

OFF SPECIAL PROGRAM

**AMATERSKI FILM U ŠIROKOM BRIJEGU /
AMATEUR MOVIE IN ŠIROKI BRIJEG**



LOKALNO STANJE

Filmsko sjeme u Širokom Brijegu bačeno je već davne 1956. godine. Radovan Fred Lončar je svojom 16mm kamerom u *full koloru* zaustavio povijest našega kraja, ovjekovječio narodne običaje i stil odijevanja tadašnjih ljudi. Danas, kad s distance gledamo snimke prvog širokobriješkog filmskog amatera, dobivamo jasnu sliku tog vremena koju mlađi naraštaji ne mogu ni zamisliti zato što je njihova percepcija tog doba, do otkrića Radovanovog filma 2007., bila crno-bijela. Od 60-tih do 80-tih gradom šecu filmski amateri Marko Buhovac i Jozo Čavar, bilježeći 8mm kamerom sve što se miče. Početkom 80-tih u grad dolaze prve VHS kamere i razne kvartovske družine okušavaju se u snimanju kratkih kung-fu fimova, ali još bez ikakve montaže ili scenarija. Ekipa iz Dubravske ulice 1987. snima "Čudnovatog dječaka", prvi film koji je kružio od video rekordera do video rekordera po gradu i stekao zavidan broj gleda-

telja. Iako tehnički nedotjeran, jer pravi sustav za VHS montažu nije bio dostupan članovima družine, ovo je prvi film s jasnom porukom utjelovljenom u čudnovatom dječaku koji svojim moćima spašava krajolik od smeća i onečišćenja. Ped rat 1991. godine družina se raspada, a neki članovi nastavljaju samostalno bavljenje eksperimentalnim filmom. Nastaju naslovi poput "Koncerta za papirnu gitaru", "Koke vole Floyde" itd., gdje se po prvi put koriste glazbene podloge i zvučni efekti u montaži koja se još obavljala pomoću dva video rekordera. U ratnom vihoru u Široki Brijeg dolazi dopisništvo HRT-a u kojem će nekoliko ljudi iz našeg grada izučiti snimateljski i montažerski zanat. Jedan od pionira televizijske montaže Tomislav Topić Cima snima 1999. godine prvi širokobriješki igrani film "Elipsa". Ovaj je film bio svojevrsni kamen temeljac i odskočna daska za amatersku filmsku scenu u Širokom Brijegu. Scenarij je detaljno razrađen, odabrani glumci, naučeni dijalozi, odrađena montaža i postprodukcija. To je prvi film u našim krajevima

koji je znatno bolje izmontiran i odglumljen od svih dotadašnjih radova, a i jedini koji je imao javnu prezentaciju. Nakon predpremiere "Elipse" iznenada se pokrenula lavina inspiracije i filmsku groznicu u Širokom Brijegu više nitko nije mogao zaustaviti. Iz "Elipse" se 2000. godine u Širokom Brijegu rodila Revija hrvatskog filma i videa, koja prerasta u Dane filma i na kraju u Mediteran film festival koji ove godine slavi svoju desetu obljetnicu. To filmsko ozračje koje vlada u gradu već deset godina pokreće čitav niz amaterskih video družina zbog čijih potreba 2003. nastaje i Festival amaterskog stvaralaštva West Herzegowina Fest. Pokreću se i video sekcije po srednjim i osnovnim školama, a kvaliteta produkcije raste zahvaljujući nelinearnim sustavima za montažu. Ovdje donosimo izbor 24 amaterska filma koji su nastali isključivo u širokobriješkoj produkciji, a u direktnoj su ili indirektnoj vezi s ozračjem koje širi Mediteran film festival.

Tomislav Čavar

AS THE LOCAL SPIRITS ARE

The Film seed was sown in Široki Brijeg long ago, in 1956. Radovan Fred Lončar with his 16mm camera captured in full color the history of our region, saved for the eternity the folk customs and the manner of dressing of the population. Watching the first footage of the Široki Brijeg film amateur from the nowadays time distance, we are getting a clear picture of that time, which the young generations can not even imagine, since their perception of that time, until the discovery of Radovan's film in 2007, was exclusively black-and-white. Between the 60s and 70s the Film amateurs Marko Buhovac and Jozo Čavar were taking walks through the town with 8mm camera, recording all that moves. At the beginning of 80s the first VHS cameras were brought into town, and several neighborhood teams experimented in shooting Kung-Fu films, but still with no editing or screenplay. The team from



Dubravka street made the film *"The Strange Boy"*, and it was the first film that was passing from one video-player to another around the town and was seen by a remarkable number of spectators. Although technically imperfect, since the first system for the VHS editing was not at the disposal of the team members, this was the first film with a clear message impersonated in a strange boy with particular powers who saves the landscape from the litter and pollution. In 1991, just before the war, the team split, and some of the members went on dealing with the experimental film on their own. In the new films like *"The Concert for the Paper Guitar"*, *"The Chicks love Floyds"*, etc, the first music backgrounds and sound effects were used in the editing which was still performed by two video recorders. During the war period the HRT (Croatian TV) branch was established in Široki Brijeg, where several people from Široki Brijeg were educated in filming and edit-

ing. One of the pioneers in TV editing, Tomislav Topić, made the first feature film in Široki Brijeg titled *"Elipsa"* (*"Ellipse"*) in 1999. This film was a particular foundation stone and a spur for the amateur film environment in Široki Brijeg. The screenplay was worked out in details, the actors selected, the dialogues learned by heart, the editing and post-production completely carried out. That was the first film in our region with proper editing and acting, and the only one with public presentation. After the pre-premiere of *"Ellipse"*, an avalanche of inspiration was initiated, and the film fever in Široki Brijeg could not be stopped. In 2000, the Review of Croatian Film and Video emerged from the *"Ellipse"*, and then grew into *The Days of Film*, and in the end into *The Mediterranean Film Festival*, which is celebrating its 10th anniversary this year. The film atmosphere that has been present within the town for the last ten years has initiated a series of amateur film teams,

whose needs have created the Festival of Amateur Creativity named West Herzegovina Fest in 2003. The Video Sections are established in the Primary and Secondary Schools, and the quality of production is ascending thanking to the nonlinear systems for editing. Hereby we are presenting a selection of 24 amateur films made exclusively in Široki Brijeg Production, and are directly or indirectly related to the atmosphere broadcasted by the Mediterranean Film Festival.

Tomislav Čavar

NOSTALGIJA / NOSTALGIA

autori / authors: **T. Karačić, P. Češić, J. Galić, M. Primorac, B. Sesar**, godina / year: 2002; trajanje / time: 4'14"

Kritika novonastalog društva koje je stvoreno u ratu i poraću. Moralne norme su poremećene, stupovi društva urušeni, kotač sreće okrenuo se naglavačke. Stvari koje su u normalnom sustavu vrijednosti osuđivane, postaju normalne, općeprihvatljive i za njih se kuju eufemizmi pod kojima se glagol krasti mijenja s glagolom snaći se. Petorica mladih autora ustaju protiv takvog društva želeći vratiti neiskvaren sustav vrijednosti.



The criticism of the newly composed society that emerged in the war and post-war period. The moral standards are twisted, the pillars of the society tumbled down, the wheel of luck turned upside down. The things that were condemned in



the normal system have become normal, generally accepted, and the euphemisms are forged where the verb "steal" is being substituted with the expression "to do well". Five young authors are rising against such a society wanting to reestablish the noncorrupted system of values.

JEDAN DAN / ONE DAY

autori / authors: **Slaven Hrkać, Tvrko Mandić**;
godina / year: 2003.; trajanje / time: 1' 32"



Video rad komprimira 24 sata u jednu i pol minutu, te na taj način propituje odnos ljudi prema vremenu u pomahnitalom društvu užurbanosti. Proces eksponiranja kamerom je izveden manualno, tako da je svaka od 5823 sličice okinuta ručno, čime je svaki frame dobio osobni pečat autora.

This video work gives the 24-hours period in a nutshell of a minute and a half, and in that way investigates the relation of the people to the time in this frenzy rush of the society. The process of the camera exposure was performed manually, so that each of 5823 pictures was shot manually, where each frame got the personal seal of the author.

BOLAN / YOU KNOW

autor / author: **Tomislav Čavar**; godina / year: 2003.; trajanje / time: 1' 30"

Parodija na prečestu upotrebu uzrečice bolan u hercegovačkoj konverzaciji. Dijalog dva prijatelja se sastoji od dvije rečenice a u svakoj se BOLAN ponovi po 20 puta.



A parody to the frequent overusage of the slang *bolan* (you know, you see) in the Hercegovinian daily conversation. The dialogue of the two friends consists out of two sentences, where *bolan* is used 20 times.

NO GMO

autor / author: **Tomislav Čavar**; godina / year: 2003.; trajanje / time: 3' 39"

Propitivanje problema genetski modificiranog povrća. Junak filma odlazi u polje, jede paradajz, pokušava se uvjeriti da taj paradajz nije genetski modificiran, ali osjećaj nevjerice ga ždere.

Consideration of the GMO vegetables problem. The main character goes into the field, eats a tomato, trying to get sure that it is not GMO, but the sensation of doubt keeps gnawing at him.



NAJINTIMNIJI ZAKUTCI MOGA ŽIVOTA / THE MOST INTIMATE NOOKS OF MY LIFE

autor / author: **Josip Galić**; godina / year: 2005.; trajanje / time: 1' 44"



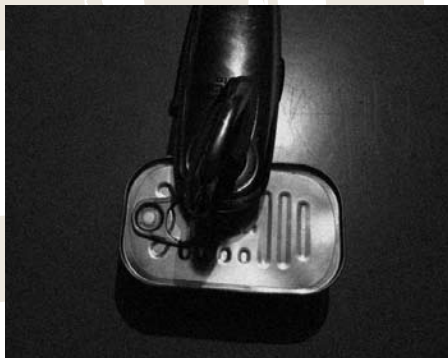
Životna situacija zaljublivanja, stupanja u brak, rađanja djeteta, razvoda, samoće, prikazana animacijom tri gitare koje poprimaju ljudske karakterne osobine, a s druge strane za-državaju dušu glazbala.

The life situation of falling in love, getting married, having a child, divorce, loneliness, presented by the animation of three guitars which acquire the human characteristics on one side, and keep the spirit of a musical instrument on the other.



OTVARAČ I KONZERVA THE TIN AND THE TIN-OPENER

autori / authors: **Tomislav Čavar, Nikica Klobučar**;
godina / year: 2005.; trajanje / time: 1'



Animirani film Otvarač i Konzerva pokazuje seksualni odnos konzerve i otvarača koji su personifikacija dvoje mladih ljudi. Odnos je prikazan naturalistično i protivi se tinejdžerskim časopisima koji parfimiraju seksualnu estetiku i guraju tinejdžere da to što prije naprave ne razmišljajući o tome jesu li dovoljno emocionalno zreli.

The animated film *The Tin and the Tin-Opener* presents the sex relation between the Tin and the Tin-opener, as a personification of two young people. The relation is presented in a naturalistic manner and opposes the teenagers' magazines that polish the sexual aesthetics and urge the teenagers to do it as soon as possible, not considering the point if they are emotionally mature enough or not.

ENTER

autori / authors: **Tomislav Čavar, Nikica Klobučar**;
godina / year: 2005.; trajanje / time: 3' 22"

Eksperimentalni film *Enter* želi pokazati promjenu načina života koja je došla uvođenjem novih medija i informatizacijom društva. U glavnoj ulozi je mladi haker koji s Bogom komunicira i obraća mu se putem interneta. Tu se razbijaju stereotipi da je komunikacija s Bogom moguća samo u bogomoljama. Komunikacija je moguća bilo gdje i kad, pa čak i putem interneta.



The experimental film *Enter* tends to show the change in the manner of living that has emerged with the introduction of the new media and the information science prevailing in the society. The central character is a young hacker who communicates with God by the Internet. This is the breaking of the stereotype that the communication with God is possible only in the Worshipping places. This communication is possible at any time or place, even by Internet.

RATKAPA / THE HUB-CAP

autor / author: **Nikica Klobučar**; godina / year: 2005.;
trajanje / time: 3' 14"

Ratkapa je priča o stvarno zatečenoj situaciji širokobriješke Dogane i barakama koje su izgorile "nesretnim" slučajem 2005. Upravo

taj nepoznati element u filmu konstruirao se kao nadrealna situacija. Priča se sastoji od tri segmenta međusobno povezana koji su dokumentarnog i igranog karaktera i mogu funkcionirati samostalno ali su u filmu namjerno spojeni kao dijelovi jedne cjelovite priče. Film nastoji dotaknuti pitanja zločina, rata, globalizacije i naravno izvanzemaljaca.



The *Hub-cap* is the story about the actual situation in the Dogana (Tobacco-station) facility and its barracks that "accidentally" burned down in 2005. That unknown element in the film is constructed as a surreal situation. The story is composed out of three mutual segments with both documentary and feature character that can function separately as well, but were intentionally



joined as the parts of a unique wholesome story. The film is trying to touch the issues of crime, war, globalization, and ofcourse the extraterrestrials.

EVERGREEN

autor / author: **Marko Marijanović**; godina / year: 2005.; trajanje / time: 1'04''



Animirani film o pušačima i vanzemaljcima. Autor osuđuje pušače i potiče anti pušačku kampanju naglašavajući kako pušač ne primjećuje druga bića i uništava ih svojim dimom, pa makar ona bila dobronamjerna i dolazila iz drugog planetarnog sustava.

The animated film about the smokers and aliens. The author condemns the smokers and supports the anti-smoking campaign, pointing out that the smoker does not consider other beings, damages them with his smoke, even when they are good-intentional beings coming from another planet system.

ŠKRIPARI S BLATA

THE TIRE SCRAPERS FROM BLATO

autori / authors: **Goran Bogdan, Tomislav Čavar**; godina / year: 2006.; trajanje / time: 5'31''

Kratki dokumentarac prikazuje mladiće s Mostarskog Blata koji za vrijeme hercegovačkih ljetnih vrućina izvode akrobacije starim Opelovim autima prilagođenim za "bacanje škripe". Na taj način oslobađaju nataloženi mačoizam ali čisto za vlastiti gušt jer publika nije nazočna. Ovaj film pokušava prenijeti tračak adrenalina i energije samih aktera, a propituje i kontrast prirode i stroja čije se gume pale na pašnjaku, a ne na asfaltu u urbanoj džungli.

The short documentary presents the youngsters from Mostarsko Blato field during the withering summers of Hercegovina making acrobatics with old Opel models adjusted for making their tires "screech". In this manner they release the surplus of their machismo but for their joy exclusively since there is no audience present. The film is trying to transfer a part of the adrenaline and energy of the very participants, and questions the contrast of the nature and the machines whose tires are being singed on the grazing-land, and not on the asphalt of the urban jungle.



KAKO JE CIGARETA PRODUŽILA ŽIVOT ČOVJEKU

HOW THE CIGARETTE PROLONGED THE MAN'S LIFE

autor / author: **Slaven Ćavar**; godina / year: 2006.;
trajanje / time: 3'26"



Bombardirani smo raznim kampanjama o opasnostima koje štete ljudskom zdravlju, naprimjer nikotin, a stvarno nasilje se olako prešućuje. Autor na ironičan način pokazuje kako je jedna cigareta čoveku produžila život za pet minuta, a ne skratila, poručujući kako je za čovjeka i dalje najopasniji čovjek.

We are being showered by various campaigns on the jeopardies to human health, e.g. nicotine, and the true violence is hushed. In an



ironic way the author presents us how a cigarette prolonged a man's life for five minutes, instead of shortening it, dispatching the message that the man still remains the greatest danger for the man.

MOZAIK / MOSAIC

autor / author: **Marko Marijanović**; godina / year: 2006.; trajanje / time: 3'32"

Film za model uzima kulturnu seriju 24 sata i prikazuje na zanimljiv način što se u 24 sata događa učeniku Gimnazije fra Dominika Mandića u Širokom Brijegu.

The film took the model in the cult-series 24 Hours and in an interesting manner presents what is happening to a student of the Široki Brijeg Gymnasium "Fra Dominika Mandića" within 24 hours.



LA VIE

autor / author: **Ante Galić**; godina / year: 2006.; trajanje / time: 1'32"



Film veliča život i pokazuje autorovo strahopoštovanje i zahvalnost na podarenom trenutku vječnosti. Audiovizualnim ugođajem propituje se prolaznost vremena i ljepota koje smo i sami dio, te se pokušava prodrijeti u smisao postanka i nestanka.

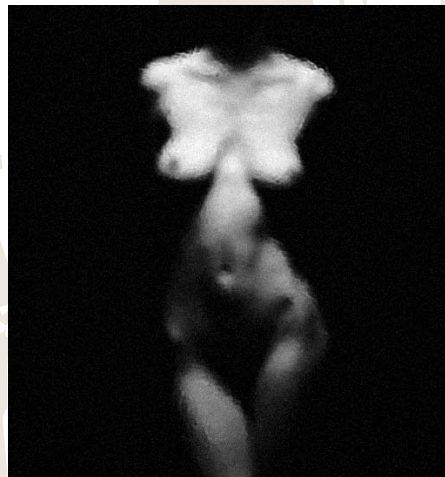
The film glorifies the life and shows the author's awe and gratitude for the moment of eternity gifted. The audio-visual atmosphere questions the passing of time and the beauty of which we are a part as well, and is trying to penetrate the sense of genesis and evanescence.

ICH LIEBE BEWEGUNG

I LIKE TO MOVE

autor / author: **Tomislav Ćavar**; godina / year: 2007.;
trajanje / time: 1'

U filmu Ich liebe Bewegung radi se o fotomodelu čiji se život sastoji od mijenjanja poza ispred objektiv fotoaparata, što je opet aluzija na naš svakodnevni pozerski život, jer u svijetu Big Brothera imamo osjećaj da nas netko promatra i moramo držati pozu. Model je potpuno bezličan, ne vidi mu se lice, postavljen je ispred apstraktne crne pozadine, i tijekom 60 sekundi model izmjeni 90-tak poza, a sama izmjena poza se ubrzava i usporava što opet preslikava ritam života, tj. turbulentne i manje turbulentne dijelove života. Ponavljanje istih 12 poza prikazuje monotoniju svakodnevnog ponavljanja istih radnji u kapitalističkom društvu, što nas vodi u životnu jednodimenzionalnost, a upravo jednodimenzionalnost i monotoniju autor pokušava razbiti različitim ritmiziranjem pokreta modela.



The film is about a model whose life consists of changing the poses in front of the camera, which alludes to our daily lives of posing, since in the Big Brother's world we always have the feeling that we are being watched and have to keep up the posture. The model is impersonal, we do not see the face, it is located in front of an abstract black background, and takes about 90 poses within 60 seconds. The exchange of poses speeds up and

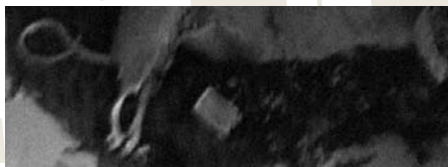


slows down imitating the rhythm of life, i.e. the more and less turbulent periods of life. Repeating the same 12 poses presents the monotonous daily repeating of the same actions in the capitalism society, which leads us into the one-dimensional life and monotony, which author is trying to break through the different rhythm of model's movements.

MIŠ / THE MOUSE

autor / author: **Sanja Kutle**; godina / year: 2007.;
trajanje / time: 2'53"

Film govori o životu iz perspektive malog poljskog miša. Paralelno s kadrovima iz njegovog života leimotivski se kroz film provlači spirala koja simbolizira život. Miš u svojoj borbi za život završava tragično u mišolovci iz kućne radosti nadomak komadu slanine koji je bio njegov cilj. Film naglašava analogije s ljudskim životom koji je često nalik životu poljskog miša.



Film about life from the point of view of a field mouse. Parallel to the scenes from his life a spiral is highlighted symbolizing life. In his struggle for life the mouse tragically ends in a home-made mouse-trap just within the reach to the peace of ham that was his aim. The film points out the analogy to the human life which is often similar to the life of a field-mouse.

MAČO TRIP(ICE) MAČO TRIP(E)

autori / authors: **Vlado Kraljević, Josipa Petrović**;
godina / year: 2007.; trajanje / time: 1'



Film problematizira odnos mačo muškarca čije su moždane vijuge u tricepsima i ženskog intelekta koji još uvijek nije dobrodo-

šao u hrvatskom društvu. Žene su degradirane na radnim mjestima, u politici, teže se zapošljavaju iako su, ne tako rijetko, inteligentnije, vrjednije i odgovornije od muškaraca.

The film deals with the issues of macho men whose brain curves are mainly in the tricepses, and the female intellect that is still not very wellcome in the Croatian society. Women are underestimated at their work, in politics, it is more difficult for them to get a job although they are often more intelligent, more hard-working and responsible than men.

SVAKA TREĆA ILI ČETVRTA SVEJEDNO / EVERY THIRD OR FOURTH, WHATEVER

autori / authors: **Vlado Kraljević, Josipa Petrović**;
godina / year: 2007.; trajanje / time: 1'48"

Film govori o nasilju nad ženama, naziv je dobio po statističkom podatku o fizičkom i psihičkom zlostavljanju svake treće ili četvrte žene. Taj statistički podatak nije uopće bitan, film želi poručiti da nijedna žena u našem društvu ne smije biti zlostavljana.

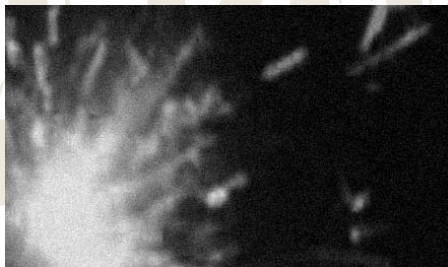


About the violence on women, the title came from the statistic data on physical and psychological maltreatment of every third or fourth woman. The statistics data are irrelevant, the dispatch of the film is that not a single woman in our society should be maltreated.

SREĆA / HAPPINESS

autor / author: **Antonija Bošnjak**; godina / year: 2008.;
trajanje / time: 1'12"

Autorica pokušava ovim radom definirati pojam sreće. Sreća je neuhvatljiva, pojavi se nigdje, kada je najmanje očekujemo, a onda odjedanput nestane.



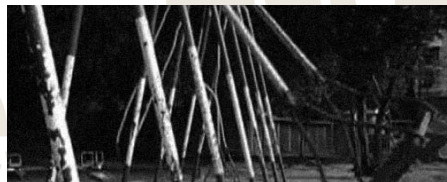
The film is trying to offer the definition of happiness. It is unseizable, emerges from nowhere, unexpectedly, and then vanishes suddenly.

ALI... / BUT...

autor / author: **Marko Karačić**; godina / year: 2008.;
trajanje / time: 1' 47"

Marko u filmu Ali... progovara o problemu pobačaja koji suvremeno društvo olako shvaća. Filmom dominiraju glasovi nerođene djece i prazna sablazna igrališta. Nazivom rada Ali.. autor se pita pita, ALI... što bi se dogodilo da su ta djeca živa i pokušava simulirati veselje i radost zvukom glasova koji na praznim igralištima stvaraju sliku užasa.

About the issue of abortion that is treated casually in the modern society. The film is dominated by the voices of unborn children and empty creepy playgrounds. The title BUT... questions what would have happened if all these children were alive and tries to simulate the joy and merriness by the sound of voices which create the image of horror at the empty playgrounds.



PUT / THE ROAD

autori / authors: **Ivan Mandić, Josip Bogdan**; godina / year: 2008.; trajanje / time: 3'05"

Trominutni film prikazuje zlostavljanog dječaka koji konstantno podnosi torturu starijih dječaka. Svoju frustraciju izražava udaranjem kamena na cesti, koji je projekcija svih njegovih problema kojih se ne može osloboditi. Svako novo

udaranje kamena je proživljavanje posljedica zlostavljanja. Iako se ta radnja leitmotivski provlači kroz cijeli film, glavni lik na kraju uzima kamen i svoje probleme odbacuje daleko od sebe, odlučujući ih pobijediti.



The three minutes film presents the maltreating of a boy who constantly suffers from torments from older boys. He expresses his frustration by kicking a stone on the road, symbolizing all his problems that he can not get rid of. This action is the highlight of the film, and in the end the main character picks up the stone and flings his problems far away, deciding to overcome them.

TETRIS

autor / author: **Teo Zovko**; godina / year: 2009.;
trajanje / time: 1' 58"

Autor odaje počast igrici koja se igrala puno prije nastanka operativnog sustava Windows. Na zanimljiv način igrajući se ikonicama na desktopu svoga računala simulira kultnu igru Tetris smještajući je u potpuno novi kontekst. Time naglašava njenu prilagodljivost i zanimljivost bez obzira o kojem se okruženju radi.





Tribute to the game that had been played long before the Windows was invented. Playing with the icons on the desktop of his computer in an interesting way the film simulates the cult game Tetris putting it in a new context, pointing out its adjustability and fun no matter what the surrounding may be.

ORA ET LABORA

autor / author: **Josip Galić**; godina / year: 2009.;
trajanje / time: 2'29"

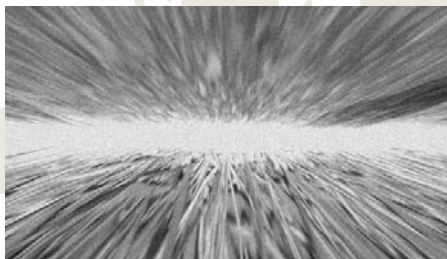
Moli i radi je dio trilogije (pelikani, mravi, koze) i govori o današnjem čovjeku koji živi u vremenu straha. Ovaj rad napravljen u jednom kadru, izolira naizgled beznačajan trenutak u životu mravi koji rade, mole i strepe, a u stvari su metafora za ljude. Ljudi su preuzeli ulogu bogova na zemlji i vladavinom straha drže ostatak populacije u bunilu, neizvjesnosti i nemogućnosti propitivanja načina konzumentskog života kakav im je nametnut. Film je revolt protiv nepravde, jednoumlja i ljudske zatucanosti.

A part of the trilogy (pelicans, ants, goats) talking about the nowadays man living in the time of fear. The work made in a single cadre, extracts seemingly irrelevant moment in the life of ants who work, pray and dread, as a metaphor for people. It is the men who have overtaken the role of God on earth and governing with terror keep the rest of the population in a delirium and anxiety, beyond the possibility of questioning the way of the consumer's living that has been imposed upon them. A revolt against injustice, single-mindedness and human narrow-mindedness.



F+M=N (FEMININUM + MASKULINUM = NEUTRUM)

autor / author: **Tomislav Čavar**; godina / year: 2009.;
trajanje / time: 1' 45''



Film slavi život i propituje tajnu nastanka života. Spajanjem gramatičkih rodova femininum i maskulinum rađa se novi život neutrum. Autor želi naglasiti da samo spajanjem suprotnih spolova život teče dalje.

Glorification of life, questioning the secret of its genesis. Joining of the grammar genders Femininum and Masculinum the new Neutrum life is born. The author wants to point out that only the joining of the opposite genders makes life go on.

IMACI KADA HAVING SPARE TIME

autori / authors: **Ivan Mandić, Josip Bogdan**; godina /
year: 2009.; trajanje / time: 1' 27''

U ovom filmu prikazuje se besmisleno trošenje vremena pred televizijskim ekranom. Glavni protagonist gleda televiziju i kreće se kroz eksterijer kojeg nije svjestan, a u stvari je dio televizijskog programa kojeg prati neka druga osoba na svom malom ekranu.

About the senseless waste of time in front of the TV screen. The main character watches TV and moves through the surroundings unaware of it, actually he is a part of TV program monitored by another person.

