schultheis, Andrej Rehak; montaža / editing: Helena Schultheis; godina / year of production: 2006.; trajanje / duration: 3 min. 42 sec.

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U videoradu "Borders and Shading" iščitava se pokušaj dočaravanja subjektivnog kroz fotografiju, print, broj i liniju koje se manipulacijom mijenjaju u samostalan objekt, zadržavajući oblik osobnog, ali transformiran uporabom drugog materijala. Na taj način informacija se sasvim odvaja od realnosti, stvarajući zaseban sustav.

Attempting to "capture" prints of individual through photography, prints, numbers and lines, we change them into objects that still have the shape of that very object but which consist of other material (plastic, paper etc.). Even colors fade. Information has totally emancipated itself from reality, creating almost autonomous system.



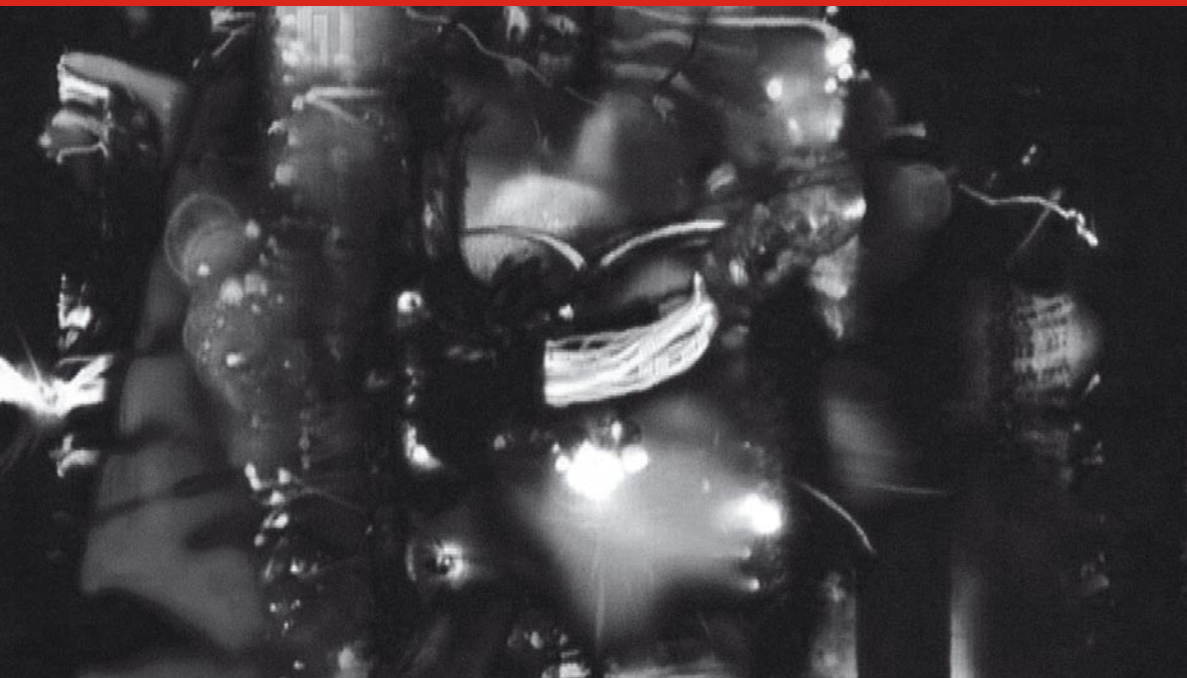
redatelj / director: **Goran Škofić**; scenarist / screenwriter: Goran Škofić; godina / year of production: 2002.; trajanje / duration: 4 min.

Pilot.01 je projekcija betonskih i čeličnih tekstura i maski. Agresivni zvuk i vizualni ritam odražavaju neurotične kodove zakrivljene komunikacije.

Pilot.01 is a projection of concrete and iron textures and masks. Aggressive sound and visual rhythms are reflecting neurotic codes of masked communication.

MALA SMRT

LITTLE DEATH / LA PETITE MORT



redatelj / director: **Damir Čučić**; scenarist / screenwriter: Damir Čučić; snimatelj / cameraman: Boris Poljak; montaža / editing: Damir Čučić; producentica / producer: Vera Robić-Skarica; godina / year of production: 2006.; trajanje / duration: 7 min. 20 sec.

www.hfs.hr

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8

Ishodište filma su dokumentarne snimke nastale snimanjem električne naprave koja strujom prži kukce. Zabilježena masovna smrt se iz organske slike transformira u digitalni zapis iz kojeg imaginarno smrtno sjeme istkiva svoj makabrični ples, da bi na koncu taj koloplet smrti uronio u beskonačni lunarni kolorit u kojem bića na trenutak uskrсну.

Semi-abstract video with crackling blaze of light that can be both gruesome and beautiful. The crackling plays with light in this layered, almost abstract video are both gruesome and beautiful. Irresistibly attracted to the light and eventually turning to light.

UTERUS



redateljica / director: **Marija Prusina**; scenaristica / screenwriter: Marija Prusina; snimateljica / cameraman: Marija Prusina; montaža / editing: Marija Prusina; godina / year of production: 2003.; trajanje / duration: 9 min. 25 sec.

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Uterus" proučava tjeskobu koju uzrokuje prolazak vremena i prihvatanje prolaznosti – put do samospoznaje.

Uterus" deals with anxiety caused by passing of time and by the acceptance of ephemerality as a path leading to self-awareness.

17 KATOVA
17 STORIES



redateljica / director: **Lala Raščić**; scenaristica / screenwriter: Lala Raščić; snimatelji / cameramen: Lala Raščić, Svebor Kranjc; montaža / editing: Mark Bareham; producenti / producers: Ilana Nedkova, Nina Czegledy; godina / year of production: 2001.; trajanje / duration: 3 min. 36 sec.

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8

1 "17 katova" je videorad koji, podcrtavajući klaustrofobični osjećaj unutar artifičijelne zajednice (nebodera), nudi subjektivni doživljaj depersonalizirane urbane arhitekture.

1 "17 Stories" highlights the sense of claustrophobia within an artificial community (skyscrapers) and offers a subjective experience of depersonalized urban architecture.

SILENCIJUM
SILENCIUM



redatelj / directors: **Davor Međurečan, Marko Meštrović**; scenaristi / screenwriters: Davor Međurečan, Marko Meštrović; snimatelji / cameramen: Davor Međurečan, Marko Meštrović; animacija / animation: Davor Međurečan, Marko Meštrović; montaža / editing: Davor Međurečan, Marko Meštrović; producenti / producers: Igor Grubić, Vinko Brešan; godina / year of production: 2006.; trajanje / duration: 10 min. 4 sec.

www.zagrebfilm.hr

ŠIROKI BRIJEG
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WWW.MFF.BA

8

Tema filma je sloboda koja se ne može ugušiti, i usprkos željama vladajućih struktura. Film je snimljen prema kapitalnom djelu hrvatske književnosti - Krležinim "Baladama Petrice Kerempuha". Priča filma bliska je suvremenom čovjeku u vremenima društvene dezintegracije, posebice u tranzicijskim zemljama.

The subject of the film is freedom, freedom which cannot be trampled as much as the powers would want that. Film is based on Miroslav Krleža's "The Ballads of Petrica Kerempuh", one of the capital works of Croatian literature. The story of the film is very close to contemporary man in the time of social disintegration, especially in countries in transition.

ŠIROKI BRIJEG
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MIKOINA SUDBINA

75 GODINA FILMA U ŠIROKOM BRIJEGU
U ZNAKU DUGO OČEKIVANE PREMIJERE

MIKO'S DESTINY

75 YEARS OF FILM IN ŠIROKI BRIJEG
IN THE MOOD OF THE LONG EXPECTED PREMIERE

NIJEMI FILM KOJI GOVORI

U Zagrebu je 1926. osnovana Škola narodnog zdravlja. U početku, znajući da je živa slika najuspješnije i najuvjerljivije sredstvo prenošenja edukativnih poruka, prikazivala je zdravstvene filmove stranih produkcija. Filmove o malariji, tuberkulozi i sličnim temama seosko pučanstvo nije baš dobro prihvatilo jer su bili snimljeni u drugim sredinama i namijenjeni gledateljima drukčijeg mentaliteta i načina života. Nakon neuspješnih prikazivanja javlja se potreba da se organizira vlastita filmska proizvodnja kako bi se radnja filmova prilagodila domaćem puku. Povezanost škole sa selom i svakodnevna briga liječnika za rješavanje zdravstvenih problema tog doba stvorili su atmosferu nesmetanog snimanja u prirodnom okruženju.

Tri godine prije Chaplinovih „Modernih vremena“ (Modern Times, 1936.) ekipa Škole je 1933. organizirano došla u Hercegovinu i snimila film „Ikina sudbina“. Daleko od „modernog“ svijeta snimali su u Širokom Brijegu, Posušju i Mostaru.

Film je dramski promišljen s karakternim ulogama, a krije i vješto ukomponirane elemente dokumentarizma. Vjerojatno nakon 75. godina, premijerno ga prikazujemo u gradu gdje su nastali ovi povijesni snimci. Nažalost, sačuvan je samo nemontirani film, ali trudom Kino video kluba Amater i u suradnji s Hrvatskim državnim arhivom obrađen je i priređen za festivalsku projekciju. Kadar širokobriješke crkve koji se panoramom sa zvonika spušta na crkvena vrata, prikazujući ljude na izlasku s mise, vrijedan su dokument povjesničarima. Vidimo crkvu u punom sjaju, bez tragova razaranja iz Drugog svjetskog rata, i ljude u raskošnim narodnim nošnjama kako „uhvaćeni“ u kolo ne slute da su zauvijek zavrtili „kolo“ filmskog projektora i da njihova igra traje i danas. Zanimljiv je kadar iz Posušja, u kojem je na zgradi zdravstvene stanice ploča na kojoj je latiničnim i ćirilničnim pismom ispisano „Državna zdravstvena stanica Posušje“, a na ploči je grb Kraljevine Jugoslavije. U Mostaru je snimljen vlak na parni pogon, ali i automobili. Teško je nabrojiti sve detalje filma koji su snimljeni za potrebe naroda i njihovog približavanja modernim meto-

dama liječenja. Rad oko duhana, konji na pojilu, zaprežna kola, teški rad u kamenolomu - prizori su koji više nisu dostupni oku kamere u obliku kakvom je to bilo moguće prije 75 godina. Upornim radom škole i liječničkih ekipa danas imamo filmsku građu koja nam daje bolji uvid u život tog doba. Nadam se da će domaća publika na poseban način promatrati život dokumentiran prije rođenja većine nas koji živimo u nekom drugom svijetu, ali na istome mjestu kao i lko sa svojom obitelji i svojom sudbinom.

Tomislav Topić

THE SILENT FILM THAT TALKS

The School of Public Health was established in Zagreb in 1926. Knowing that the live picture is the best and most persuasive means of broadcasting the educative messages, it kept showing the Health films of foreign productions. The films on malaria, tuberculosis, and similar topics, were not exactly welcomed by the rural

population since they were produced in other areas and were meant for the audience of different mentality and way of living. After the unsuccessful presentations the necessity emerged to organize their own film production in order to adjust the contents of the films to the domestic population. The bond between schools and villages and the daily care of the doctors in solving the health problems of that time provided the proper atmosphere for undisturbed filming in the natural environment.

Three years prior to Chaplin's „Modern Times“ (1936), the school team paid an organized visit to Hercegovina and in 1933 made the film „Ikina Destiny“ (Ikina sudbina). Far from the „modern world“ they were shooting in Široki Brijeg, Posušje and Mostar. The film was dramatically deliberate with character roles, and it conceals, craftly incorporated documentary elements. And after 75 years we are showing it in the very town where these historical shots were made. Unfortunately only the nonedited film has been preserved, but through the efforts of Kino Video Club „Amateur“ (Amater) and the Croatian State

Archive it was processed and prepared for the Festival Projection. The cadre of Široki Brijeg Church descending from the belfry to the church door, showing the people going out after the Holy Mass, presents a significant historical document. We can see the church in full glow, with no marks of devastation inflicted during the World War II, and people dressed in the splendrous folk outfits, holding their hands together in the circle, or the „wheel“ of a traditional folk dance, without a slightest idea that they have spun the „wheel“ of the film projector for eternity and that their dance has been going on till nowadays. There is an interesting cadre from Posušje showing the facility of the Health Care Station with the board on it written in both Latin and Cyrillic letter reading „The State Health Care Station Posušje“, with the emblem of Kingdom of Yugoslavia. In Mostar, a steam engine locomotive was filmed, and a car as well. It would be difficult to enlist all the details of the film that were recorded for the sake of the people, familiarizing them with

the modern manners of medical care. The works with tobacco, horses at the watering place, horse-drawn wagon, hard labour at the quarry – these are the sights that can no longer be seen in the form that the camera did 75 years ago. The persistent work of the school and medical teams provided the film materials that give us a better insight into the life of those times. I hope that the audience will enjoy a special view to the life that had been documented before most of us, living in another time, were born, and yet we live in the same place as Iko with his family and his destiny.

Tomislav Topić



IKINA SUDBINA IKO'S DESTINY



redatelj / director: **Kamilo Brössler**; scenarist / screenwriter: Kamilo Brössler; snimatelji / cameramen: Anatolij Bazarov, Aleksandar Gerasimov; producent / producer: Škola narodnog zdravlja, Zagreb; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 1933.; trajanje / duration: 15 min.

Hrvatski državni arhiv
Carmen Lhotka
Savska cesta 131
10000 Zagreb, Hrvatska
clhotka@arhiv.hr

ŠIROKI BRIJEG
5.-8. RUJNA 2007.
WWW.MFF.BA

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Autori filma skromnom opremom, vješto i s istančanim osjećajima, uspjeli su pronaći i zabilježiti kamerom elemente izvornog narodnog života prve polovice tridesetih godina u Hercegovini. Film je neizmjereno bogat dokumentarizmom unutar dramskoga sadržaja i prikazuje tradicionalni način seoskog života kao što je kuhanje na otvorenom ognjištu, predenje, poljodjelske poslove, stočarstvo, narodne plesove u Hercegovini, itd. Istodobno, film u svom dramskom sadržaju progovara o problemu odlaska sirotinje na rad u inozemstvo gdje se pojedinci nesvjesno zaraze endemičnim sifilisom (frenjak), te donose zaraznu bolest u krug obitelji.

With modest equipment, craftly and with fine sensations, the authors of the film have succeeded to find and film the elements of the original life of the people in the first half of the thirties in Hercegovina. The film is extremely abundant with documentary elements within the drama content, and presents the traditional manners of rural living like cooking in the open fireplace, spinning the wool, agricultural field works, livestock farming, the folk dances in Hercegovina, etc. At the same time, the dramatic progress of the film deals with the problem of the poor population going for work abroad, where some of them unknowingly get infected by endemic syphilis, and bring the infectious disease into their families.

Hrvatski državni arhiv

Zahvaljujući organiziranosti Hrvatske kinoteke, koja djeluje pri Hrvatskom državnom arhivu, film je očuvan i presnimljen na sigurnosnu vrpcu te pohranjen na odgovarajući način.

Croatian State Archives

Thanking to the organization of the Croatian Film Archives that works within the Croatian State Archives, the film was preserved and recorded to the safety tape and stored in the proper conditions.

ŠIROKI BRIJEG
5.-8. RUJNA 2007.
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ONE TAKE FILM FESTIVAL
PREDSTAVLJANJE / PRESENTATION

ONE TAKE FILM FESTIVAL

One Take Film Festival svjetski je jedinstvena smotra filmova snimljenih u jednom kadru. Organizira se bienalno i svake parne godine okuplja impresivan broj igranih, dokumentarnih i eksperimentalnih filmova čiji su redatelji posegnuli za autorskim rješenjima, realiziranim od trenutka uključivanja do trenutka isključivanja filmske kamere. Snimanje filma u jednom kadru veliki je izazov filmskim redateljima i autorima. Svi su oni manje – više svjesni činjenice da filmsko djelo teško može egzistirati, a da pri tom nije sastavljeno od velikog broja kadrova međusobno povezanih rezovima, pretapanjima, odtamnjenjima / zatamnjenjima i brojnim drugim mogućnostima koje pruža postupak filmske montaže. No istodobno, mnogima od njih pravi izazov u filmskom djelovanju i razmišljanju predstavlja upravo ograničenje koje je esencija festivalskog koncepta One Take Film Festivala, a sve u želji hvatanja djelića stvarnosti u njegovom kontinuitetu. One Take Film Festival speci-

fičan je upravo stoga što isključuje taj, na prvi pogled, gotovo neisključiv dio filma – montažu, i time stvara prostor za poticajnije filmsko promišljanje i uzbudljivo autorsko djelovanje. Iznošenje ideje, pričanje priče i izazivanje emocije u jednom dahu, od trenutka kada se kamera uključi do trenutka njezina isključivanja, rezultira redateljskim rješenjima iznimne invencije, dovjetljivosti i vještine. Ograničenjem tako dobivamo djela koja filmsko promišljanje odvođe u nekom drugom smjeru i potiču filmske stvaratelje u pronalaženju mogućih novih spoznaja. One Take Film Festival pokrenut je upravo zbog poticanja takve kreativnosti.

One Take Film Festival održava se u Zagrebu, a svoje iduće, četvrto izdanje doživjet će u studenom 2008.

One Take Film Festival is a World unique review of the films made in a single cadre. It is organised biennially, and in each even year gathers an impressive number of feature, documentary and experimental films whose directors reached for the author's solutions realised from

the the very moment of turning the camera on untill the moment of turning it off. Shooting such a film is a great challenge to the film directors and authors. More or less they are all aware of the fact that a film creation can hardly exist without being composed out of a large number of cadres mutually connected by cuts, permeatings, shading on and off, and many other possibilities offered in the process of film editing. But at the same time it is a real challenge for many of them in their film acting and deliberate revolving to confront the limits that are the essence of the festival concept of One Take Film Festival, all in the quest of catching a particle of the reality in its continuity. One Take Film Festival is is specific just for excluding this element of the film that on first thought can not be excluded – the editing, and therefore creating space for more spurring film revolving and exciting author's action. Presenting the idea, telling the story and causing the emotions in one breath, from the moment when the camera goes on, till the moment it goes off, results in extremely inventive director's solutions, imagination and skills. Therefore through

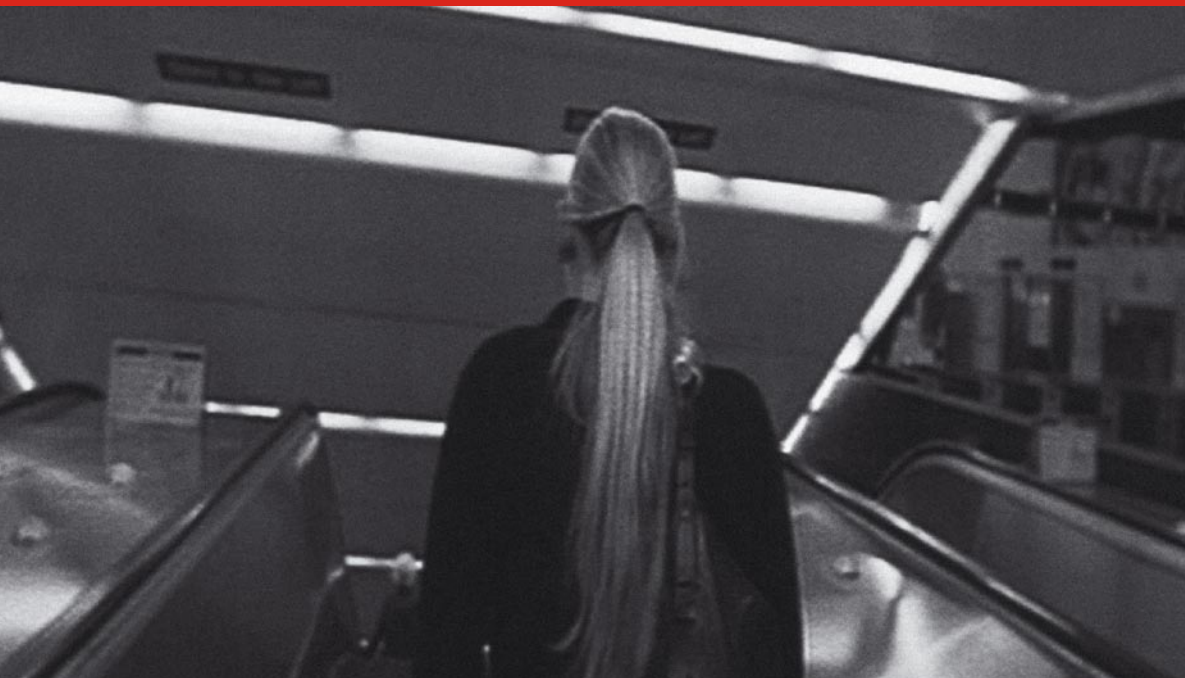
limitations we gain the deeds that conduct the film revolvings into a different direction and initiate the discoveries of the new possible cognitions. One Take Film Festival was established just to encourage such creativities.

One Take Film Festival takes place in Zagreb, and the following, fourth session will be in November 2008.



ONE TAKE FILM FESTIVAL, Tuškanac 1
10000 Zagreb, HRVATSKA
www.onetakefilmfestival.com
info@onetakefilmfestival.com

UZAŠAŠĆE
ASCENSION



redatelj / director: **Ben Ferris**; scenarist / screenwriter: Ben Ferris; snimatelj / cameraman: James Barahanos; uloge / cast: Jean – Dale Alexander; zemlja / country of origin: Australija / Australia; godina / year of production: 2004.; trajanje / duration: 7 min. eksperimentalni / experimental
www.anvilfilms.com.au

ŠIROKI BRIJEG
5.-8. RUJNA 2007.
WWW.MFF.BA

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Mlada žena oslobađa se
„okova“ kolotečine.

A young woman gets free from
the „bonds“ of daily rou-
tines.

PRIJE ZORE
BEFORE DAWN



redatelj / director: **Bálint Kenyeres**; scenarist / screenwriter: Bálint Kenyeres; snimatelj / cameraman: Mátyás Erdély;
uloge / cast : Sándor Badár, János Kálmár, Lajos Kovács; zemlja / country of origin: Mađarska / Hungary; godina / year
of production: 2005.; trajanje / duration: 13 min. igrani / feature

www.inforgstudio.hu

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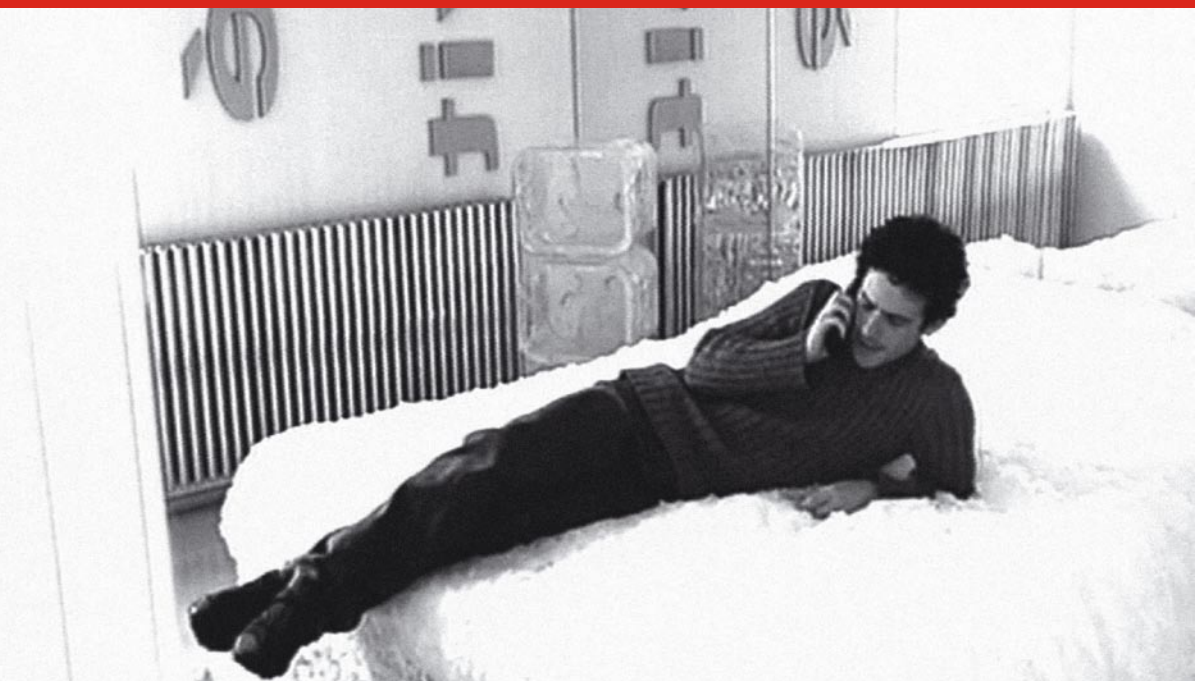
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Prije zore, pšenica se tiho njiše na obroncima. Prije zore neki će ljudi ustati, dok će im drugi oduzimati nadu.

Before dawn the wheat quietly undulates on the hillside. Before dawn some people will rise while some others will take away their hope.

BIO JEDNOM JEDAN KRALJ

ONCE UPON A TIME A KING / C'ERA UNA VOLTA UN RE



redatelj / director: **Massimiliano Mauceri**; scenarist / screenwriter: Massimiliano Mauceri; snimatelj / cameraman: Massimiliano Mauceri; uloge / cast: Elisavetta Magnani, Mauro Battistoni; zemlja / country of origin: Italija / Italy; godina / year of production: 2003.; trajanje / duration: 10 min. igrani / fiction

www.massimilianomauceri.it

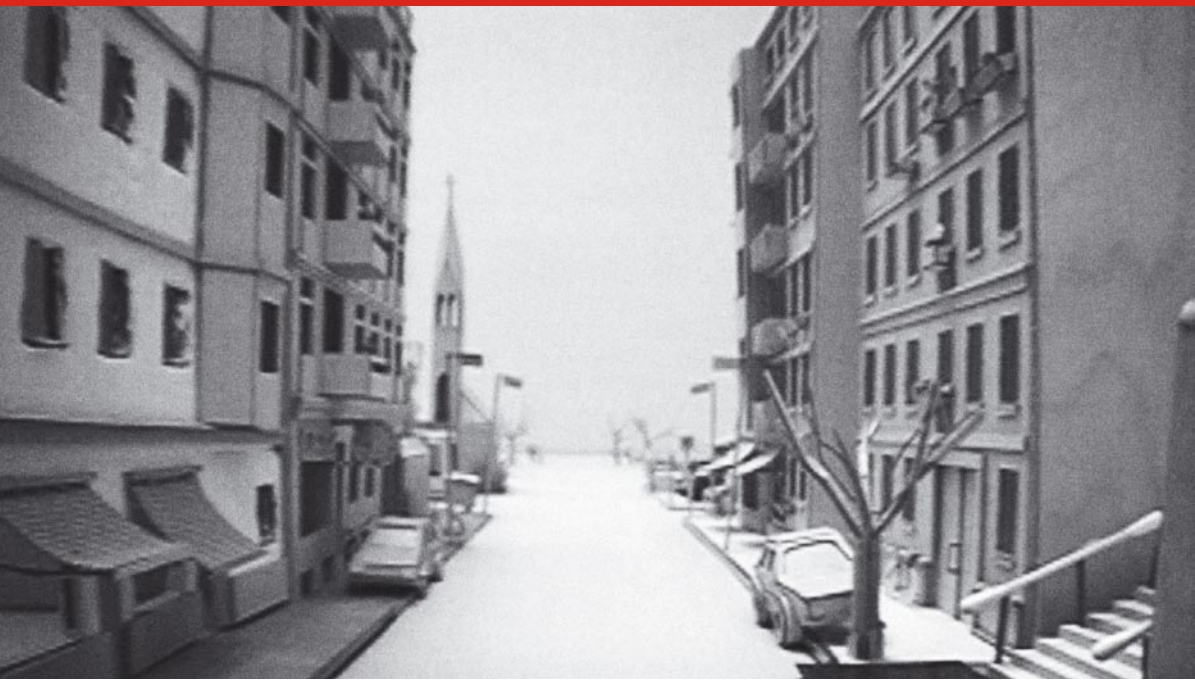
ŠIROKI BRIJEG
5.-8. RUJNA 2007.
WWW.MFF.BA

8

Svatko tko je u pravu je u krivu, a svatko tko je u krivu je u pravu.

All that are right are wrong, and all that are wrong are right.

MODEL
THE MODELL / DAS MODELL



redatelj / director: **Florian Gwinner**; scenarist / screenwriter: Florian Gwinner; snimatelj / cameraman: Florian Gwinner;
zemlja / country of origin: Njemačka / Germany; godina / year of production: 2006.; trajanje / duration: 7min. eksperi-
mentalni / experimental

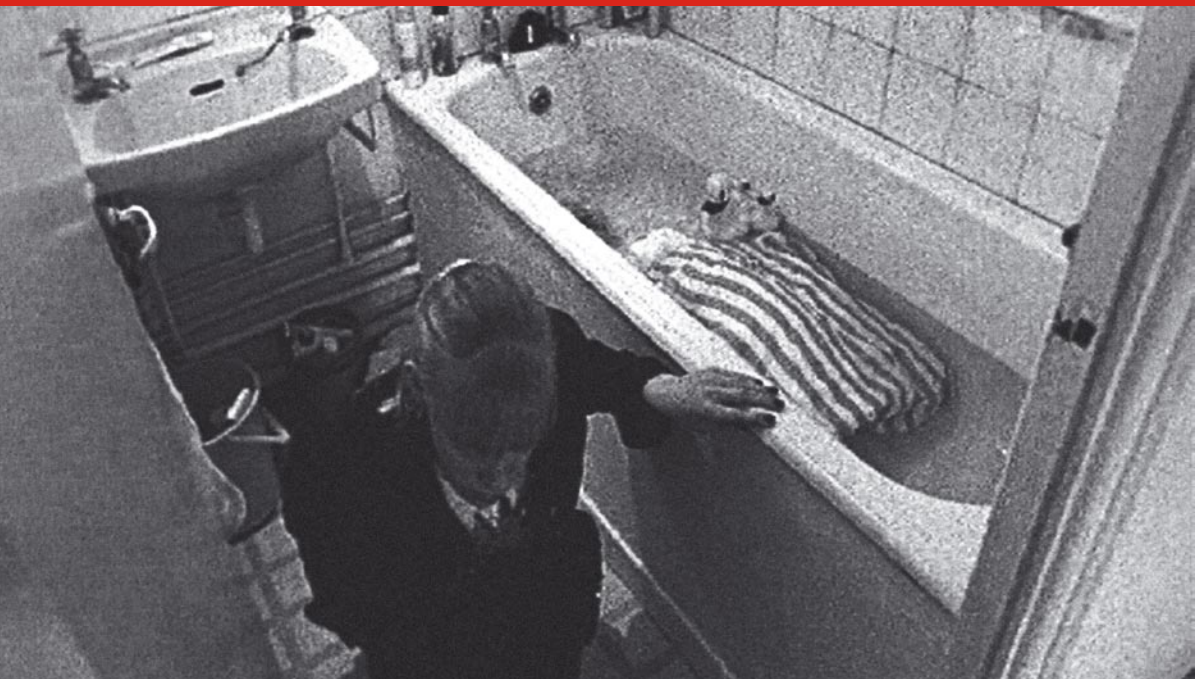
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8

Pločnik je načinjen od kartona. Keksi su pločnik.
Stolica je stolica. O građi naše stvarnosti.

The pavement is made of cardboard. The
cookies are the pavement. The chair is a
chair. About the construction of our reality.

SLATKO SPAVAJ, DUŠO
SLEEP TIGHT, MY BABY



redatelj / director: **Pansu Kim**; scenarist / screenwriter: Pansu Kim; snimatelj / cameraman: Moritz Winkler; uloge / cast: Jessica Pell, Felicity Pell, John Gunnery, Julie – Ann Guitte; zemlja / country of origin: Velika Britanija / Great Britain; godina / year of production: 2001.; trajanje / duration: 11 min. igrani / feature

www.lfs.org.uk

ŠIROKI BRIJEG
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WWW.MFF.BA

8

Šesnaestogodišnja Emma sprema se za večernji izlazak. Njezini roditelji raspravljaju o obiteljskoj odgovornosti i umjesto izlaska ona mora ostati kući i čuvati dijete. Nakon što roditelji izađu van, Emma gubi samokontrolu i s djetetom odlazi u kupaonicu...

Emma, a sixteen year-old girl, is about to go out for the evening. However, her boyfriend doesn't answer the phone and her parents argue that she has to look after her baby. After they go out, Emma loses control and takes her baby to the bathroom...

DIMITRI



redatelj / director: **Moby Longinotto**; scenarist / screenwriter: Moby Longinotto; snimatelj / cameraman: Moby Longinotto; zemlja / country of origin: Velika Britanija / Great Britain; godina / year of production: 2004.; trajanje / duration: 7 min. dokumentarni / documentary

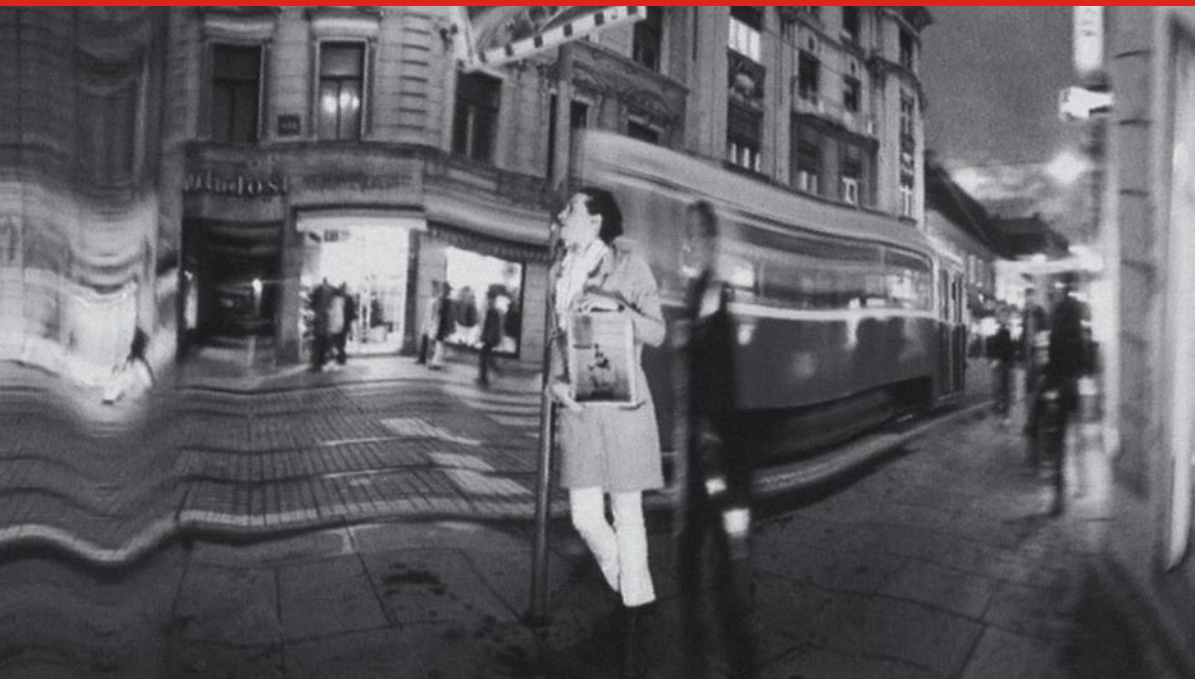
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Dimitri je ruski mladić u engleskom zatvoru. Danas ga puštaju na slobodu, no on ne zna što će biti sutra.

Dimitri is a young Russian in an English prison. Today he is being released, but he does not know what is going to happen tomorrow.

PROLAZ KARLA DRAŠKOVIĆA
KARLO DRASKOVIĆ 'S PASSAGE



redatelj / director: **Željko Sarić**; scenarist / screenwriter: Željko Sarić; snimatelj / cameraman: Željko Sarić; uloge / cast: Anita Lesić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2006.; trajanje / duration: 5 min. eksperimentalni / experimental

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Gradsko predvečerje, slučajni susret i jedna slika. Snimajući posebno konstruiranom rotacijskom fotografskom kamerom, autor stvara iznimno zanimljiv filmsko – fotografski prikaz i osebujnu gradsku vedutu.

A city eve, a meeting by chance and a picture. Shooting by a specially constructed rotation photographic camera, the author creates an extremely interesting film – photography show and a specific city panorama.

NAJSTROŽA KAZNA
MAXIMUM PENALTY / MÁXIMA PENA



redatelj / director: **Juanjo Giménez Pena**; scenarist / screenwriter: Pere Altamira; snimatelj / cameraman: Pere Pueyo;
uloge / cast : Felipe Vélaz, Joan Carreras, Jacob Torres; zemlja / country of origin: Španjolska / Spain; godina / year of
production: 2005.; trajanje / duration: 11 min. igrani / feature

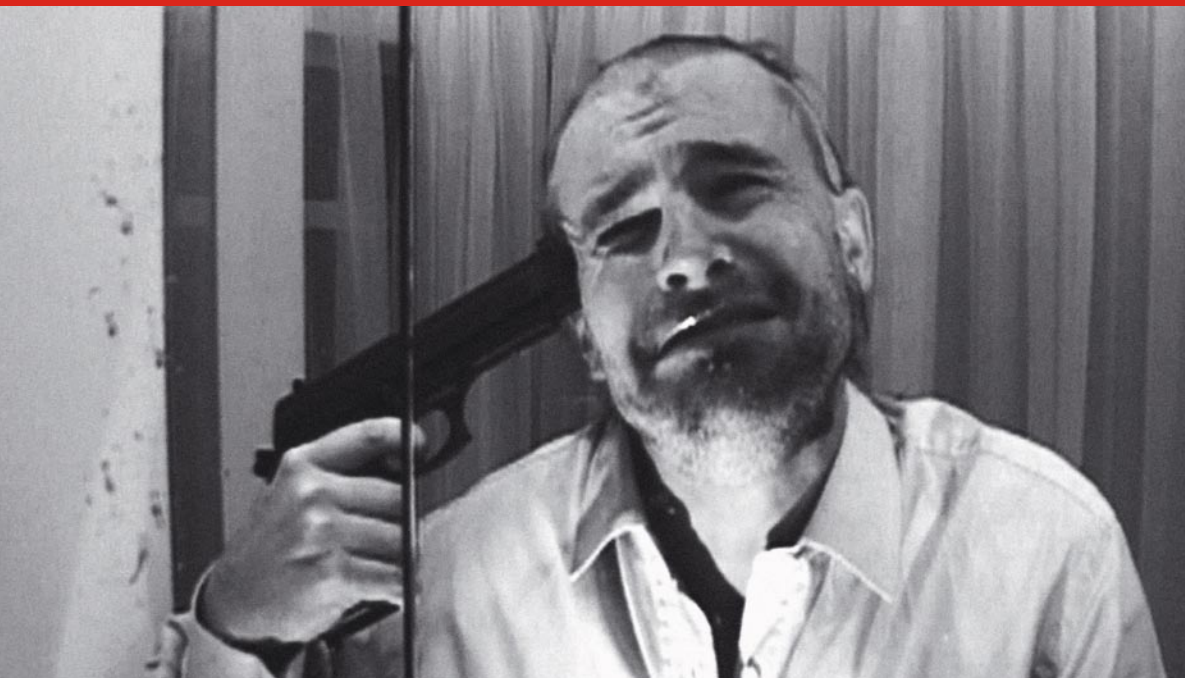
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Na lokalnoj nogometnoj utakmici trener pokušava spriječiti ispadanje svojeg tima iz lige, a zapravo bi sa svojom obitelji trebao biti na sasvim drugome mjestu.

At a local football match, a trainer is trying to prevent his team from falling out from a competition league, and actually he should be with his family at a completely different place.

VRATI TO!
TAKE IT BACK!



redatelj / director: **Viko Nikčić**; scenarist / screenwriter Viko Nikčić; snimatelj / cameraman: Viko Nikčić; uloge / cast : David Reilly, Julie Hale, Hope Brown, Elizabeth Lambert; zemlja / country of origin: Irska / Ireland; godina / year of production: 2004.; trajanje / duration: 10 min. igrani / feature

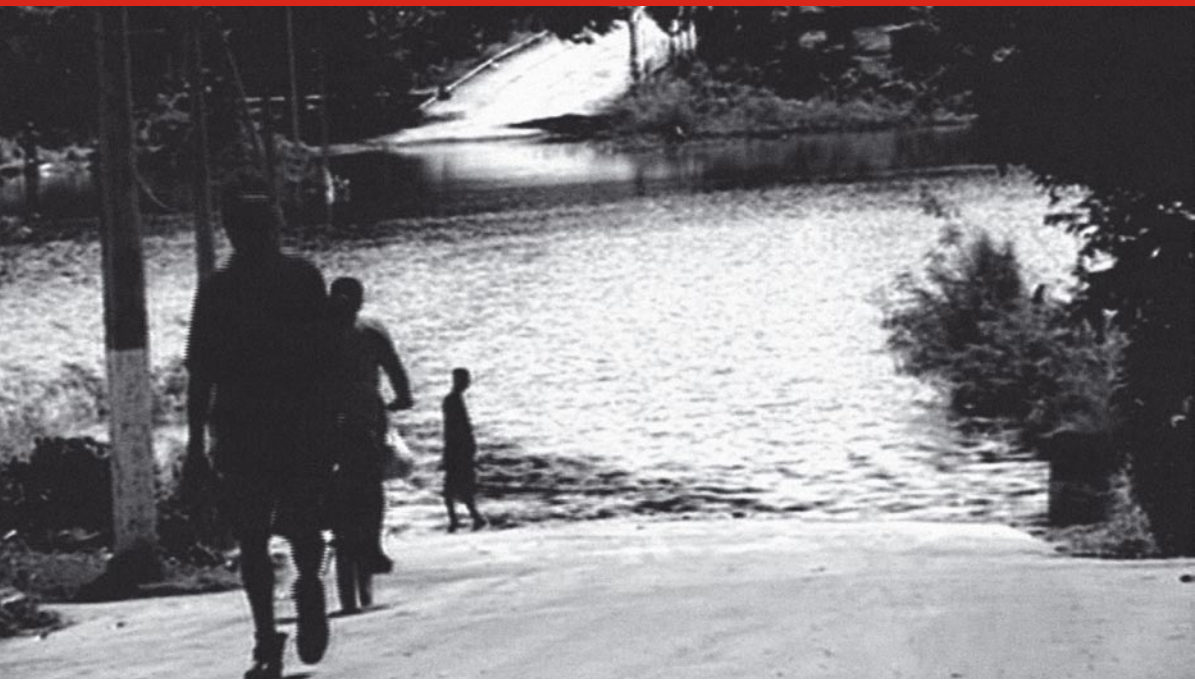
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Ovo je priča o čovjeku kojem se život promjeni u treptaju oka. Nađe se u trenutku u kojem donosi "munjevitu odluku" koja će promijeniti tijek njegova života. Tek pomak prsta i on kreće putem s kojeg nema povratka.

This is a story about a man whose life gets changed in a twinkle of the eye. In an instant he makes a „rush decision“ that will change the course of his life. Just one little move of the finger and he goes on the road with no return.

ČOVJEK. ČESTA. RIJEKA
MAN. ROAD. RIVER



redatelj / director: **Marcellvs L.**; scenarist / screenwriter: Marcellvs L.; snimatelj / cameraman: Marcellvs L.;
zemlja / country of origin: Brazil / Brazil; godina / year of production: 2004.; trajanje / duration: 9 min. eksperi-
mentalni / experimental

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Kroz Marcellvsove video snimke provlači se netko tko je poput „čovjeka bez kakvoće“ (Musil), bez imena i svojine. Taj čovjek zadržava se tu u svojoj nastranoj samotnosti, ne može ga se strpati ni u kakav klišej, ne može ga se svrstati u već definirane kategorije koje koristimo kako bismo sebe zaštitili (zanimanje, rod, stalež, nacionalnost...). Tako se ono obično zadržava u svojoj „običnosti“, u svojoj sirovoj snazi: „bivstvovanje, plus snaga bivstvovanja“, kako bi to rekao Blanchot.

He who walks through Marcellvs' videos seem more like a "man without qualities" (Musil), with no name and no possessions. That man is kept there in his weird singularity, he cannot be captured by clichés, he is impervious to predefined categories that we use in order to protect ourselves (profession, gender, class, nationality...). The ordinary is thus maintained in its "ordinarity", in its raw power: "the being plus the power of being", as Blanchot would put it.

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NAGRADE MEDITERAN FILM FESTIVALA
MEDITERRANEAN FILM FESTIVAL AWARDS

NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE KOJE DODJELJUJE ŽIRI:

NAJBOLJI DOKUMENTARAC:

SKULPTURA „KRISTALNI PROJEKTOR-GRAND PRIX“ I NOVČANA NAGRADA U IZNOSU OD 3000 €

DRUGA NAGRADA ZA DOKUMENTARNI FILM:

SKULPTURA „KRISTALNI PROJEKTOR-2nd PRIZE“ I NOVČANA NAGRADA U IZNOSU OD 1000 €

NAGRADA KOJU DODJELJUJE PUBLIKA:

SKULPTURA „KRISTALNI PROJEKTOR – AUDIENCE AWARD“ I NOVČANA NAGRADA U IZNOSU OD 1000 €

MEDITERRANEAN FILM FESTIVAL AWARDS / PRIZES THAT THE JURY AWARDS:

THE BEST DOCUMENTARY:

SCULPTURE „CRYSTAL PROJECTOR – GRAND PRIX“ AND THE MONEY PRIZE TO THE AMOUNT OF 3000 €

SECOND PRIZE FOR THE DOUMENTARY:

SCULPTURE „CRYSTAL PROJECTOR – 2nd PRIZE“ AND THE MONEY PRIZE TO THE AMOUNTH OF 1000 €

PRIZE THAT THE AUDIENCE AWARDS:

SCULPTURE „CRYSTAL PROJECTOR – AUDIENCE AWARD“ AND THE MONEY PRIZE TO THE AMOUNTH OF 1000 €



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TKO JE TKO
WHO IS WHO

**DIREKCIJA FESTIVALA /
FESTIVAL DIRECTION**

Tomislav Topić, direktor festivala /
Festival Direction
Robert Bubalo, producent festivala /
Producer

**SELEKTORI PROGRAMA /
PROGRAM SELECTORS**

Damir Čučić, selektor glavnog programa /
Main Program Selector /
Robert Bubalo, selektor specijalnog
programa / Special Program Selector /
Vladislav Knežević / Focus on Croatia /
Vedran Šamanović / One Take Film Festival /
Tomislav Topić / 75 godina filma u Širokom
Brijegu / 75 Years of Film In Široki Brijeg

**KOORDINACIJA FESTIVALA /
FESTIVAL COORDINATION**

Tomislav Topić, Robert Bubalo, Stella
Jelinčić

**IZVRŠNA PRODUKCIJA /
EXECUTIVE PRODUCTION**

Srećko Slišković, Oliver Polić, Boris Galić

**TEHNIČKO VODSTVO / TEHNCIAL
MANAGMENT**

Oliver Polić, Boris Galić, Marko Godeč,
Atman Studio

URED ZA GOSTE / GUEST OFFICE

Julie Spretnjak, koordinatorica / Coordinator
Danijela Kožul, koordinatorica / Coordinator
Martina Zelenika, koordinatorica / Coordinator
Miro Martić, koordinator / Coordinator
Ivo Čolak, koordinator / Coordinator

**VODITELJICA SLUŽBE ZA ODOSE
S JAVNOŠĆU / HEAD OF PR**

Ivana Medić

PRESS CENTAR / PRESS OFFICE

Antoni Ćorić, Ivana Medić

**PRIJEVOD FILMOVA I TITLOVI /
TRANSLATION AND SUBTITLING**

Marko Godeč

**FESTIVALSKI PREVODITELJI /
FESTIVAL TRANSLATION**

Vladimir Mikulić, Ivana Medić

**VIZUALNI IDENTITET /
VISUAL IDENTITY**

SMART, Raguž & Barbarić design

**SLUŽBA ZA VOLONTERE /
HEAD OF VOLUNTEERS**

Zdenko Jurilj

**SCENOGRAFIJA I PROSTORNO
PLANIRANJE / SCENOGRAPHY
AND LOCATION PLANNING**

Ivana Rezić-Slišković

**FESTIVALSKI FOTOGRAF /
FESTIVAL PHOTOGRAPHER**

Marko Mandić

**FESTIVALSKI SNIMATELJ /
FESTIVAL CAMERAMAN**

Antoni Ćorić

**DIZAJN SKULPTURE /
SCULPTURE DESING**

Gordana Galović, HYPER DESIGN

IZRADA SKULPTURE

Alen Boras, KRISTAL SAMOBOR

WEB-DIZAJN / WEB DESING

Nikola Galić

**FESTIVALSKA ŠPICA /
FESTIVAL TRAILER**

Tomislav Bubalo, Nikola Galić

GLAZBA / MUSIC

Ivo Mikulić

RAČUNOVODSTVO / ACCOUNTACY

Marko Galić

SUORGANIZATORI FESTIVALA / FESTIVAL CO-ORGANIZERS

Gavrilo Grahovac, ministar kulture i sporta
Federacije BiH

Grgo Mikulić, predsjednik Turističke
zajednice ŽZH

Miro Kraljević, načelnik općine Široki Brijeg

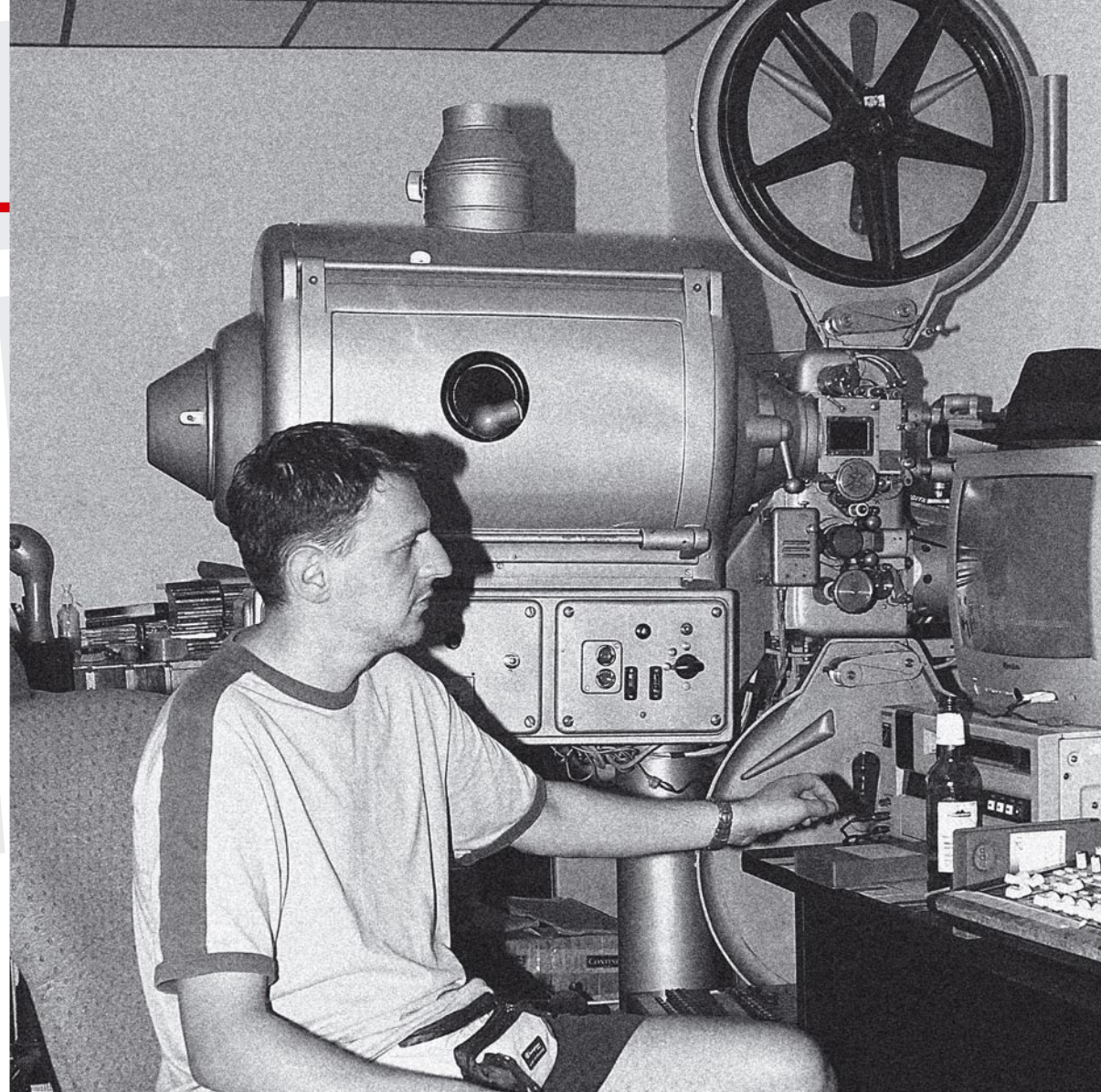
Vjekoslav Čamber, ministar prosvjete,
znanosti, kulture i športa ŽZH

Srećko Slišković, ravnatelj kina Borak

HVALA / THANKS

Vjekoslav Bakula, Miro Barnjak, Zlatko
Domić, Asaf Džanić, Branko Ištvančić,
Tonko Ivanković, Nikola Kovač, Miljenko
Kutle, Charmen Lhotka, Ivan Maloča, Igor
Mirković, Igor A. Nola, Jozo Pavković,
Domagoj Pavić, Vera Robić Škarica, Mirveta
Smajović, Marin Sopta, Željko Spajić,
Christine Spretnjak, Ante Suton, Rada
Šešić, Željko Tomac, Mario Vukadin, Dragan
Vukoja, Tihomir Zovko

Hrvatska radiotelevizija, Motovun film
Festival, Hrvatski filmski savez, Hrvatski
državni arhiv



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DOMAĆA ATMOSFERA SVJETSKI FILMOVI

HT-ERONET
generalni sponzor 8. MFF-a



Već osmu godinu zaredom Široki Brijeg je domaćin festivala koji postavlja nove odnose u svijetu kulture. U pravoj domaćoj atmosferi, bez lažnog glamura, od 5. do 8. 9., uz već uobičajeno kvalitetni natjecateljski dio, Mediteran Film Festival donosi nam najzanimljivije dokumentarne filmove iz ovogodišnje i prošlogodišnje svjetske produkcije, nove igrane filmove iz regije te niz zanimljivih retrospektiva.



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BILJEŠKE
NOTES

IZDAVAČ / PUBLISHER

Kino video klub „Amater“

ZA IZDAVAČA / FOR THE PUBLISHER

Tomislav Topić

AUTORI TEKSTOVA / WRITERS

Tomislav Topić, Damir Čučić, Gavrilović,
Robert Bubalo

**PRIJEVOD NA ENGLISKI /
TRANSLATION INTO ENGLISH**

Vladimir Mikulić

LEKTOR / PROOFREADER

Robert Bubalo

DIZAJN / DESIGN

SMART, Raguž i Barbarić design

**FOTOGRAFIJA NA NASLOVNICI /
COVER PAGE PHOTO**

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Logotip, Široki Brijeg

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