



MEDITERRANEAN
FILM
FESTIVAL



ŠIROKI BRIJEG/ 1.-4. RUJNA/SEPTEMBER 2010./ WWW.MFF.BA

XI

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 Fondacije za kinematografiju BiH, Federalnog ministarstva okoliša i turizma, Ministarstva civilnih poslova BiH, Vlade Županije Zapadnohercegovačke i Vlade Republike Hrvatske.

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 Hercegovinian District, and is cofinanced with the funds of the B&H Foundation for Cinematography, Federal Ministry of Environment and Tourism, B&H Ministry of Civil Affairs, the Government of West Hercegovina District and the Government of the Republic of Croatia.

BOSNA & HERCEGOVINA
ŠIROKI BRIJEG
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UVOD / INTRO



POČETAK NOVE DEKADE

Kako su, već početkom godine, pristizali filmovi za natjecateljski program Mediteran Film Festivala, a do početka ljeta pristiglo je 246 filmova, osjećao sam bojazan da je zakazala produkcija dokumentaraca na Mediteranu. Odnoseći filmove selektoru često bih ga propitivao kakva je, mi volimo reći, “žetva” ove godine? Moje pitanje bi mu izmamilo prepoznatljivi osmijeh koji bi se pretvorio u komentar da se nemamo čega bojati. – Najbolja godina dosad u natjecateljskom programu – reče mi selektor i doda – “vrh vrhova”. I uistinu, nakon odgledanih bisera mediteranske dokumentarne kinematografije, njih 21, koji će ove godine jurišati na Kristlani projektor MFF-a, svaki od njih me je, bilo da je riječ o tragediji ili komediji, šokirao da sam se lako složio sa selektorovim komentarima. Nakon sudbina i priča protagonista filma pomislite da im je u životu još ostalo da stanu pred kameru i ispričaju svoj život. Žalostan i u nevjerici teško objašnjavam je li život



zaslužio filmski tretman i bezrezervno razotkrivanje intime. S druge strane, drago mi je da postoje izleti u vedrije strane života i putovanje kroz priče koje će izmamiti osmijeh i zadovoljstvo kod publike, te da će vidjeti „vrh vrhova“ mediteranskog dokumentarizma. Povratak u prošlost zanimljiv

je mladima radi upoznavanja same prošlosti, ali i starijima radi evociranja uspomena i sjećanja na prošle dane. To putovanje kroz vrijeme omogućit će „Mediteranski krug Vlatka Filipovića“, odnosno izbor od šest filmova ovog bosanskohercegovačkog redatelja. Kroz ovih šest dragulja vidjet ćemo kakav je nekad bio život u dolini Neretve ili u njezinoj neposrednoj blizini. Prvi film iz ove retrospektive “Hop- Jan” prvi je film iz regije koji je uvršten u muzej Moderne umjetnosti u New Yorku. Vlatko je čest gost na našem festivalu a ovo je prigoda da se upoznamo s dijelom njegova filmskog stvaralaštva. Da festival nije samo gledalačko iskustvo, nego da potiče na stvaranje, dokaz je angažiranje lokalnih autora. Već tradicionalno na festivalskom programu pojavljuju se autori koji odrastaju nedaleko od kino dvorane Borak. Ovogodišnji MFF će premijerno prikazati dva filma lokalnih autora. “Let iznad minskog polja” priča je o grupi ljudi koji noseći glavu u torbi dominiraju hercegovačka i bosanska polja posuta minama. Ovaj film po svojoj fabuli ne bi nosio nista neuobičajeno za

BiH da akteri filma u slobodno vrijeme na kruže paraglajderom iznad nerazminiranih polja. Ovo je još jedan u nizu domaćih ostvarenja koji će zasigurno pronaći mjesto i na drugim festivalima u svijetu. U drugom filmu ciklusa domaćih autora vidjet ćemo i moj profesionalni debi “Poštar s naslovne strane” nastao u hrvatskoj produkciji. Riječ je o dokumentarcu koji iz zatvora “izlazi” na ulicu i svjedoči o avanturi poštara koji je nestao s novcima splitskih umirovljenika. Iako recesija još uvijek uzima danak u kulturi, nastojali smo se oduprijeti i ponuditi više kino sadržaja. Uvođenjem pretprograma uspjeli smo dovesti kino hitove te tako omogućili da i domaća publika bude dio svjetskog kino programa. Pet filmova koji su prikazani u pretprogramu dobitnici su najprestižnije nagrade Oscar ili su igrali na najvećim i najpriznatijim svjetskim festivalima. Ovaj program se suprotstavlja igranofilmskim formama više nego i jedan do sada prikazan u Širokom Brijegu. Kako je riječ o dugometražnim dokumentarcima jednako će uspjeti zadržati publiku, prikovanu za



sjedala, kao da se radi o najspektakularnijim hollywoodskim ostvarenjima. Zbroj 11. Mediteran Film Festivala je čisti dokumentarizam, od prvog do zadnjeg filma. Kao najstariji festival dokumentaraca u regiji dokazao je kako je stvarnost jača od fikcije i da je moguće pred zahtjevnom publikom „pobijediti“ s dokumentarnim sadržajima. Iznimno smo ponosni na tu činjenicu. Kristalni projektori još su nekoliko dana kod nas. Čuvamo ih do odluke žirija i vas, draga publiko, koja vjerno dolazi i nagrađuje najbolji film po vlastitom izboru. Pozivam vas da, kao i dosad, budete svjedoci priča koje može ispričati samo Mediteran. A svim redateljima u borbi za simpatije žirija želim da uspiju ponijeti komad kristala koji će ih uvijek podsjećati na herecegovački “kino raj”, s mirisom Mediterana koji nije samo sol i more, nego i smokve, duhan i smilje. Želim ugodan provod i nezaboravno filmsko iskustvo svima koji se odluče biti dio 11. Mediteran Film Festivala.

Tomislav Topić,
direktor festivala

STARTING THE NEW DECADE

At the very beginning of this year the films started arriving for the Competition program of the Mediterranean Film Festival, and when, by the early summer 246 films had arrived, I felt a bit of anxiety in terms that the documentary production in the Mediterranean failed. Taking the films to the selector, I often questioned him, what is, as we like to put it, the “harvest” like this year? My question would cause the familiar smile on his face and he would say that we have nothing to fear. The best year ever in the competition program, the selector said, and added, “the top of the tops”. And frankly, after having seen the pearls of the Mediterranean documentary cinematography, the 21 of those running for the MFF Crystal Projector, whether a tragedy or comedy, each of them shocked me, so I agreed with Selector’s comments. After the stories and destinies of films protagonists it makes you think that the only remaining thing in their lives was to stand

in front of the camera and tell their life stories. Sad and full of wonder I find it hard to explain if the life deserves the film treatment and exposing the privacy with no reserve. On the other hand I am glad to see the trips into the cheerfull realms of life and travelling through the stories that will bring the smile and pleasure to the audience, who will see “the top of the tops” of the Mediterranean documentaries. The return into the past is interesting to the young for the mere joy of getting acquainted to the past, and also to the older, for evoking the memories and reminiscence of the past days. The time journey will be enabled by the “Mediterranean Circle of Vlatko Filipović”, i.e. the selection of six films of this BiH Director. Through these six pearls we shall see what was the life like once upon a time in Neretva river valley and its immediate surroundings. The first film of this retrospective, “Hop-Jan”, is the first film from the region that entered the Modern Art Museum in New York. Vlatko has been a frequent guest to our Festival, and this is an opportunity to meet a

part of his film work. The engagement of the local authors is the proof that the Festival is not just the experience of the audience, but it also spurs the creativity. It has become the tradition of the Festival to present the authors who are growing up at the vicinity of Borak cinema hall. This year the MFF will present the premieres of two films by local authors. “One Flew over the Mine Field” is a story about a group of people who risk their lives in demining the fields of BiH. The fable of this film would not have anything uncommon for BiH if the actors of the film were not circling over these fields with paragliders. This is one more in the row of home films that will certainly find their places in other festivals worldwide. In the other film by home authors we shall watch my professional debut, “The Cover Page Postman” done in the Croatian production. It is a documentary that comes into the street from the prison and testifies an adventure of a postman who vanished with the money of Split pensioners. Although the recession is still taking the tribute from culture,



we have done our best to resist and offer as much cinema contents as possible. By the introduction of the foreprogram we have succeeded to bring into cinema the hits which will enable the local audience to become a part of the world cinema program. The five films in the foreprogram are either the winners of the most prestigious award of Oscar or were presented at the biggest and most recognized world's festivals. This program is mostly opposed to the feature-film forms of all the previous ones played in Široki Brijeg. Since they are the long-footage documentaries, they shall keep the audience glued to their seats same as the most spectacular Hollywood products. The grand total of the 11th MFF is pure documentarism, from the first to the last film. As the oldest Festival of documentaries in the region it has proved that the reality is stronger than the fiction, and that it is possible, in front of the demanding audience, to "win" with the documentary contents. We are extremely proud of the fact. The Crystal Projectors shall stay with us only a few

more days. We shall guard them until the Jury decisions, and yours, dear Audience, are reached, since you dear Audience faithfully come and award the best film upon your choice. Hereby I am inviting you to keep testifying the stories that can be told only by the Mediterranean. And I wish all the Directors the success in their struggle for the Jury sympathies, and to bring with them the piece of Crystal which will always remind them of the Hercegovinian "paradise cinema" with the scent of the Mediterranean which is not just salt and sea but the figs, tobacco and immortelle as well. I wish a great fun and unforgettable film experience to all who decide to be a part of the 11th Mediterranean Film Festival.

Tomislav Topić,
Festival Manager

Predgovor selektora TOPOGRAFIJA RAZLIČITOSTI

Imam čast četvrtu godinu za redom predstaviti izbor filmova u natjecateljskom programu. To znači da sam gledao oko osamsto dokumentarnih filmova s područja Mediterana, a to je više nego vrijedno iskustvo. Unatoč kvalitativnim i produkcijskim razlikama filmski autori mediteranskog bazena stvorili su zavidan broj kvalitetnih filmskih dijela koje vam donosimo na Mediteran Film Festivalu. Da imamo raskošnije uvjete, mogli bismo godišnje prikazati do pedeset naslova, ali sukladno realnim mogućnostima festivala ove godine prikazujemo 21 film, što je oko osam posto ukupno prijavljenih. To je u skladu s opredjeljenjem festivala da bude gledatelju dostupan u smislu opuštenog praćenja programa, da svi mogu pratiti sve, da gledatelj u četiri dana ne bude bombardiran sa stotinama filmskih naslova. Već tradicionalno u kino dvoranu stižu slike nacionalnih, vjerskih i političkih različitosti. Obi-



teljske drame i potrage za identitetom, humorišćični komentari društvenih migracija, intimne ispovijesti i priče teško oboljelih. Kakva bi to godina bila da nema pokoji glazbeni dokumentarac. Kao i uvijek, na repertoaru imamo duge i kratke, studentske i debitantske te filmove koji koketiraju s eksperimentalnim.



Prethodnih sam godina pisao o filmovima, autorima, nacionalnim produkcijama. Ove godine dopustit ću si eksperiment. Sadržaje filmova u konkurenciji tretirat ću kao svojevrsan ready-made i kroz posudbu rečenice ili dvije iz sadržaja pokušati skicirati univerzalne filmske likove. Na taj ću način umjetno stvoriti univerzalne mediterance po filmu.

Tako bi dijete Mediterana od malena znalo što znači okupacija, jer vojska mu je ubila roditelje, rođaci su mu u zatvoru, djetetovu zemlju otimaju i budućnost mu je biti izbjeglica u svojoj vlastitoj domovini. Kad malo odraste, to dijete ne zna bi li trebalo graditi svoj život na temeljima razrušenog djetinjstva ili bi trebalo položiti nove temelje u novom okruženju.

Univerzalna žena se sukladno obiteljskoj tradiciji već trebala udati, ali je odlučna nastaviti se boriti kako bi ostvarila svoje snove. Hoće živjeti onako kako žive moderne žene koje žive s ljubavlju. Ona je i jaka i slaba, ranjiva i neprobojna. Ona je otvoren i potpuno neodoljiv glavni lik u intimnom i iskrenom

portretu koji prati njezin pad od pjevačice u rock-grupi do ovisnice o drogama i prostitutke.

Univerzalni Mediteranac prolazi odiseju od komunizma do socijalizma, pronalazi ostatke razbacane između nekoliko masovnih grobnica, daje im identitet i vraća ih obiteljima kao braću, muževe, očeve, sestre, kćeri da im osiguraju pokop dostojan čovjeka. Prvi put je poželio biti netko drugi i sa 7000 eura kreće u potragu za ženom iz snova – onom koja će s njime odšetati do oltara i onda se zadržati dovoljno dugo da se razvedu.

U ovim skicama univerzalnih ljudi bljesnule su žestoke, besane, prljave, potresne slike. Spajaju se i razilaze ljudi koji su različiti kulturološki, etnički i sociološki, dok prolaze kroz male i velike događaje svoje svakodnevce. Ovogodišnji program Mediteran Film Festivala tradicionalno govori koliko je vrijedno biti različit i u isto vrijeme dijeliti univerzalne ljudske potrebe, nade i strahove.

*Damir Čučić
Selektor natjecateljskog programa, uz svesrdnu pomoć autora filmova.*

The Prologue of the Selector TOPOGRAPHY OF DIVERSITY

It has been my honour and privilege for four years in the row to present the choice of films in the competition part. That means I have seen about eight hundred films from the Mediterranean region, which is more than a precious experience. In spite the quality and production differences the film authors from the Mediterranean pool have created a remarkable number of high quality film works which we are presenting to you at the Mediterranean Film Festival. Under some more gallant circumstances we could have presented up to fifty titles per year, but in accordance to the present real conditions of the Festival this year we are presenting 21 film, which is about eight percent of the total number applied. It is suited to the Festival tendencies to be accessible to the audience in the aspect of monitoring the program at ease, so that everyone can follow everything,

instead of storming hundreds of films upon the spectator in four days.

It has already become the tradition for national, religious and political pictures' diversity to stream into our cinema hall. Family dramas, identity quests, humorous comments of social migrations, intimate confessions, stories about severe diseases. What would a year be like without a single musical documetnary. Same as usual, we have got long and short, students' and debutants' films, and those flirting with the experimental.

In previous years I wrote about the films, the authors, the national productions. This year I shall allow myself an experiment. I shall treat the contents of the films in competition as a readymade of its own kind, and through borrowing a sentence or two from the contents I shall try to make sketches of universal film characters. In that way I shall artificially create the universal Mediterraneans by the film.

So the Mediterranean child should know from the earliest days what does the occupation



mean, since army killed his parents, his relatives are in prison, his country is snatched away, it is his future to be a refugee in his own country. Growing up a little, the child does not know whether to build a life on the fundamentals of the childhood torn down or to lay new fundamentals in new surroundings. According to the tradition the universal woman should already have been married, but is still determined to continue struggling as to make her dreams come true. She wants to live as the modern women do, the women who live with love. She is both strong and weak, vulnerable and impenetrable. She is an opened and completely irresistible character in an intimate and sincere portrait that follows her fall from a rock-band singer to the drugs addict and a prostitute.

The universal Mediterranean experiences an Odyssey from Communism to Socialism, finds the remnants scattered among several mass graves, gives them their identity and returns them to their families as brothers, husbands,

fathers, sisters, daughters, to provide them a decent human funeral. For the first time he wishes to be someone else and with 7.000 Euros starts a quest for a woman of his dreams – the one that will walk him to the altar and stay around long enough to get divorced.

In these images of the universal people the fierce, sleepless, dirty, upsetting pictures have flashed. The people culturally, ethnically and sociologically different are connecting and separating, passing through small and big events of their daily lives. This year's program of the Mediterranean Film Festival traditionally talks about how valuable it is to be different and at the same time share the universal human needs, hopes and fears.

Damir Čučić
Selector of the competition program, with cordial assistance of film authors.



BOSNA & HERCEGOVINA

ŠIROKI BRIJEG

1.-4. RUJNA/SEPTEMBER 2010.

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**PROGRAM U SLUŽBENOJ KONKURENCIJ
THE OFFICIAL COMPETITION PROGRAM**



GRAD ZNAKOVA

CITY OF SIGNS / LA CIUDAD DE LOS SIGNOS



redatelj / director: **Samuel Alarcón**; scenarist / screenwriter: Samuel Alarcón;
snimatelj / cameraman: Javier Cardenete; montaža / editing: Héctor Rodríguez;
producent / producer: Samuel Alarcón; zemlja / country of origin: Španjolska /
Spain; godina / year of production: 2009.; trajanje / duration: 62 min.

Samuel Alarcón
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U ožujku 1980. godine César Alarcón otišao je na Pompeje s jednim ambicioznim projektom: želio je sakupiti «psihofo-ne» – elektronske glasovne fenomene – iz velike erupcije Ve-zuva koja je uništila grad. Nakon što presluša sve svoje snimke, ustanovi da niti jedan ne sadrži zvukove iz godine 79. nove ere. Me-đutim, na jednoj traci uhvati mnogo skoriji i čudniji isječak razgovora kojeg je César već negdje ranije čuo. «City of Signs» (Grad znakova) je putovanje kroz filmove talijanskog redatelja Roberta Rossellinija. Njegovi filmovi bili su sječivo koje je napravilo rez za prolaz svim kasnijim modernim filmovima. Mjesta, koja je koristio kao lokacije u svojim filmovima, još uvijek čuvaju znakove sa snimanja, znakove koji čine dio ogromnog grada sagrađenog i za žive i za mrtve.

Festivali i nagrade

Film je dobio nagradu publike na prošlogodišnjem međunarodnom festivalu dokumentarnog filma u Madridu (Documenta Madrid). Specijalnu nagradu žirija dobio je u Španjolskoj u Alcánces Cádiz. Prikazan je u raznim selekcijama na više od 15 festivala.



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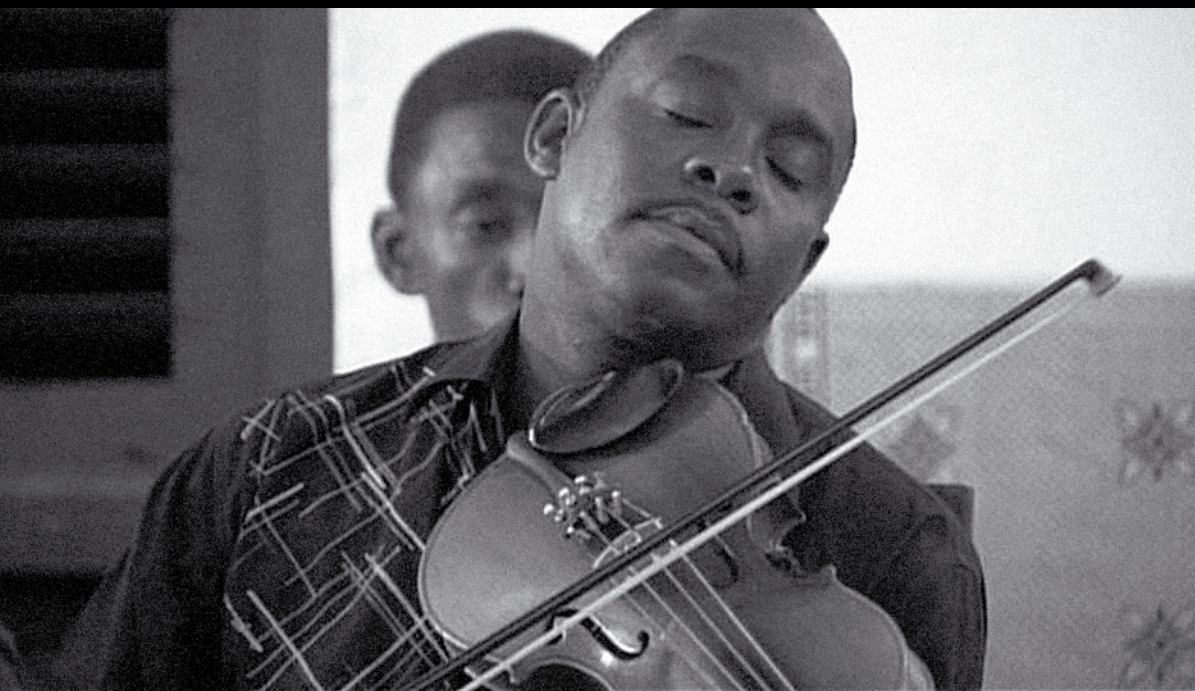
In March 1980, César Alarcón traveled to Pompeii on an ambitious project: to collect “psychophones” – electronic voice phenomena – from Vesuvius’s great eruption that destroyed the city. After listening to all of his recordings, he finds that none contain sounds from the year 79 AD. However, one of the tapes caught a much more recent and peculiar bit of conversation that César had heard somewhere before. “City of Signs” is a journey through the films of Italian director Roberto Rossellini. His movies were a stiletto opening the breach through which all modern film would later pass. The spaces he used as locations in his films still conserve signs from the shooting, signs that form part of an immense city constructed behind both the living and the dead.

Festivals and Awards

The film won the Audience award at the last year International festival of Documentary film in Madrid (Documenta Madrid). Also the Special Jury Award in Spain, in Alcánces Cádiz. It was presented in various selections at more than 15 festivals.



ZANZIBAR MUSICAL CLUB



redatelji / directors: **Philippe Gasnier, Patrice Nezan**; scenaristi / screenwriters: Philippe Gasnier, Patrice Nezan; snimatelj / cameraman: Samuel Dravet; montaža / editing: Tatjana Jankovic; producent / producer: Patrice Nezan; zemlja / country of origin: Francuska / France; godina / year of production: 2010.; trajanje / duration: 85 min.

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Kad sunce zalazi na ulicama drevnoga grada, glazbeni klubovi Zanzibara puni su veselih zvukova Taaraba, glazbe Zanzibara, čiji stil odražava dva milenija kulturološke razmjene i položaja otoka na raskrižju začinskih puteva. Poput nositelja kulturnog identiteta i živuće tradicije, izvođenje Taaraba istinski je vezano kako uz ceremonijalni tako i uz svakodnevni život otoka. Njegov nježni ritam prati slušatelja na svakom koraku postojanja – od najuzvišenijeg do najjushićenijeg trenutka. Prikazujući umjetnike kao što je primalja i izlječiteljica Bi Kidude, jedna od najštovanijih zanzibarskih pjevačica Taaraba, ovaj dokumentarac zaranja u boju, toplinu i raznolikost zanzibarske, malo poznate muslimanske kulture i pjesnika Taaraba – skrbnika kulture dinamičnog glazbenog naslijeđa, koje se mora očuvati, unatoč razvoju turizma i ekonomskim promjenama.

Festivali i nagrade

Film je prikazan u raznim selekcijama na više od 15 festivala u cijelom svijetu. Svjetsku premijeru imao je u Italiji (Festival Dei Popoli – Firenze). Značajniji festivali na kojim je prikazan su Kanadski (International Film Festival – Vancouver), (Festival Panafrica – Montreal), te u Engleskoj (International Documentary Festival – London), Italiji (Independent Film Festival – Rome). Prikazan je i u Argentini (Buenos Aires Festival Internacional de Cinema Independiente) i u Turskoj (International 1001 Documentary Film Festival).



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At sunset in the streets of the ancient town, the musical clubs of Zanzibar buzz with the joyful sounds of Taarab, the music of Zanzibar, whose style reflects two millennium of cultural exchange and the island's place at the crossroads of the spice route. Vehicle of cultural identity and living tradition, the performance of Taarab is intrinsically linked to both the ceremonial and everyday life of the island. Its gentle rhythms accompany the listener on every step of existence – from the most solemn to the most blissful moments. Featuring artists such as the midwife and healer Bi Kidude, one of the most revered of all Zanzibar Taarab singers, this documentary immerses in the colour, warmth and diversity of Zanzibar's little known Muslim culture and the Taarab poets – cultural custodians of a dynamic musical heritage that must assert itself in the face of tourism and economic change.

Festivals and Awards

The film has been presented at more than 15 festivals worldwide in various selections. Its world premiere was in Italy (Festival Dei Popoli – Firenze). The remarkable festivals at which it was presented are the Canadian one (International Film Festival – Vancouver), the Festival Panafrica – Montreal, in England (International Documentary Festival – London), in Italy (Independent Film Festival – Rome). It was also played in Argentina (Buenos Aires Festival Internacional de Cinema Independiente) and Turkey (International 1001 Documentary Film Festival).



MOJA KRASNA DACIA

MY BEAUTIFUL DACIA / MI HERMOSO DACIA



redatelj / directors: **Julio Soto, Stefan Constantinescu**; scenaristi / screenwriters: Julio Soto, Stefan Constantinescu; snimatelj / cameraman: Alexander Stikich; montaža / editing: Julio Soto; producenti / producers: Adriana Malfatti, Alexandru Solomon, Julio Soto; zemlja / country of origin: Španjolska, Rumunjska / Spain, Romania; godina / year of production: 2009.; trajanje / duration: 74 min.

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My Beautiful Dacia je ekstravagantna i duhovita odiseja od komunizma do kapitalizma viđena iz perspektive jednog od najkarizmatičnijih simbola Rumunjske, automobila Dacia. Film prati nekoliko Rumunja – od bogatstva do siromaštva, od mladosti do starosti – čiji su životi isprepleteni s ovim skromnim automobilom, prikazujući tako preobrazbu rumunjskog društva od prošlosti do sadašnjosti. Može li ovaj automobil biti odgovor na rumunjske društvene promjene?

My Beautiful Dacia is an extravagant and humorous odyssey from Communism to Capitalism as seen from the perspective of one of Romania's most charismatic symbols, the Dacia automobile. The film follows several Romanians – from rich to poor, from old to young – whose lives are interwoven by this humble car, thus showing the present transformation of Romanian society from past to present. Can this car be the answer to Romania's social changes?

Festivali i nagrade

Film je dobio drugu nagradu žirija na ovogodišnjem međunarodnom festivalu dokumentarnog filma u Madridu (Documenta Madrid). Prikazan je na festivalima u Kanadi (Montreal World Film Festival), Rumunjskoj (Astra Film Festival – Sibiu), (Transylvania International Film Festival), Italiji (Festival International de Trieste), Turskoj (Documentarist International Film Festival – Istanbul) i u Hrvatskoj (ZagrebDox).

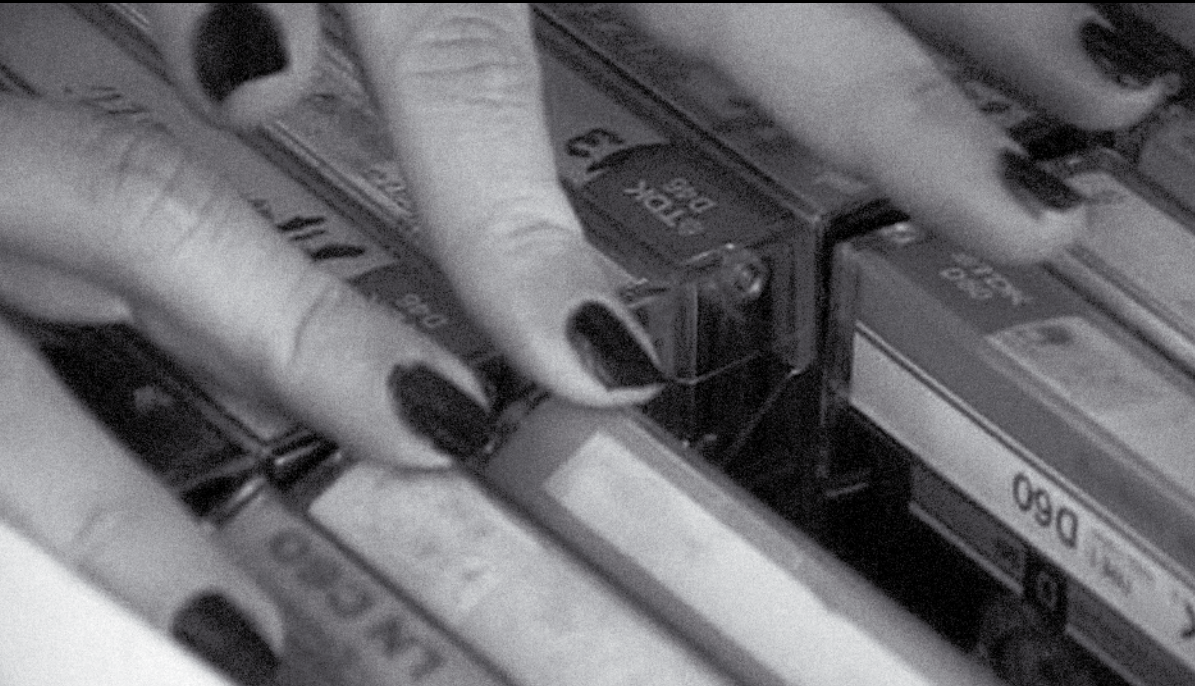
Festivals and Awards

The film won the second Jury award at this year's International Festival of Documentary film in Madrid (Documenta Madrid). It has been presented at festivals in Canada (Montreal World Film Festival), in Romania (Astra Film Festival – Sibiu), (Transylvania International Film Festival), Italy (Festival International de Trieste), Turkey (Documentarist International Film Festival – Istanbul) and in Croatia (ZagrebDox).



DVANAEST SUSJEDA

TWELVE NEIGHBOURS / ΟΔΟΣ ΣΦΑΚΤΙΡΙΑΣ



redateljica / directress: **Marianna Economou**; scenaristica / screenwriter: Marianna Economou; snimatelj / cameraman: Marianna Economou; montaža / editing: Stavros Ktoris; producent / producer: Marianna Economou; zemlja / country of origin: Grčka; godina / year of production: 2009.; trajanje / duration: 52 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Što bi moglo povezivati jednog pjesnika, jednog pakistanskog doseljenika i dvije 80-godišnje sestre koje pružaju pogrebne usluge? Kakva je veza između Cacoyiannisa koji režira Lysistraty, žene koja pleše u kemijskoj čistionici i starca koji sa svog prozora gleda kako život prolazi? U jednoj zabačenoj, unutarnjoj ulici Atene spajaju se i razilaze ljudi koji su različiti kulturološki, etnički i sociološki, dok prolaze kroz male i velike događaje svoje svakodnevice. Film govori koliko je vrijedno biti različit i u isto vrijeme dijeliti univerzalne ljudske potrebe, nade i strahove.

What could connect a poet, a Pakistani immigrant and two 80 years old sisters dispensing funeral offerings? What is the association between Cacoyiannis directing Lysistrata, the woman who dances in the dry cleaners and the old man who watches life go by from his open window? In an underdeveloped inner city street of Athens, culturally, ethnically and socially different people merge and diverge as they live their big and small events of their daily lives. A film about the value of being different and still sharing universal human needs, hopes and fears.

Festivali i nagrade

Film je prikazan na ovogodišnjem festivalu u Solunu (Thessaloniki International Documentary Festival). U natjecateljskom programu prikazan je na 16. Sarajevo Film Festivalu.

Festivals and Awards

The film was presented at this year's festival in Thessaloniki (Thessaloniki International Documentary Festival). It was presented at 16th Sarajevo Film Festival in the Competition Program.



MIMARA REVISITED



redatelj / director: **Danko Volarić**; scenarist / screenwriter: Danko Volarić; snimatelj / cameraman: Silvestar Kolbas; montaža / editing: Hrvoje Mršić; producent / producer: Nenad Puhovski, Factum; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2010.; trajanje / duration: 29 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Zgrada austrougarske gimnazije "na brzaka" je preuređena u muzej u kojem je smještena zbirka kontroverznog kolekcionara Ante Topića Mimara. Naziv zagrebački Louvre, kako su mu tepali, najbolje oslikava nade koje su polagane u taj pothvat. Zagrebački Louvre danas zjapi prazan, posjetitelje se može izbrojati na prste, ali su popratne komercijalne aktivnosti – modne revije, aukcije slika, promocije knjiga, susreti zavičajnih klubova – dobro posjećene. Klasična arhitektura austrougarske gimnazije danas je idealna scenografija za kič-manifestacije svakojake vrste. Pokojni donator ionako je smatrao da smo "jako primitivan narod".

The facility of the Austro-Hungarian Gymnasium was quickly rearranged into the Museum and the collection of the controversial collector Ante Topić Mimara was housed in it. The petty name of Louvre of Zagreb, as it was nicknamed, is the best representation of the hopes that were put into that enterprise. The Louvre of Zagreb is nowadays gaping empty, the visitors are scarce, but the incidental side activities – fashion sessions, art auctions, promotions of books, homeland clubs meetings – are well attended. The classical architecture of the Austro-Hungarian Gymnasium is the perfect scenery for the kitsch-manifestations of various kinds. The late donor anyway considered that we are «a very primitive people».

Festivali i nagrade

Film je vidjela publika na prošlim Danima hrvatskog filma u Zagrebu. Prikazan je u natjecateljskoj selekciji na prošlom međunarodnom festivalu dokumentarnih filmova u Hrvatskoj (ZagrebDox).

Festivals and Awards

The film was presented at the last Days of Croatian Film in Zagreb. It was also presented at the competition selection at the last International Festival of Documentary Films in Croatia (ZagrebDox).



KINA JE JOŠ UVIJEK DALEKO

CHINA IS STILL FAR



redatelj / director: **Malek Bensmail**; scenarist / screenwriter: Malek Bensmail;
snimatelj / cameraman: Malek Bensmail; montaža / editing: Matthieu Bretaud;
producent / producer: Philippe Avril; zemlja / country of origin: Francuska, Alžir /
France, Algeria; godina / year of production: 2008.; trajanje / duration: 120 min.

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ŠIROKI BRIJEG / 1. - 4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

1 studenog 1954. godine u blizini Ghassire, malog sela izgubljenog u planinama Aurès, jedan francuski učitelj, njegova žena i jedan mjesni poglavar postali su prve civilne žrtve sedmogodišnjeg rata koji će dovesti do neovisnosti Alžira. Nakon više od 50 godina Malek Bensmail vratio se u ovo berbersko selo Shaoui, koje je postalo «kolijevka alžirske revolucije» i tamo snimao njegove stanovnike, školu, djecu. Balansirajući između sadašnjosti i zajedničke prošlosti, film prikazuje stvarnost Alžira sa svom njegovom dubokom humanom i kontradiktornom složenošću.

On November 1st, 1954, near Ghassira, a small village lost in the Aurès Mountains, a French teacher, his wife and a local governor became the first civilian victims of a seven-year war that would lead to the independence of Algeria. More than 50 years on, Malek Bensmail returned to this Shaoui village, which had become «the cradle of the Algerian Revolution» and spent the seasons there filming its inhabitants, its school and its children. Balanced between the present and the collective past, the film captures an Algerian reality in all its profoundly human, contradictory complexity.

Festivali i nagrade

Proglašen je najboljim dokumentarcem prošle godine u Münchenu (Munich Dok. Fest). U Francuskoj je dobio prvu nagradu na festivalu Digital Cinema Paris. Specijalnu nagradu žirija dobio je također u Francuskoj na festivalu u Nantesu (3 Continents Nantes). U Marokanskom Tetouanu dobio je priznanje žirija (Tetouan International Mediterranean Film Festival). Prikazan je na još dvadesetak svjetskih festivala od kojih su značajniji španjolski (Documenta Madrid), francuski (Cinema du reel) i kanadski (Rencontres Internationales du Documentaire de Montréal).

Festivals and Awards

Claimed the best Documentary last year in Munich, Germany (Munich Dok. Fest). Won the first award in France, at Digital Cinema Paris. In Nantes, France, (3 Continents Nantes), won the Special Jury Award. The Jury Recognition in Tetouan (Morocco), (Tetouan International Mediterranean Film Festival). Presented at about twenty more festivals worldwide, the most remarkable of them in Spain (Documenta Madrid), France (Cinema du reel) and Canada (Rencontres Internationales du Documentaire de Montréal).



UBITI SLONA TO SHOOT AN ELEPHANT



redatelji / directors: **Alberto Arce, Mohammad Rujailah**; scenaristi / screenwriters: Alberto Arce, Miquel Martí Freixas; snimatelji / cameramans: Alberto Arce, Mohammad Rujailah; montaža / editing: Alberto Arce, Miquel Martí Freixas; producenti / producers: Eguzki Bideoak, Alberto Arce; zemlja / country of origin: Španjolska, Palestina / Spain, Palestine; godina / year of production: 2009.; trajanje / duration: 113 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

“... kasnije su, naravno, uslijedile beskrajne rasprave o ubijanju slona. Vlasnik je bio bijesan, ali on je bio samo Indijac i nije mogao učiniti ništa. Osim toga, s pravne strane učinio sam pravu stvar jer se po-bješnjelog slona mora ubiti, kao bijesnog psa, ako ga njegov vlasnik ne može kontrolirati”. *Ubiti slona* Georga Orwella izvorno je objavljeno 1948.g. u New Writing-u. George Orwell je odredio način na koji se može svjedočiti o Aziji koji je još na snazi. *Ubiti slona* je izvješće koje je dao očevidac iz pojasa Gaze. Operacija Cast Lead (topljeno olovo), 27. prosinca 21 dan ubijanja slonova. Žestoke, besane, prljave, po-tresne slike jedinih stranaca, koji su odlučili i uspjeli ostati ukopani u medicinskim objektima unutar pojasa Gaze, s palestinskim civilima.

“... afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if it's owner fails to control it”. George Orwell: Shooting an Elephant was originally published in New Writing in 1948. George Orwell defined a way of witnessing Asia that still remains valid. To Shoot an Elephant is an eye witness account from The Gaza Strip. December 27th, 2008, Operation Cast Lead. 21 days shooting elephants. Urgent, insomniac, dirty, shuddering images from the only foreigners who decided and managed to stay embedded inside Gaza strip ambulancias, with Palestinian civilians.

Festivali i nagrade

Najboljim dokumentarcem proglašen je u Den Hagu (Movies that Matter Festival). Nagradu za najboljeg redatelja dobio je u Firenzi (Festival dei Popoli). U Francuskoj je dobio nagradu Red-vectracom (Cinéma du réel - Paris). Dobitnik je Fipresci nagrade u Solunu (Thessaloniki International Documentary Festival). U službenim selekcijama prikazan na više svjetskih festivala od kojih su značajniji međunarodni festival dokumentarnog filma u Amsterdamu (IDFA) i Docs Barcelona.

Festivals and Awards

The best documentary in Den Hag (Movies that Matter Festival). In Firenze (Festival dei Popoli) the Award for the best director. Red-vectracom (Cinéma du réel - Paris) award in France. Fipresci award in Thessaloniki (Thessaloniki International Documentary Festival). At several worldwide festivals presented at official competition program, the most relevant among them the International Festival of Documentary Film in Amsterdam (ISFA) and Docs Barcelona.



PLATI I ŽENI CASH AND MARRY



redatelj / director: **Atanas Georgiev**; scenaristi / screenwriters: Marjan Alčevski, Atanas Georgiev; snimatelj / cameraman: Dimo Popov; montaža / editing: Vlado Gojun; producenti / producers: Siniša Juričić, Ralph Weiser, Atanas Georgiev, Sally Jo Fifer; zemlja / country of origin: Austrija, Hrvatska, Makedonija, SAD / Austria, Croatia, Macedonia, USA; godina / year of production: 2009.; trajanje / duration: 76 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Marko i Atanas su prijatelji čiji bi životi bili med i mlijeko da nije jednog malog neugodnog problema s njihovim papirima. Potrebna im je europska putovnica i spremni su na skoro sve da bi ju dobili, uključujući i kupovinu žene. Bez ičega, osim preplanulih vratova i 7.000 eura, kreću u potragu za ženom iz snova – onom koja će s njima odšetati do oltara i onda se zadržati dovoljno dugo da se razvedu. Odiseja kroz nigdjezemsku bečkih imigranata, ovaj stvarni životni prikaz zelene karte je urnebesan i dirljiv uvid u ono što je potrebno da bi se preskočile prepreke europske utvrde.

Marko and Atanas are two friends whose lives would be sweet as strudel but for an annoying little problem with their papers. They need a European passport and they are prepared to do almost anything to get one, including buying a wife. With nothing but their brass necks and 7,000 euros, they set out to find the woman of their dreams – one who will walk them down the aisle and then hang around long enough for the divorce. An odyssey through Vienna's immigrant netherworld, this real-life Green Card is the hilarious and touching insight into what it takes to jump the barriers of Fortress Europe.

Festivali i nagrade

Nagradu Regarde Neuf dobio je u Švicarskoj (Visions du Reel – Nyon). Posebno priznanje žirija i nagradu publike dobio je u Hrvatskoj na Liburnija Film Festivalu. Priznanja žirija dobio je u Zagrebu (ZagrebDox) i u Ukrajini (DocuDays – Lvov). Prikazan je u Kanadi (HotDocs – Toronto), na Sarajevu Film Festivalu, u Grazu, Mumbaiu, Clevelandu, Prizrenu i Leipzigu. Prikazan je na većini festivala u regiji.

Festivals and Awards

The award of Regarde Neuf in Switzerland (Visions du Reel – Nyon). Special Jury Recognition and Audience Award in Croatia at Liburnija Film Festival. Jury recognition in Zagreb (ZagrebDox) and in Ukraine (DocuDays – Lvov). Presented in Canada (HotDocs – Toronto), at Sarajevo Film Festival, in Graz, Mumbai, Cleveland, Prizren and Leipzig. Presented at most of the festivals in the region.



PRICE OF DEFEAT TALES OF DEFEATED



redatelj / director: **Yael Reuveny**; scenarist / screenwriter: Yael Reuveny; snimatelj / cameraman: Andreas Köhler; montaža / editing: Nicole Kortlüke, Assaf Lapid; producent / producer: Melanie Andernach; zemlja / country of origin: Izrael / Israel; godina / year of production: 2009.; trajanje / duration: 31 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Jedan propušten sastanak 1945.g. podijeli obitelj na dva dijela. Redateljčina baka odluči otići iz mjesta svoje katastrofe u novu židovsku državu, dok njen brat Feiv'ke odabere promijeniti ime i ostati tu gdje je jednom bio zatvorenik. Prateći izbore, koje su jednom učinili brat i sestra, redateljica se nalazi na putu između Izraela i Istočne Njemačke, između prošlosti i sadašnjosti, između žrtve i nasilnika. Na koja pitanja je moguće odgovoriti nakon njihove smrti, 63 godine poslije propuštenog sastanka?

A missed meeting in 1945 splits a family into two. The director's grandmother decides to drift away from the place of her catastrophe to a new Jewish state while her brother Feiv'ke chooses to change his name and stay in the place where he was once a prisoner. Following the choices made by a brother and sister, the director finds herself on a journey between Israel and Eastern Germany, between past and present, victims and victimizers. Which questions can be answered after their death, 63 years after that missed meeting?

Festivali i nagrade

Dobitnik je nagrada za najbolji kratki dokumentarac u Izraelu (The Jerusalem International Film festival – The Anat Pirch award), (The Jerusalem Jewish Film Festival – The Bnaya Zukerman award). Prikazan je na festivalu u Švicarskoj (Visions Du Reel – Nyon).

Festivals and Awards

The best short documentary award in Israel ((The Jerusalem International Film festival – The Anat Pirch award), (The Jerusalem Jewish Film Festival – The Bnaya Zukerman award). Presented at the festival in Switzerland (Visions Du Reel – Nyon).



JA, MOJA ROMSKA OBITELJ I WOODY ALLEN ME, MY GIPSY FAMILY AND WOODY ALLEN



redateljica / directress: **Laura Halilovic**; scenaristi / screenwriters: Laura Halilovic, Davide Tosco, Nicola Rondolino; snimatelji / cameramans: David Tosco, Laura Halilovic; montaža / editing: Marco Dureti; producenti / producers: Davide Tosco; zemlja / country of origin: Italija / Italy; godina / year of production: 2009.; trajanje / duration: 50 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Intimno putovanje i kraj jednog nomadskog života te poteškoće prilikom smještaja u državni stan, ispričano u prvom licu, s ironijom i zaigranošću mlade (19), romske redateljice koja se bori sa svojim porijeklom. Kroz sjećanja njene bake koja još živi u privremenom kamp naselju u stalnoj opasnosti od iseljenja, kroz obiteljske fotografije i video snimke koje je načinio njen otac, otkrit ćemo jedan nepoznat svijet koji se rijetko otvara strancu. Sukladno obiteljskoj tradiciji ona se već trebala udati, ali je odlučna u nakani da se nastavi boriti da ostvari svoje snove. Priča o izazovu upućenom društvu diskriminacije, prikazuje drukčiji, duboko osobni uvid u kulturu Roma.

An intimate journey on the ending of a nomadic life and on the difficulties of settling in a council apartment told in first person with irony and playfulness by a young Roma director (19) struggling to accept her origins. Through the memories of her grandmother that still lives in a temporary camp at risk of being evicted; through family photographs and video recordings made by her father we will discover an unknown world that is seldom opened to strangers. According to the family's traditions she should be married already but is determined to continue fighting to achieve her dreams. A tale on challenging a discriminatory society, presenting a different, deeply personal, insight into Roma culture.

Festivali i nagrade

Nagradu publike dobio je na Rolling Film Festivalu u Prištini. Također na Kosovu dobiva nagradu za najbolji strani film (One World Film Festival). Specijalno priznanje žirija dobio je prošle godine u Italiji (Belaria Film Festival). Najboljim talijanskim dokumentarcem proglašen je u Rimu (Visioni Fuori Raccordo Film Festival). Nagrađen je i u Francuskoj (4 Screens European Festival - Pariz). Dobitnik je raznih priznanja za borbu protiv rasizma, prikazivan je na desetak festivala u različitim programima.

Festivals and Awards

The Audience Award at Rolling Film Festival in Priština. Also in Kosovo it got the Award for the best foreign film (One World Film Festival). Last year in Italy the Special Jury Recognition (Belaria Film Festival). The best Italian Documentary in Rome (Visioni Fuori Raccordo Film Festival). Awarded in France (4 Screens European Festival - Pariz). Winner of various recognitions for fight against racism, presented at about ten festivals in various programs.



VOLJETI SOPHIU

LOVING SOPHIA



redatelj / director: **Ohad Itach**; scenarist / screenwriter: Ohad Itach; snimatelji / cameramans: Haim Asias, Ohad Itach; montaža / editing: Yoav Raz; producent / producer: Ohad Itach; zemlja / country of origin: Izrael / Israel; godina / year of production: 2010.; trajanje / duration: 52 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Mračni kutevi odrastanja, kao novog doseljenika, snažno su iskorišteni u ovom napetom dokumentarcu. Dolazak u Izrael iz Moldove 1990-ih ostavlja Sophiu nestabilnom i u čežnji za nečim višim. Njeni obrazovani roditelji nisu u stanju kontrolirati svoju kćer jedinicu, dok ona brzo pada od pjevačice u rock-grupi do ovisnice o drogama i prostitutke. Sophia je i jaka i slaba, ranjiva i neprobojna. Njeno mučno putovanje u tamu je šokantno dokumentirao filmski autor Ohad Itach čije je slučajno poznanstvo sa Sophiom dovelo, ne samo do snažnog filma, nego i do mogućnosti da se krene i dalje.

The dark corners of growing up as a new immigrant are powerfully explored in this intense documentary. Arriving in Israel from Moldova in the 1990's left Sophia unstable and yearning for more. Her well educated parents are unable to control their only daughter as she rapidly descends from singer in a rock-band to drug addict and to prostitute. Sophia is strong and weak, vulnerable and impervious. Her wrenching journey into darkness is strikingly documented by filmmaker Ohad Itach whose chance meeting with Sophia leads not only to a powerful film, but to the possibility of moving forward.

Festivali i nagrade

Redatelj filma dobio je nagradu za najboljeg debitanta na ovogodišnjem festivalu dokumentarnog filma u Izraelu (DocAviv – Yaffo Award for a Young & Promising Filmmaker).

Festivals and Awards

The film director got the Award as the best debutant at this year's Documentary Film festival in Israel (DocAviv – Yaffo Award for a Young & Promising Filmmaker).



VITALNI ORGANI THE VITAL ORGANS



redatelj / director: **Dženan Medanović**; scenaristi / screenwriters: Dženan Medanović, Haris Kulenović; snimatelj / cameraman: Mustafa Mustafić; montaža / editing: Almir Mešković; producent / producer: BHRT; zemlja / country of origin: Bosna i Hercegovina / B&H; godina / year of production: 2009.; trajanje / duration: 30 min.

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ŠIROKI BRIJEG/ 1.-4. RUJNA/SEPTEMBER 2010./ WWW.MFF.BA

Priča o obitelji Brkić koja živi na granici Bosne i Hercegovine i Hrvatske, u selu Bazik. Otac, majka i sin čine band "Vitalni Organ", ali obitelj koja je još vitalniji organ od "Vitalnog organa" čine još i sestra i najmlađi sin. Njihov band svira punk, ali postoji jedan dan u tjednu kad ne sviraju punk, a to je nedjelja. Nedjeljom u mjesnoj crkvi na svetoj misi sviraju crkvenu glazbu. Nije to neka njihova ekstravagancija i "izdavanje" punk filozofije. To je iz srca i iz potrebe. Ujedno oni su jedini kompetentni u njihovom selu da to rade, jedini su koji znaju svirati. Da bi ta veza između crkve i punka bila jača potrudio se i mjesni svećenik fra Anto koji ih je naučio notama i sviranju. Zanimljivo je da bubnjar benda Gabrijel ima deset godina i svira bubnjeve od svoje četvrte godine.

Festivali i nagrade
Premijera



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

XI

The story about Brkić family living at the border of Bosnia and Hercegovina and Croatia, in the village of Bazik. The father, mother and son constitute the band "Vitalni organ", but the family, which is an even more vital organ, includes one sister and the youngest son. The Band plays punk, but there is a day in the week when they do not play punk, and that day is Sunday. On Sundays they play church music at the Holy Mass in their local Church. It is not an extravagance of theirs, or «betrayal» of the punk philosophy. That's from the very heart and from the very necessity. Besides, they are the only competent ones in their village to do that, the only ones who can play music. The local priest Fra Anto took efforts to strengthen the bonds between the church and punk, he taught them the playing techniques. Another curiosity is their drummer Gabrijel, who is ten years old and has been playing the drums since he was four.

Festivals and Awards
Premiere



ZABILJEŠKE O DRUGOME

NOTES ON THE OTHER



redatelj / director: **Sergio Oksman**; scenaristi / screenwriters: Sergio Oksman, Carlos Muguiro; snimatelj / cameraman: Sergio Oksman; montaža / editing: Sergio Oksman; producent / producer: Sergio Oksman; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2009.; trajanje / duration: 13 min.

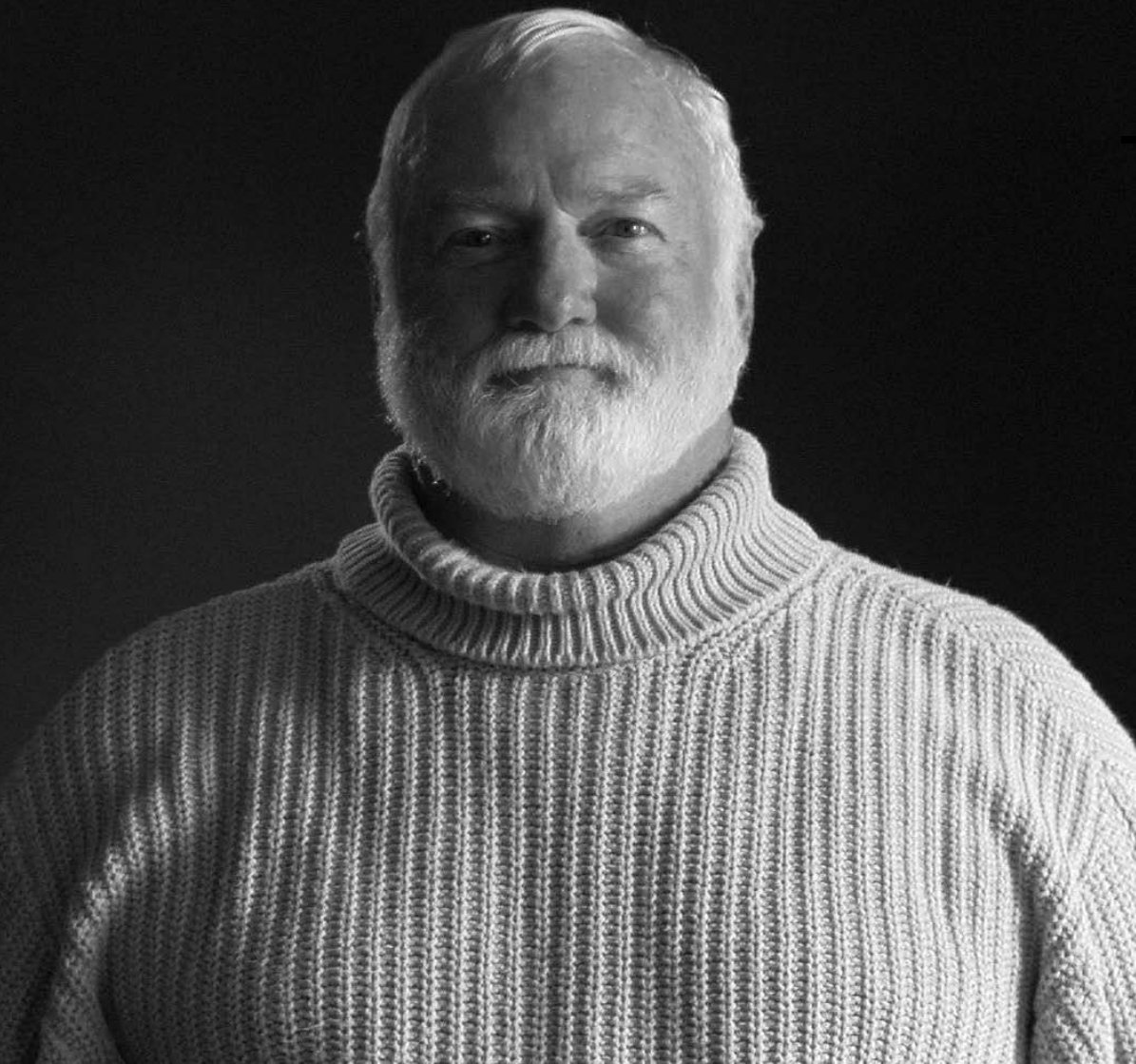
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www.dokfilms.es/notesontheother

ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Ernest Hemingway je stajao na balkonu u Pamploni u Španjolskoj 13. srpnja 1924 i vidio ranjenog čovjeka kako leži na drugoj strani ulice. Bio je opsjednut osjećajem da je on taj čovjek, da vidi sebe u tom skoro mrtvom Španjolcu kojeg su napali bikovi. «Ja sam on» napisao je kasnije Hemingway. Bilo je to prvi put da je poželio biti netko drugi i tako je stvorio lik pustolovnog pisca. *Zabilješke o drugome* slijedi primjer Hemingwayevog izvanrednog osjećaja u obliku hemigwayevskog natjecanja u Key West, Florida. Deseci starijih ljudi daju sve od sebe da budu Hemingway, ali što oni u stvari traže? Film istražuje ideju «drugih», kako biti u stanju sagledati stvari iz nečije druge perspektive, izvan vlastitog vidokruga. Kakva je stvarnost našeg vlastitog postojanja, i koliko bi fascinantno bilo izbjeći tu stvarnost i vidjeti ono što ne možemo sami primijetiti? Inspiriran fotografijom Španjolca, koji leži na ulici u Pamploni 1924.g., film koristi relativno jednostavna sredstva da bi u nama pobudio znatijelju za alternativnom percepcijom, za iskorakom iz sebe samih kako bismo doživjeli svijet na drugačiji način, makar i na kratko.

Festivali i nagrade

Najboljim dokumentarcem proglašen je u Španjolskoj (Ciudad Real Festival). Najbolji kratki film u Poljskoj (Warsaw International Film Festival). Dobitnik jer Grand prix u Nici (Nice Short Film Festival). Najboljim eksperimentalnim filmom proglašen je na Latino film festivalu u San Diegu. Najbolji kratki film u Španjolskoj (41^a Atlántic Film Festival – Alcances 2009). Dobitnik je nagrada za montažu i fotografiju te nekolicine počasnih priznanja za cjelokupno ostvarenje. Prikazan je na više od 60 festivala u svijetu.



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

On July 13, 1924, Ernest Hemingway was on a balcony in Pamplona, Spain, and saw a wounded man lying on the other side of the street. He became consumed with the feeling that he was that man, seeing himself in the near-dead Spaniard who had been attacked by bulls. "I am him," Hemingway later wrote. It was the very first time he wanted to be someone else, so he created the character of the adventurous writer. Notes on the Other follows the example of Hemingway's remarkable sensation in the form of an annual Hemingway lookalike contest in Key West, Florida. Dozens of older men do their utmost to be Hemingway, but what are they looking for? The film investigates the idea of the "other," of being able to see things from another perspective, beyond one's own field of vision. What is the reality of our own existence and how fascinating would it be to escape that reality and see what we cannot observe ourselves? Inspired by the photo of the Spaniard who lay on the street in Pamplona in 1924, the film uses relatively simple means to generate curiosity for alternate perception, for stepping outside of ourselves to contemplate the world in a different way, if only for a little while.

Festivals and awards

The best documentary in Spain (Ciudad Real Festival). The best short film in Poland (Warsaw International Film Festival). Grand prix in Nice (Nice Short Film Festival). The best experimental film at Latino film festival in San Diego. The best short film in Spain (41st Atlantic Film Festival – Alcances 2009). The film won the Award for editing and photography, and several Recognitions of Honour for the overall accomplishment. Presented at more than 60 festivals worldwide.



PROMET / THE COMMUTE

EL TRÁNSITO



redatelj / director: **Leon Siminiani**; scenarist / screenwriter: Leon Siminiani; snimatelj / cameraman: Leon Siminiani; montaža / editing: Leon Siminiani; producent / producer: Leon Siminiani; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2009.; trajanje / duration: 13 min.

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ŠIROKI BRIJEG/ 1.-4. RUJNA/SEPTEMBER 2010./ WWW.MFF.BA

Nezvanična (klasificirana) verzija geneze i prirode špice i njenog djelovanja na život građana u modernom svijetu.

The unofficial (classified) version of the genesis and nature of the rush hour, and the effects on the life of the modern world citizen.

Festivali i nagrade

Nagradu najboljeg kratkog dokumentarnog filma dobio je na desetak festivala u Španjolskoj od kojih su značajniji - (Festival de Cine Español Malaga), (Festival de cortometrajes del Masnou), (Soria Short film festival) i (REC. Tarragona International Film Festival). Nagradu publike dobio je također u Španjolskoj (L'Alternativa CCCB - Barcelona). Dobitnik je nekoliko priznanja žirija, a prikazivan je uglavnom u zemljama mediterana te Srednje i Latinske Amerike.

Festivals and Awards

The best short documentary award at about ten festivals in Spain, the most remarkable of which are (Festival de Cine Español Malaga), (Festival de cortometrajes del Masnou), (Soria Short film festival) and (REC. Tarragona International Film Festival). The Audience award also in Spain (L'Alternativa CCCB - Barcelona). Several Jury Recognitions, and it was presented mostly in the countries of Mediterranean, Central and Latin America.



NEMA VIŠE MAŽORETKINJA U VILLALBI / NO MORE MAJORETTES IN VILLALBA / NON C'È PIÙ UNA MAJORETTE A VILLALBA



redatelj / director: **Giuliano Ricci**; scenaristi / screenwriters: Giuliano Ricci, Max Luvero; snimatelj / cameraman: Gianmarco Gaviani; montaža / editing: Giuliano Ricci; producent / producer: Concetto Mangiafico; zemlja / country of origin: Italija / Italy; godina / year of production: 2010.; trajanje / duration: 45 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Villalba je malo selo u središnjoj Siciliji i predstavlja karakterističnu realnost sicilijanske unutrašnjosti. Obilježava ga fizička i gospodarstvena izoliranost, zapuštene građevine te ljudi koji uglavnom žive od starosne mirovine. To je selo koje će nestati zbog velike migracije u Albengu, grad u Ligurniji koji je dom većini stanovništva Villalbe. Nekoć je to bilo posebno mjesto zbog svoje pozicije jer je bilo kraljevstvo Calogera Vizzinija. On je bio šef stare feudalne mafije koja se sad promijenila i preselila iz središta na obalu. Film kazuje, riječima stanovnika, priču o selu i sadašnjoj situaciji, statusu žena, životu na glavnom trgu. Kroz narav sicilijanskog čovjeka otkrivamo na ovoj udaljenoj lokaciji sve probleme i neobičnosti koje su zajedničke za cijelu talijansku naciju.

Festivali i nagrade

Film je dobitnik specijalnog priznanja filmskih kritičara na ovogodišnjem Bellaria Film Festivalu u Italiji.



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

XI

Villalba is a small village in the center of Sicily that is a typical reality of the Sicilian hinterland. It is characterised by physical and economical isolation, abandoned structures and where people live only on an old age pension. It's a village that is going to disappear because of the large migration to Albenga, a city in Liguria that is home to a large Villalba community. Once it was a special place because of its position being Calogero Vizzini's kingdom. He was the boss of the old feudal mafia that has now changed and moved from the centre to the coast. This film tells, through the inhabitants' words, the story of the village and the current situation and the status of women and life in the main square. Through the nature of the Sicilian people, we discover in this remote location that it holds all the problems and peculiarities of the whole nation of Italy.

Festivals and Awards

Winner of the Special Recognition of Film Critics at this year's Bellaria Film Festival in Italy.



CIKLUSI
THE CYCLES



redatelj / director: **Vladimir Gojun**; scenarist / screenwriter: Vladimir Gojun; snimatelji / cameramans: Robert Krivec, Tamara Cesarec; montaža / editing: Vladimir Gojun; producent / producer: Siniša Juričić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2010.; trajanje / duration: 76 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Film prati borbu za život 25-ogodišnjeg mladića po imenu Joško Morović, čiji je pokušaj studiranja fotografije i filmskog snimanja zaustavljen zbog raka testisa koji je uznapredovao na pluća. Ime filma poteklo je od šest ciklusa koji su temelj tretmana i borbe protiv raka koju moraju proći svi oboljeli. Filmska je ekipa provela svih 6 ciklusa s Joškom u bolnici prateći njegovu borbu i utjecaj bolesti na njegovu okolinu.

The film follows the struggle for life of 25-years-old man called Joško Morović, whose attempt of studying the photography and filming was stopped due to testicles cancer which spread to the lungs. The film title originated from 6 cycles which are the base of the treatment and fight against the cancer which all the patients have to exercise. The film crew spent all the 6 cycles with Joško in the hospital monitoring his struggle and influence that his disease inflicts to his surroundings.

Festivali i nagrade

Redatelj je za ovaj film, na prošlim Danima Hrvatskog filma, dobio nagradu za najboljeg debitanta. Film je prikazan i na Sarajevu film festivalu.

Festivals and Awards

At the last Days of Croatian Film the director got the award for the best debutant. The film was presented at Sarajevo Film Festival.



VOLJELA SAM JAKO...

I LOVED SO MUCH... / J'AI TANT AIMÉ...



redateljica / directress: **Dalila Ennadre**; scenaristica / screenwriter: Dalila Ennadre; snimatelj / cameraman: Dalila Ennadre; montaža / editing: Habiba Bent Jilali; producent / producer: Dalila Ennadre; zemlja / country of origin: Maroko, Francuska / Morocco, France; godina / year of production: 2008.; trajanje / duration: 52 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

“Htjela sam živjeti onako kako žive moderne žene koje žive s ljubavlju”, kaže Fadma, sada vremesna berberska dama koja je nekad bila uposlena kod francuske kolonijalne vojske kao pratilja vojnicima tijekom Indo-kineskog rata. Daleko od ikakve nostalgije ili žaljenja, ona je otvoren i potopuno neodoljiv glavni lik u intimnom i iskrenom portretu tih marokanskih “žena za utjehu” i njihovim životima poslije rata, kako ga je u svom filmu sačinila Dalila Ennadre. Film otvara fascinantnu sliku jednog velikog zamaha u povijesti Maroka.

“I wanted to live like modern women who live with love” says Fadma, now an elderly Berber lady and once employed by the French colonial army as a companion for soldiers during the Indo-China war. Far from being nostalgic or regretful, she is open and utterly compelling central character in Dalila Ennadre’s frank and intimate portrait of these Moroccan ‘comfort women’ and their lives after the war. In the process, the film opens up a fascinating picture of a great sweep of Moroccan history.

Festivali i nagrade

Nagradu za najbolji dokumentarni film dobio je u Španjolskoj (Festival du Cinema africain de Tarifa). Specijalno priznanje žirija dobio je u Tunisu (Carthage Film Festival). Prikazan je na Dubai International film festivalu te u Francuskoj (Cinema du Reel – Paris) i (Clermont Ferrand).

Festivals and Awards

The best documentary film award in Spain (Festival du Cinema africain de Tarifa). Special Jury recognition in Tunisia (Carthage Film Festival). It was presented at Dubai International film festival, and in France (Cinema du Reel – Paris) and (Clermont Ferrand).



PREKINUTI TOKOVI

INTERRUPTED STREAMS / ZRAMIM KTU'IM



redatelj / directors: **Guy Davidi, Alexandre Goetschmann**; scenaristi / screenwriters: Guy Davidi, Alexandre Goetschmann; snimatelji / cameramans: Guy Davidi, Alexandre Goetschmann; montaža / editing: Guy Davidi, Alexandre Goetschmann; producenti / producers: Guy Davidi, Alexandre Goetschmann; zemlja / country of origin: Izrael, Švicarska / Israel, Switzerland; godina / year of production: 2010.; trajanje / duration: 73 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

U jednom selu na Zapadnoj obali križaju se staze života. Seljani hodaju pored pokidanih cjevovoda na svojim putevima ka neizvjesnoj budućnosti. Izrael, koji kontrolira vodu, daje samo male količine vode, a kad dotok vode nije postojan ništa se ne može razvijati. Kontrola nad tlakom vode vlada svim oblicima života, ali također i duhom. Pošto nema izvorsku vodu, Bil-in je jedno od prvih sela na Zapadnoj obali u kojem je izgrađena moderna vodoopskrbna infrastruktura. Mnogi seljani su to doživjeli kao znak napretka, a nekima predstavlja izvor ogorčenja. Pitka voda upotrijebljena je kao sredstvo utjecanja na ljude tako da bi surađivali s izraelskom obavještajnom službom. Selo je rascijepjeno. Povratak drevnim tehnikama sakupljanja kišnice mogao bi biti način na koji će seljani izraziti svoju neovisnost, ali je pitanje hoće li odnosi među ljudima zacijeliti.

Festivali i nagrade

Film je premijerno prikazan ove godine u Izraelu (Cinema South Film Festival).



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Paths of lives are crossed in one village in the West-Bank. Along the broken water pipelines, villagers walk on their courses towards an indefinite future. Israel that controls the water, supplies only a small amount of water, and when the water streams are not certain nothing can evolve. The control over the water pressure not only dominates every aspect of life but also dominates the spirit. Bil-in, without spring water, is one of the first villages of the West-Bank where a modern water infrastructure was set up. Many villagers took it as a sign of progress, others as a source of bitterness. The pipe-water was used to influence the people so they would co-operate with Israel's intelligence. The rip tore down the village. Returning to the ancient technique of collecting rainwater-using pits could be the villagers' way to express independence but the relations between people will doubtfully be healed.

Festivals and Awards

The film had its premiere in Izrael this year (Cinema South Film Festival).



TRAGAČ THE SEEKER



redateljica / directress: **Amela Ćuhara**; scenaristica / screenwriter: Amela Ćuhara; snimatelji / cameramans: Almir Đikoli, Đorđe Jović, Amir Hodžić; montaža / editing: Amir Hodžić; producent / producer: Adnan Ćuhara; zemlja / country of origin: Bosna i Hercegovina / B&H; godina / year of production: 2008.; trajanje / duration: 59 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Kao rezultat genocida u BiH od 1992 do 1995., obitelji 15.000 nestalih još uvijek tragaju za svojim najmilijima. Amor Mašović, predsjednik BiH komisije za nestale, posvetio je svoj život traženju žrtava ratnih zločina. Dok pronalazi ostatke razbacane između nekoliko masovnih grobnica, daje im identitet i vraća ih familijama kao braću, muževe, očeve, sestre, kćeri da im osiguraju ukop dostajan čovjeka. Film prikazuje gospodina Amora kako ga vide njegovi voljeni, kolege i prijatelji kao čovjeka koji, unatoč tomu što je izložen užasima, ipak pronalazi načina da vodi normalan život.

At the aftermath of the genocide that took place in BiH from 1992 to 1995, the families of 15.000 missing persons are still in quest for their beloved. Amor Mašović, the President to the Commission for the Missing Persons, dedicated all his life to seeking the victims of the war crimes. Finding the remnants scattered among the mass graves, he assigns their identity to them and returns them to their families as brothers, husbands, fathers, sisters, daughters, to enable the decent burial appropriate for human beings. The film presents Mr Amor as his beloved see him, the colleagues and friends, as a man who finds the way of leading a normal life in spite being exposed to all the horrors.

Festivali i nagrade

Film je prikazan u službenoj selekciji dokumentarnog programa na Sarajevo film festivalu.

Festivals and Awards

The film was presented in the official competition of the Sarajevo Film Festival.



GDJE JA MOGU BITI JA WHERE I CAN BE MYSELF



redatelj / director: **Rudi Uran**; scenarist / screenwriter: Elvis Selimović; snimatelj / cameraman: Samir Kućanin, Rudi Uran, Elvis Selimović; montaža / editing: Rudi Uran; producent / producer: Irena Kramberger Uran, Andrej Veble; zemlja / country of origin: Slovenija / Slovenia; godina / year of production: 2010.; trajanje / duration: 30 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Film je priča o dvadesetogodišnjaku iz istočne Bosne koji stoji na raskrižju života i izbora mogućnosti. Bi li trebao graditi svoj život na temeljima razrušenog djetinjstva ili bi trebao položiti nove temelje u novom (stranom) okruženju? Odgovor na ovo pitanje puno bi olakšao Edinov život. S jedne strane su prijatelji, obitelj, sjećanja, a s druge ugodan život, stipendija, strani jezik, nostalgija. Shvativši to sve, Edin odlazi u drugu zemlju (Sloveniju) gdje započinje novi život. Sve ono za što je mislio da će mu biti teško u inozemstvu bilo je još teže. Tek u inozemstvu Edin uspije shvatiti drugu stranu življenja u svojoj domovini. Naizgled nevažne stvari postaju važne. Edin se sukobljava sa samim sobom. Potreba za domom, majkom i domovinom sve više raste.

Festivali i nagrade

Film je prikazan u Bugarskoj na međunarodnom festivalu kratkog filma u Balchiku.



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

This film is a story about a twenty-year-old from eastern Bosnia who stands at the crossroads of life and the choice of opportunities. Should he build his life on the foundation of his broken childhood or should he lay new foundations in a new (foreign) environment? The answer to that question would make Edin's life much easier. There are friends, family, memories, need on one side and a comfortable life, scholarship, foreign language, nostalgia on the other. Realising this, Edin moves to another country (Slovenia) where he starts a new life. Everything he expected to be hard abroad became even harder. Only abroad, Edin realises the other side of living in his native country. Seemingly, insignificant things become important. Edin is confronted with himself. The need for home, for his mother and his homeland becomes increasingly greater.

Festivals and Awards

The film was presented in Bulgaria at the International Festival of Short Film in Balchik.



POVRATAK THE RETURN



redatelj / director: **Gustavo Gil**; scenarist / screenwriter: Gustavo Gil; snimatelj / cameraman: Tacho Horta; montaža / editing: Gustavo Gil; producent / producer: Gustavo Gil; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2009.; trajanje / duration: 77 min.

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ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Grupa palestinske djece putuje iz Španjolske u Palestinu. Put je jako težak i dug zbog izraelske okupacije njihove zemlje. Oni znaju što znači okupacija: vojska ubija njihove roditelje, njihovi rođaci su u zatvoru, njihovu zemlju otimaju i njihova je budućnost biti izbjeglica u svojoj vlastitoj zemlji. Oni su protagonisti i pripovjedači ove priče. Otišli smo s njima na ovaj težak put do njihovih domova na Zapadnoj obali. Tamo smo saznali kako oni i drugi Palestinci žive u svojoj zemlji pod izraelskom okupacijom.

A group of Palestinian children is travelling from Spain to Palestine. A very difficult and long trip due to the Israeli occupation of their land. They know what occupation means: Their parents have been killed by the army, their relatives are in prison, their land has been stolen and their future is to be a refugee in their own country. They are the protagonist and the narrators of this story. We went back with them in this hard trip up to their homes in the West Bank. There we found out how they and the other Palestinian live under the Israeli occupation of their land.

Festivali i nagrade

Nagradu publike dobio je na ovogodišnjem međunarodnom festivalu dokumentarnog filma u Španjolskoj (Documenta Madrid). Nagradu za najbolji dokumentarac dobio je u Meksiku (VI Encuentro Hispanoamericano de Documental Independiente Voces contra el Silencio), a specijalno priznanje na Kubi (Festival de Cine Pobre Humberto Solás).

Festivals and Awards

The Audience Award at this year's International Festival of Documentary Film (Documenta Madrid). The Best Documentary Award in Mexico (VI Encuentro Hispanoamericano de Documental Independiente Voces contra el Silencio), and the Special Recognition at Cuba (Festival de Cine Pobre Humberto Solás).

BOSNA & HERCEGOVINA

ŠIROKI BRIJEG

1-4. RUJNA/SEPTEMBER 2010.

WWW.MFF.BA

ŽIRI / JURY



RADA ŠEŠIĆ

Rada Šešić je autorica filmova, kritičarka, predavačica i kustosica. Rođena u Bjelovaru (Hrvatska), živjela u Sarajevu (BiH), sada živi u Nizozemskoj. Radila kao filmska kritičarka i novinarka za RTV Sarajevo i za filmski časopis Sineast. Režirala je nekoliko kratkih i dokumentarnih filmova u svojoj domovini. Tijekom 1990. i 1991.g. živjela je u Indiji i specijalizirala južnoazijsku kinematografiju. Od 1993.g. živi u Utrechtu. Suraduje u programima dvaju najvećih filmskih festivala u Nizozemskoj: IFFRotterdam i IDFA u Amsterdamu te je i u selekciji IDFA's Fund Jan Vrijman od samog početka. U posljednje tri godine članica Hubert Bals Fund. Predsjednica natjecateljskog dijela dokumentarnog programa na Sarajevo Film Festivalu. Već sedam godina predaje na amsterdamskom sveučilištu i stalni je predavač na The Duch Institut for the Film Education (NIF). Od prošle godine je programska savjetnica DOK-Leipzig za kinematografiju jugoistočne Europe i južne Azije. Duže od decenije je jedna od programskih urednika na indijskom filmskom festivalu IFFK u Kerali. Gost predavač na nekoliko filmskih škola i sveučilišta, na



NFA Amsterdam, Anadolu University in Eskishehir, na filmskoj školi u Ženevi te Srishti Institute u Bangaloreu. Redateljica 4 filma u Nizozemskoj: Room Without a View, 1997.g., Soske, 2001, In Whitest Solitude, 2001.g., The Way to School, 2007.g. Njeni filmovi su nagrađivani na međunarodnim festivalima, a njen rad predstavljen u MoMi u New Yorku.

Rada Šešić is a film maker, critic, film lecturer and curator. Born in Bjelovar (Croatia), lived in Sarajevo (Bosnia and Herzegovina), now lives in The Netherlands. Worked as a film critic and a journalist for Radio-Television Sarajevo and for the film magazine Sineast. Directed several shorts and documentaries in her home country. Lived in India

during the 1990/1991 and specialised South Asian cinema. From 1993 lives in Utrecht. Collaborates on the programme of two biggest film festivals in The Netherlands: IFFRotterdam and IDFA in Amsterdam and is on a selection of IDFA's Fund Jan Vrijman since its beginning. In the last three years she is also one of commission members for Hubert Bals Fund. At Sarajevo Film Festival, is the head of the Competition Documentary Programme. For 7 years she was teaching at the University of Amsterdam and is a permanent lecturer of The Duch Institut for the Film Education (NIF). Since last year is a program advisor of DOK-Leipzig for South-East European and South Asian cinema. More than a decade, is one of the programmers for the Indian film festival IFFK in Kerala. Guest lecturer at several Film Schools and Universities, at NFA in Amsterdam, Anadolu University in Eskishehir, at the Film School in Geneva and at Srishti Institute in Bangalore. Directed in the Netherlands four films: Room Without a View, 1997, Soske, 2001, In Whitest Solitude, 2001, The Way to School, 2007. Her films were awarded at international festivals, her work was presented at MoMa New York.

IBTISAM MARA'ANA

Ibtisam Mara'ana – Palestinka – Izraelka. Redateljica, producentica, fotografinja. Rođena 1975.g. Dobitnica međunarodnih nagrada za dokumentarac "Lady Kul El Arab" koji je osvojio specijalnu nagradu žirija na IDFA – Amsterdam, nagradu za najboljeg redatelja – New Delhi International Women Film Festival. Prva nagrada na Zagreb International Doc Film Festival, posebna nagrada – Suriname International Doc Festival Italy. GRAND PRIX – Mediterranean Film Festival. Redateljica i scenaristica dokumentarca "Three Times Divorced". Nagrada za najbolji dokumentarac – DocAviv Int'l Film Festival – Israel. Srebrna nagrada – Fippa – Biarritz- France. Redateljica i scenaristica dokumentarca «Badal» koji je osvojio nagradu "in the Sprit of Freedom Award" na Jerusalem International Film Festival, nagradu za najbolji dokumentarac na HotDocs-u, Canada International Doc Film Festival. Zadnjih 10 godina je posvetila stvaranju i promoviranju kinematografije koja podržava žene i govori u prilog odnosima među ženama u palestinsko-arapskom društvu. Održala je niz predavanja



diljem Izraela u raznim ženskim organizacijama i institucijama visokog obrazovanja i doživljava sebe kao pionirku u ovom području.

Lotisam Mara'ana a Palestinian – Israeli. Director Producer and Photographer. She was born in 1975. She has been awarded internationally for her documentaries “Lady Kul El Arab” that Won Special Jury Award at IDFA – Amsterdam, Best Director Award – New Delhi International Women Film Festival. First Award – Zagreb International Doc Film Festival, Special Award – Suriname International Doc Festival Italy. GRAND PRIX – Mediter-

anean Film Festival. Directed and Scriptwriter for the documentary “Three Times Divorced”. Winner of the best Documentary Award – DocAviv Int’l Film Festival –Israel. Silver Award – Fippa – Biarritz – France. Director and Scriptwriter for the documentary “Badal” Which won “in the Spirit of Freedom Award” at the Jerusalem International Film Festival, Best documentary Award in HotDocs, Canada International Doc Film Festival. She has devoted the past 10 years to creating and promoting cinema that advances women and speaks to the relationships of women within Palestinian-Arab society. She has lectured widely in Israel in a variety of settings including women’s organizations, institutes of higher learning – and perceives herself as a pioneer in her field.

ELMA TATARAGIĆ

Elma Tataragić je rođena u Sarajevu 1976. U rodnom je gradu diplomirala dramaturgiju na Akademiji scenskih umjetnosti. Od samih početaka uključena je u rad i osnivanje Sarajevo Film Festivala gdje sada radi kao selektorica Na-



tjecateljskog programa za dugometražni i kratki film, glavnog programa festivala, te na programima U fokusu i Bh film. Surađivala je na scenariju filma “Prvo smrtno iskustvo”, scenaristica je i producentica filma “Sjever je poludio”. Koscenaristica je i producentica filma “Snijeg” koji je prikazan u Cannesu 2008. gdje je osvojio Grand Prix programa Tjedan kritike. Film je prikazan na preko 60 festivala i osvojio je desetine međunarodnih nagrada. Generalna je tajnica i član Udruženja filmskih radnika BiH. Na Akademiji radi od 2002. godine na predmetu scenarij. Završila je

postdiplomski studij i trenutno radi na magistrskoj tezi. Usavršava se na filmskom scenariju i na Script Factory-u iz Londona.

Elma Tataragić was born in Sarajevo in 1976. She has graduated Dramaturgy at Sarajevo Academy of Performing Arts. She is one of the founders of Sarajevo Film Festival where she now works as selector for Competition Program (feature and shorts), IN FOCUS and BH FILM programs. She collaborated on the script for short film FIRST DEATH EXPERIENCE and wrote and produced short NORTH WENT MAD. She has produced and co-wrote the feature film SNOW shown at Cannes 2008 – Semaine de la critique where the film won the Grand Prix. The film has been shown at over 60 festivals and won over 20 international awards. She is also general secretary and a member of BH Filmmakers Association. She has been teaching screenwriting at Sarajevo Academy of Performing Arts since 2002. She has completed postgraduate studies and is currently working on her thesis on screenwriting. She is also attending London-based Script Factory scriptwriting courses.

BOSNA & HERCEGOVINA

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OFF SPECIAL PROGRAM
FILMOVI DOMAĆIH AUTORA /
FILMS OF HOME AUTHORS



POŠTAR S NASLOVNE STRANE COVER PAGE POSTMAN



redatelji / directors: **Tomislav Mršić, Tomislav Topić**; scenarist / screenwriter: Davor Šišmanović; snimatelj / cameraman: Alan Stanković; montaža / editing: Tomislav Topić; producent / producer: Damir Terešak, Maxima Film; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2010.; trajanje / duration: 29 min.

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Splitski poštari Tonči Katavić u kolovozu prošle godine iznenada je netragom nestao. Zajedno s njim nestalo je i 126.277 kuna koje je Katavić, kao mirovine, trebao podijeliti umirovljenicima u Podstrani. Katavić je ujutro uzeo novac namijenjen umirovljenicima, zadužio službeni motor te krenuo obaviti posao. Kako se do 15 sati nije javio na radno mjesto, šef poštanske poslovnice slučaj je prijavio policiji. Ubrzo je pronađen ostavljeni službeni motor kojega je Katavić koristio, no njemu ni novcu nije bilo ni traga ni glasa. Ta vijest pokrenula je niz medijskih špekulacija, a jedna od njih kako je Katavić ukradenim novcem platio kćerkino liječenje. Tako je krenula priča koja je Tončiju priskrbila nadimak Robin Hood.

Tonči Katavić, a postman from Split, vanished suddenly and with no traces in August last year. Together with him, 126.277 kunas vanished, the money that Katavić was supposed to deliver to pensioners in Podstrana as their monthly pensions. In the morning Katavić took the money intended for the pensioners and the official motorcycle and started to perform his job. As he did not report to his work post till 3 p.m., the chief of the Post Office Branch reported the case to the police. Soon the official motorcycle was found where Katavić had left it, but there was no sign of either money or Katavić. The news started a series of media speculations, one of them about how Katavić paid his daughter's medical treatment with the stolen money. And the tale started in which Katavić got the nickname of Robin Hood.



LET IZNAD MINSKOG POLJA

ONE FLEW OVER THE MINEFIELD



redatelj / director: **Zdenko Jurilić, Tomislav Bubalo, Antoni Ćorić**; scenarist / screenwriter: Zdenko Jurilić; snimatelj / cameraman: Antoni Ćorić; montaža / editing: Tomislav Bubalo; producenti / producers: Tomislav Bubalo, Tomislav Topić, Robert Bubalo, Kvk Amater, Kadar Široki Brijeg; zemlja / country of origin: Bosna i Hercegovina / B&H; godina / year of production: 2010.; trajanje / duration: 45 min.

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Bili, Vlado, Crni, Trla... pripadnici deminerske postrojbe u sastavu Oružanih snaga BiH, koji su u 15 godina deminerskog staža iza sebe ostavili hektare očišćenih minskih polja. Premda su sva četvorica trebala odavno otići u mirovinu i danas s pipalicama, minskim detektorima pužu po minama zasijanim poljima. Razdvojeni od svojih obitelji danima, spavaju u iznajmljenim stanovima, kućama jer vojarne nisu uvjetne za smještaj vojnika. Sami kupuju i kuhaju hranu, peru garderobu... Fizički naporan i po život opasan posao u kojem pogreške ne smije biti. Unatoč svemu, Bilom, Vladi, Crnom i Trli nije uništen smisao za humor i ljubav prema još jednom adrenalinskom hobiju, a to je letenje paraglajderom. Nakon deminiranja terena, ostatak slobodnog vremena provode u letenju paraglajdingom, iznad istih minskih polja koja razminiravaju. Dokumentarac je posveta ljudima koji na zemlji i u zraku žive s opasnošću. Imaju adrenalinski posao, ali i aderanalinski hobi u kojem ih minimalna pogreška vodi u sigurnu smrt.

Bili, Vlado, Crni, Trla are members of demining squad within the BiH Army, who have left acres of demined fields behind during the 15 years of their work. Although all four of them should have been retired long ago, they still keep crawling through the minefields with tentacles and mine detectors. Separated from their families for days and days, they dwell in rented flats or houses, since the military barracks are not in the condition suitable for soldiers' accomodation. They purchase and prepare food for themselves, do their laundry... A hard toil and life jeopardizing work where mistakes are not allowed. In spite of all, Bili, Vlado, Crni and Trla have kept their sense of humor and love for yet another high adrenaline hobby, which is paragliding. After demining, they spend their free time in paragliding over the same minefields where they were working. The documentary is dedicated to the people who live with danger both on earth and in the air. In both their adrenaline jobs and adrenaline hobbies only one small error leads to certain death.

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RETROSPEKTIVA/RETROSPECTIVE
MEDITERANSKI KRUG VLATKA FILIPOVIĆA/
THE MEDITERRANEAN CIRCLE OF VLATKO FILIPOVIĆ



MEDITERANSKI KRUG VLATKA FILIPOVIĆA

Vlatko Filipović rođen je 11. ožujka 1936. u obitelji otpravnik vlakova male postaje nekađanje željezničke pruge Dubrovnik - Sarajevo. Postaja je bila Hutovo, sada selo općine Neum. Po ocu podrijetlom je iz Ravnog – selo Turkovići, po majci iz Čitluka – selo Tepčići. Gimnaziju je završio u Dubrovniku, a Filozofski fakultet - skupina jugoslavenskih književnosti u Sarajevu. Umjesto da postane treća generacija željezničara postao je filmski redatelj. Snimio je četiri igrana filma: "Moja strana svijeta" (1968.), "Deveto čudo na istoku" (1974.), "Nastojanje" (1982.), "Kako ubiti Griega u Sarajevu" (1995.). Snimio je više od 40 dokumentarnih i kratkometražnih filmova, od kojih se do rata ističu: "U zavjetrini vremena" (1964.), "Žedno polje" (1964.), "Zemlja neretljanska" (1965.), "Hop-jan" (1965.), "Punta veljega mora" (1977.), "Kruh naš svagdašnji" (1978.), "Doba mijena" (1984.) i drugi. Osim televizijskih serija "Kultura religija", "Ratna TV

škola" i "Bosanski duh", u razdoblju 1990.-2000. ističe se deset filmova pod zajedničkim nazivom "Konac XX. stoljeća BiH u filmovima Vlatka Filipovića". To su: "Testament" (1990.), "Poruke sa stećaka" (1991.), "Ravno u tri dijela" (1992.), "Vatre Sarajeva" (1992.), "Križni put u Sarajevu" (1993.), film i serija "Kardinal od Bosne i Hercegovine" (1994. - 1998.), "Kuća nade" (1998.), "Princip prvi" (1999.), "Neum MM" (1999.). Od 2000. do 2004. priprema, snima i slaže neretvansku trilogiju Saga o Neretvi: "Čarobni jug", "Pečat vremena" i "Agonija zelene rijeke". Osim snimanja filmova radio je kao umjetnički direktor "Sutjeska filma". Bio je urednik u Dokumentarno-obrazovnom programu TVBiH. Kao vanjski suradnik u zvanju profesora predaje na Pedagoškom fakultetu Sveučilišta u Sarajevu i Fakultetu prirodoslovno-matematičkih i odgojnih znanosti Sveučilišta u Mostaru, predmet "Filmska i RTV kultura / medijska kultura". Dobitnik je brojnih nagrada u zemlji i inozemstvu. U jednoj prilici, za koju bi se moglo reći da predstavlja pogodno vrijeme za svođenje računa, prije svega, pred samim

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sobom, Vlatko Filipović je zapisao: "Veliki smisao mog života bilo je snimanje filmova o životu što je bio oko mene i osjećajima u meni. Činio sam to s ljubavlju i voljom, u potrazi za onim što sam želio iskazati, izreći, u što sam vjerovao. Kasnije sam shvatio da su to simboli Bosne i Hercegovine. Bile su to teme: kamen, običaji, planinsko selo, stećci, kraško polje, obredi, obitelj, franjevci, Sarajevo, multietičnost, itd..."

THE MEDITERRANEAN CIRCLE OF VLATKO FILIPOVIĆ

Vlatko Filipović was born on March 11th 1936 in the family of train dispatchers on a small train stop of the former railroad route Dubrovnik – Sarajevo. The station was Hutovo, nowadays a village in Neum municipality. His father originates from Ravno – the village of Turkovići, and mother from Čitluk – the village of Tepčići. He completed the Grammar School in Dubrovnik and College of Philosophy, Yugoslav Literature Branch

in Sarajevo. Instead of becoming the third generation of train dispatchers, he became a film director. Four feature films: "Moja strana svijeta" (1968), "Deveto čudo na istoku" 1974), "Nastojanje" 1982), "Kako ubiti Griega u Sarajevu" 1995). More than 40 documentaries and short films, the outstanding ones before the war "U zavjetrini vremena" (1964), "Žedno polje" (1964), "Zemlja neretljanska" (1965), "Hop-jan" (1965), "Punta veljega mora" (1977), "Kruh naš svagdašnji" (1978), "Doba mijena" (1984) and other. Besides the TV serials "Kultura religija", "Ratna TV škola" and "Bosanski duh", in the period from 1990 to 2000 he made ten remarkable films under the joint title of "Konac XX. stoljeća BiH u filmovima Vlatka Filipovića". They are: "Testament" (1990), "Poruke sa stećaka" (1991), "Ravno u tri dijela" (1992), "Vatre Sarajeva" (1992), "Križni put u Sarajevu" (1993), the film and thew serial "Kardinal od Bosne i Hercegovine" (1994. – 1998), "Kuća nade" (1998), "Princip prvi" (1999), "Neum MM" (1999). From 2000 to 2004 prepares, shoots and



puts together the trilogy "The Saga about Neretva": "Čarobni jug", "Pečat vremena" and "Agonija zelene rijeke". Besides filming also worked as the Art Director of "Sutjeska Film". Also the Director of Documentary-educational program of TVBiH. As a part-time lecturer in the professor's post teaches at the Pedagogy College of Sarajevo University and at Science, Mathematic and Education branch of Mostar University, the subject of "Film and RTV Culture / Media Culture". Won numerous awards home and abroad. On an opportunity which might be determined as suitable for settling down the accounts, firstly with himself, Vlatko Filipović noted: "The big sense of my life was shooting the films about the life that was around me and the feelings within me. I did it with love and zeal, in quest for the matter I wanted to express, tell, and what I believed in. Later I realized that these were the symbols of BiH. These were the topics: stone, customs, mountain village, stećaks, carst fields, ceremonies, family, Franciscans, Sarajevo, multiethnics and so on..."





HOP-JAN



redatelj / director: **Vlatko Filipović**; snimatelj / cameraman: Đorđe Jolić; proizvodnja / production: Sutjeska Film;
godina proizvodnje / year of production: 1967.; trajanje / duration: 11 min.

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Film govori o početku stvaranja kiparskih djela, procesa s početkom u kamenolomu na Braču, a završava s umjetničkim djelima Meštrovića, Kršinića, Rodena...do ulica kamenom popločanog Straduna u Dubrovniku, kamneg mosta... (iz bračkog kamenoloma, zna se, izgrađeno je puno kuća i palača, do Dioklecijanove palače do Bijele Kuće u Washingtonu. Film je pobrojao brojne nagrade i prvi je film ex Jugoslavije koji je uvršten u Muzej moderne umjetnosti u NewYorku.

The film about the beginning of the sculptoring act, the process starting at the quarry on Brač Island, and ending in the works of art by Meštrović, Kršinić, Roden... to the stone-paved streets of Stradun in Dubrovnik, stone bridges... (it is well known that many houses and palaces were built of the stone from Brač quarry, from Diocletian's palace to the White House in Washington). The film won numerous awards and is the first film from former Yugoslavia enlisted among the Films of the Museum of Modern Arts in New York.



PORUKE SA STEČAKA THE MESSAGE FROM STEČAKS



redatelj / director: **Vlatko Filipović**; snimatelj / cameraman: Dragan Ressler; proizvodnja / production: RTV BiH, Bosna film; godina proizvodnje / year of production: 1991.; trajanje / duration: 26 min.

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Naši stari su nam na stećcima klesarskim načinom u osobnome maniru ostavljali poruke, upozorenja, mudrosti, simbole zagonetne ljepote itd – sve to na nadgrobnim spomenicima. Neuobičajna komunikacija: oni iz groba obraćaju se nama i grafičkim prikazima i pismom. Odabrali su čvrst materijal – kamen cjelac i groblje gdje su naši preci sahranjeni obredno. To je sveto mjesto dugog immanentnog pamćenja. Do ovog filma stećci su tumačeni kako je kome odgovaralo, ali redatelj je rješio da ih ne tumači, nego da ih pokaže kako ih je radio srednjovjekovni umjetnik u logično poredanoj filmskoj priči sa životom oko njih.

Our predecessors left us messages of wisdom and warning, riddles, symbols of misterious beauty, chiseled on the stećaks in a personal manner – all this on the tombstones. Unusual communication – those from the graves address us by the means of graphic images and letterings. They chose a strong material – the solid rock, and the location where our ancestors were buried ceremonially. That is a sacred place of a long immanent recollection. Before this film the people interpreted stećaks as it was suitable to them, and the Director resolved not to interpret them, but to present them as they were manufactured by the middle ages artist in a logically aligned film story, with the life going on around them.



NEUM MM



redatelj / director: **Vlatko Filipović**; godina proizvodnje / year of production: 1999; trajanje / duration: 14 min.

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Neum, ljepše je doživjeti nego o njemu govoriti. To je grad mještana i gostiju koje privlači turistička ponuda jer je smješten na samom centralnom djelu južnog Jadrana i osim sunca, mora i udobnog odmora, nudi izlete – od zaleđa sa zdravom hranom do atraktivnih mjesta koja su blizu: Dubrovnik, Mostar, Korčula, Međugorje, Hutovo Blato, Ston, rafting na Trebižatu, itd. Grad za odmor, osim svoje ponude, dobro koristi svoj položaj, na radost svih gostiju.

It is more beautiful to experience Neum than to talk about it. It is a town of inhabitants and guests attracted by the tourist offer because it is located in the center of southern Adriatics, and besides the sun, the sea and comfortable reposing it offers trips – both to the hinterland with healthy food and to the attractive places in the vicinity: Dubrovnik, Mostar, Korčula, Međugorje, Hutovo Blato, Ston, the rafting trips at Trebižat etc. Besides its offer the town makes fine use of its location, to the great joy of its guests.



ČAROBNI JUG
MAGIC SOUTH



redatelj / director: **Vlatko Filipović**; snimatelji / cameramans: Hakija Topić, Anton Vidoš; proizvodnja / production: RTV BiH, Produkcija Filip; godina proizvodnje / year of production: 2004.; trajanje / duration: 64 min.

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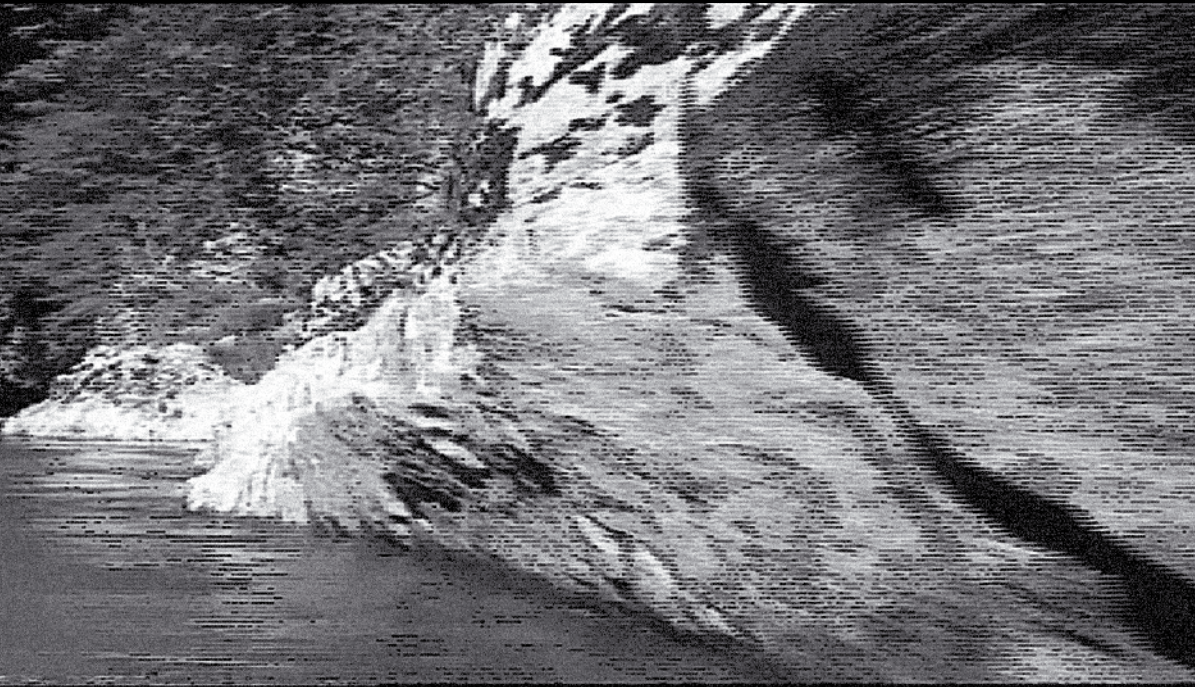
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Prvi film dokumentarne trilogije "Saga o Neretvi". Kultura Sredozemlja je uz Neretvu išla u naše krajeve na vrlo interesantne načine, što vidimo u jedinstvu filmova iz 1964. "Zemlja neretvanska": prva snimljena buna seljaka u socijalističkoj Jugoslaviji protiv melioracije delte. Vidimo kako se pojedinac bori protiv mase, kako masa "goni" pojedinca. On je narodni heroj Stanko Parmać, a narod njegovi sugrađani. On hoće melioraciju, oni neće. 1984. "Zemlja", uživanje rezultata melioracije, pojedinca nema, delta Neretve procvjetala i lijepo se živi. 2004. "Čarobni jug", film u kojem vidimo kako i zašto je jug Neretve čaroban. Plodovi delte se izvoze odavno po svijetu, a kod kuće turizam cvjeta. Redatelj pokazuje utrku čamaca Metković - Ploče te gradove i mjesta koja su danas glavne turističke destinacije na Neretvi i njezinim pritokama. Film završava skokovima sa Starog mosta u Mostaru.

The first film of the documentary trilogy "Saga o Neretvi". The Mediterranean culture entered our regions up the Neretva valley in very interesting manners, which is obvious in the unity of films from 1964. "Zemlja neretvanska": the first filmed mutiny of peasants in the Socialist Yugoslavia against the meliorating of Neretva river delta. We see individual fighting the mob, the mob "chasing" the individual. He is a war hero Stanko Parmać, and the people are his fellow-citizens. He wants the meliorating, they do not. "The Magic South" is the film in which we see how and why is the south of Neretva river magic. The fruits of the delta have been exported worldwide for a long time, and the tourism is flourishing at home. The Director shows us the boat race from Metković to Ploče, and the towns and places that are nowadays the main tourist destinations on Neretva river and its tributary confluents. The film ends with dives from the Stari most in Mostar.



PEČAT VREMENA THE SEAL OF TIME



redatelj / director: **Vlatko Filipović**; snimatelj / cameraman: Hakija Topić; proizvodnja / production: RTV BiH,
Produkcija Filip; godina proizvodnje / year of production: 2004.; trajanje / duration: 49 min.

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Dругi film dokumentarne trilogije “Saga o Neretvi”. Ravno i Popovo Polje 1964., 1984., vrijeme rata i 2004. Dugo je ovaj kraj od infrastrukture ima samo željeznicu koju je izgradila Austrougarska monarhija vežući se s Dubrovnikom i Bocom Kotorskom. Živjelo se teško, polje je plavilo, nema struje, nema vodovoda, nema ceste itd... Zatim se ukine pruga. Dvadeset godina iza toga novce daje Međunarodna banka, polje je meliorirano, regulirana Trebišnjica, dobro se radi i bolje živi, iako je većina mladih otišla u svijet. Redatelj pokazuje i ratne nedaće koje su zadesile Ravno. Iza rata jedva mir, obnova je spora, polje plavi, mladi dolaze za vikend i rade. Onda pravi mir, slavi se, došla voda, struja, telefon itd..., ali mladi se skoro pa nikako ne vraćaju.

The second film of the documentary trilogy “Saga o Neretvi”. The fields of Ravno and Popovo polje 1964, 1984, the war time and 2004. For a long time all the infrastructure that this region had was the railroad built by Austro-Hungarian Monarchy, connecting it to Dubrovnik and Boka Kotorska. The living was hard, the field got flooded often, no electricity, no fresh water supply, no roads, etc. Then the railroad was rescinded. Twenty years later the money comes from the International Bank, the field is meliorated, the flow of Trebišnjica river regulated, better work and better living, although majority of the young population disperses worldwide. The Director also shows the war atrocities that overtook Ravno. After the war the unstable peace, renewal is slow, the field gets flooded, the young come only for weekends to work. Then the true peace, celebrations, water and power supply gained, telephone lines etc., but the young are hardly returning.



AGONIJA ZELENE RIJEKE

THE AGONY OF THE GREEN RIVER



redatelj / director: **Vlatko Filipović**; snimatelj / cameraman: Hakija Topić, Anton Vidoš; proizvodnja / production: RTV BiH, Produkcija Filip; godina proizvodnje / year of production: 2004.; trajanje / duration: 62 min.

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Treći film dokumentarne trilogije "Saga o Neretvi". Rijeka Neretva je svojim gornjim tokom rijetko pogodno mjesto za rafting i ljudi to koriste. Tom dijelu rijeke prijete planirane hidroelektrane. Filmski se prati Neretva kako teče. Od grada Konjica, bogatog povijesnim spomenicima o prošlom vremenu, počinju vještačka jezera za HE vađenje pijeska na industrijski način. Na lijepoj pritoci sada Jablaničkog jezera planira se 30-ak tzv. malih hidroelektrana. Ljudi kao ljudi – zagađuju jezera do neslučenih razmjera, a gaje ribu...

The third film from the documentary trilogy "Saga o Neretvi". The upper reaches of Neretva river are a perfectly suitable place for rafting and the people are using it. This part of the river is threatened by the power dams planned. The film follows the flow of Neretva river. From the town of Konjic, rich with historic monuments from ancient times, the artificial lakes of power dams start, and excavation of gravel in the industrial manner. On a lovely influent of the present lake of Jablaničko there are about 30 so-called small power plants planned. People just like people – polluting the lakes to the unbelievable level, and yet growing fish...



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ČETIRI NEISPRIČANE FILMSKE PRIČE

Jasno mi je da će ovaj katalog u rukama držati mnogi ljudi koji nisu iz Bosne i Hercegovine. Da će ga prelistavati Izraelci, Španjolci, Grci, Talijani, Francuzi, Marokanci, Alžirci... I da će to biti uglavnom ljudi koji snimaju filmove ili rade u filmskoj industriji. Baš zato mi je palo na pamet da bih u svom kratkom tekstu mogao “brzinski” predstaviti svoju domovinu Hercegovinu, odnosno mediteranski dio države Bosne i Hercegovine, njezin jug. I onda sam pomislio – možda je onda najbolje Hercegovinu predstaviti kroz njezine filmske priče koje nikada nisu snimljene. Kroz zanimljive događaje koje bi trebalo prenijeti na filmsko platno, a to još nitko nije učinio. I zato ću ispričati četiri kratke priče koje bi trebalo snimiti i usput vas malo upoznati s mojom Hercegovinom. Prva priča. Najprije ću se vratiti otprilike 550 godina unatrag. Razdoblje je kraljevine Bosne. Odnosno, njezinih posljednjih dana. Nakon dvorskih spletkarenja ubijen je bosanski kralj Stjepan Tomašević. Konce zemlje tada preuzima njegova supruga Katarina, posljednja bosanska



kraljica. Njezina je priča tužna, ali i nekako divna i svakako beskrajno filmična. Malo je kraljevina koje su imale takvu kraljicu: prosvjetiteljicu, vojskovođu, majku i domoljuba. Do kraja se života borila za svoju domovinu i svoju djecu, ali kad ih je izgubila, niti jedno od njih više nije vidjela. Turski osvajači, koji su prodrli u Bosnu, odveli su joj dvoje djece, a ona je svoje prognanstvo do smrti provela u Rimu, nadajući se da će joj zemlja biti oslobođena za života. Katarina je porijeklom iz područja današnje



Hercegovine. Njezin otac, Herceg Stjepan Kosača, smatra se osnivačem Hercegovine. Bezbroj je detalja koji ovu ženu čine možda i najznačajnijom osobom u povijesti ove zemlje. Druga priča. Oko 200 godina kasnije u planinskom dijelu Hercegovine živjela je Diva Grabovčeva, lijepa djevojka, pastirka, koja je odbila svoga prosca, turskog Tahira bega Kopčića. Ona je bila katolkinja, a beg musliman i želio ju je pod svaku cijenu. Ali ona njega, ni pod cijenu svog života, nije željela. A on nije odustajao. Ponovno je, nakon prvog njezina odbijanja, poslao svoje pomoćnike da ju zaprose. Našli su je na ispaši sa stadom ovaca, a ona je još jednom ponovila svoj stav i odbila ruku svoga prosca. Odlučio je preuzeti sve u svoje ruke. Kad ju je pronašao, naprosto ju je ubio nožem. Diva je bila i ostala naš simbol hrabosti, domoljublja i ljepote. Treća priča. U novije doba Hercegovinu je najviše proslavilo Međugorje. Iduće godine će 30 godina otkako šestero djece, danas odraslih ljudi, tvrdi da im se ukazuje Gospa. I svih tih godina su ustrajni u tvrdnji da im se to događa, a da niti jednog trenutka nisu popustili. No, kako je sve to bilo u početku? Ovdje je vladao komunizam,

religija je bila nepoželjna, a svaki izvanredni religijski događaj bio je unutarnji neprijatelj. Pa tako i ovaj. Djecu je proganjala policija, ispitivala, mučili su ih, neki su svećenici završili u zatvoru, ali sve više ljudi iz cijeloga svijeta je ovdje dolazilo. Po ovom događaju snimljen je film s Martinom Sheenom, ali priča ima potencijal da se još jednom obradi puno kvalitetnije. Četvrta priča. Ovdje je prije 20 godina počeo grozan rat. Bilo je svega i svačega. Ratovali smo svi protiv svakoga. I međusobno smo ratovali sami sa sobom. Na tisuće je priča i s dobrim, ali više onih s lošim završetkom. Ali ima jedna zanimljiva koja nadilazi sve po svojoj filmičnosti. Priča počinje kada je garnizon bivše Jugoslavenske narodne armije, vojske koja je željela sačuvati Jugoslaviju koja se tada raspadala, krenuo iz Mostara preko zapadne Hercegovine s namjerom jurišanja na Split. U koloni je bilo više od 100 tenkova, oklopnjaka, "do zuba" naoružanih vojnika. Kada je kolona stigla na granicu općine Široki Brijeg (općine i grada u kojem se održava ovaj festival), ljudi su zapriječili cestu svojim kamionima, traktorima, automobilima, stablima... Bez ikakvog oružja, osim poneke lovačke

puške. Napeta je situacija trajala nekoliko dana, cijeli državni vrh je stigao u Široki Brijeg, gledalo se kako izbjeći strašno krvoproliće. S jedne strane naoružani vojnici nisu imali pojma da je s druge strane nenaoružan narod. Nenaoružan narod pak nije znao koliko ih se vojnici boje i misle da ispod civilnih kaputa imaju automatske puške, a da je po okolnim brdima sve puno snajperista. Nekoliko dana situacija je bila užasno napeta, no ponekad se i opuštalala do toga da se roštiljalo, pjevalo, međusobno komuniciralo. Dolazilo je do situacija da bi žene iz Širokog Brijega donosile hranu vojnicima koji su bili u tenkovima. Žene nisu znale hoće li sljedećeg trenutka ti isti vojnici zapucati po njihovim muževima i sinovima, a vojnici nisu znali je li hrana otrovana. Ali su jeli jer su bili iscrpljeni, gladni i žedni, umorni i pospani. Na koncu je narod pustio vojsku, ali ju je i prisilio da promijeni svoj plan i tako je ipak odnio pobjedu. Priča je mnogo, ovaj je kraj živopisan, uostalom kao i svaki dio Mediterana. I zato autori nemaju problema s temama, a ovaj festival nema problema s dobrim filmovima.

Robert Bubalo, producent festivala

THE FOUR FILM STORIES UNTOLD

It is clear to me that many people who are not from Bosnia and Hercegovina are going to hold this catalogue. Its pages will be turned by people from Israel, Spain, Italy, France. Morocco, Algeria... Mostly the people who make films or work in the film industry. Therefore it crossed my mind that I might give a brief introduction image of my homeland Hercegovina, i.e. the Mediterranean part of the country of Bosnia and Hercegovina, its south. Next I thought that it could be best to present Hercegovina through its film stories that have never been filmed. Through interesting events that should be put on the film screen, and nobody has done it yet. Hence I will tell four short stories that should be filmed and thus introduce you to my Hercegovina. Story one. I shall first go back for about 550 years. It is the era of the Bosnian Kingdom. The Bosnian king Stjepan Tomašević was killed after the plots at the royal court. The strings of the country were then overtaken by his wife Katarina. The last Bosnian queen. Her story is sad, but again somehow



wonderful and filmic. Few are the kingdoms that have had such a queen: an enlightener, a military commander, a mother and a patriot. Till the end of her life she had been struggling for her homeland and her children, and once she had lost them, she had never seen any of them again. The Turkish conquerors took away her two children when they won through Bosnia, and she spent all the rest of her days in exile in Rome, hoping that her country might get liberated during her life. Katarina's roots are from the nowadays Hercegovina. Her father, herceg (duke) Stjepan Kosača, is considered to be the founder of Hercegovina. There are innumerable details that make this woman probably the most significant person in the history of the country. Story two. About 200 years later in the mountainous part of Hercegovina there lived Diva Grabovčeva, a beautiful girl, shepherdess, who rejected her suitor, Tahir bey Kopčić, the Turk. She was a catholic and the bey was a muslim, and he wanted her at any cost. But she did not want him even at the cost of her life. He did not give up. After her first rejection he again sent his aids to propose. They found her

at the grazing lands with her flock of sheep, but she did not change her mind and once again rejected the hand of her suitor. Then he decided to take the matter in his hands. When he found her, he simply murdered her with his dagger. Diva was and has remained our symbol of courage, patriotism and beauty. Story three. Hercegovina has lately become most famous for Međugorje. Next year it will be 30 years since the six children, nowadays adults, have been claiming that Our Lady has been appearing to them. And over all these years they have been persistent in the claim that it actually happens to them, and have never relented a tiniest bit. Well, how was it all in the very beginning? The communism was in power around here, the religion was unwelcome, and every extraordinary religious event was treated as an internal enemy. Same with this one. The children were harassed by the police, they were interrogated, tormented, some priests were sent to prison, but more and more people from all over the world kept coming here. There is a film with Martin Sheen made after this event, but the story has got the potential to be

treated once again with a greater quality. Story four. About twenty years ago a horrid war started here. Things were turned upside down, everyone fought everybody. And we warred mutually one against the other. There are thousands of stories with a good, and even more with a bad end. But there is an interesting one which surpasses all the others by its filmic qualities. It starts when a garrison of the former Yugoslav army that was up to keeping together the Yugoslavia which was falling apart, started from Mostar over the West Hercegovina intending to charge Split. There were more than 100 tanks in the formation, armoured vehicles, soldiers under full armaments. When the formation arrived at the boundaries of Široki Brijeg municipality (the very municipality and the town hosting the Festival) the people blocked the road with their trucks, tractors, cars, timber... with no armaments, just a fowling piece here and there. The tense situation went on for several days, all the state top officials arrived at Široki Brijeg, trying to avoid a terrible bloodshed. The armed soldiers on one side had no idea that only the barehanded citizens are on the

other side. The unarmed population did not know how scared the soldiers were thinking that all the civilians have got automatic rifles hidden under their coats and all the surrounding hills bristling with snipers. For several days the situation was terribly tense, but here and there a relaxation would emerge, people would go for barbecue, singing, and communicating with soldiers. There were even such situations when women from Široki Brijeg brought food to the soldiers in tanks. The women feared these soldiers were going to shoot their husbands and sons the very next instant, and the soldiers wondered if the food was poisoned. But still they ate, since they were exhausted, hungry and thirsty, tired and sleepy. In the end the people let the army pass, but forced them to change their plans and therefore won the confrontation. There are many stories, this region is vivacious, same like any part of the Mediterranean. Hence the authors have no problems with topics, and the Festival has no problems with good films.

Robert Bubalo, festival producer

BOSNA & HERCEGOVINA

ŠIROKI BRIJEG

1-4. RUJNA/SEPTEMBER 2010.

WWW.MFF.BA

PRETPROGRAM / FORE PROGRAM
SVJETSKI DOKUMENTARNI KINO HITOVI /
WORLD CINEMA DOCUMENTARY HITS



ČOVJEK NA ŽICI MAN ON WIRE



redatelj / director: **James Marsh**; scenarist / screenwriter: Philippe Petit; snimatelj / cameraman: Igor Martinović; montaža / editing: Jinx Godfrey; producenti / producers: Simon Chinn, Liz Fay; zemlja / country of origin: Velika Britanija, SAD / Great Britain, USA; trajanje / duration: 90 min.

www.manonwire.com
www.idealplus.rs.ba

ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

7 kolovoza 1974. godine, mladi Francuz po imenu Philippe Petit zakoračio je na žicu ilegalno razapetu između tornjeva blizanaca u New Yorku, tada najviših građevina na svijetu. Nakon što je sat vremena plesao na žici, bio je uhićen, odveden na psihijatrijsku procjenu te poslan u zatvor i na kraju je pušten. Nakon šest i pol godina snova o tornjevima, Petit je proveo osam mjeseci u New Yorku planirajući izvođenje pothvata. Petit se našao pred brojnim izvanrednim izazovima: morao je naći način kako proći pored osiguranja svjetskog trgovačkog centra, unijeti u tornjeve teško čelično uže i opremu za zapinjanje te razapeti žicu između dva tornja. Dokumentarac Jamesa Marsha oživljava Petitovu izvanrednu avanturu kroz Filipovo svjedočenje te još nekoliko suradnika koji su mu pomogli da ostvari ovaj jedinstveni i sjajni spektakl koji je postao poznat kao «umjetnički zločin stoljeća».

On August 7th 1974, a young Frenchman named Philippe Petit stepped out on a wire illegally rigged between New York's twin towers, then the world's tallest buildings. After nearly an hour dancing on the wire, he was arrested, taken for psychological evaluation, and brought to jail before he was finally released. Following six and a half years of dreaming of the towers, Petit spent eight months in New York City planning the execution of the coup. Petit was faced with numerous extraordinary challenges: he had to find a way to bypass the WTC's security; smuggle the heavy steel cable and rigging equipment into the towers; pass the wire between the two rooftops. James Marsh's documentary brings Petit's extraordinary adventure to life through the testimony of Philippe himself, and some of the fellow-conspirators who helped him create the unique and magnificent spectacle that became known as "the artistic crime of the century."



DUHOVI CITÉ SOLEILA GHOSTS OF CITÉ SOLEIL



redatelj / directors: Asger Leth, Miloš Lončarević; scenarist / screenwriter: Asger Leth; snimatelj / cameraman: Asger Leth, Miloš Lončarević, Frederik Jacobi; montaža / editing: Adam Nielsen; producent / producers: Mikale Chr. Rieks, Tomas Radoor, Seth Kanegis; zemlja / country of origin: Danska, SAD / Denmark, USA; trajanje / duration: 99 min.

www.ghostsofcitesoleil.com
www.restarted.hr

ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Dva sata udaljen od obale Miami Beacha leži Haiti, skutren pored Dominikanske Republike, zaboravljen od ostatka svijeta. Zemlja je to siromaštva, očaja i nasilja. Ali za većinu ljudi, koji nikada nisu nogom kročili na Haiti, pakao je jedina riječ koja uistinu može dočarati tamošnji način života. Tamo se odvija film 'Duhovi Cité Soleila'. Stvarnost života na današnjem Haitiju odvija se pred našim očima dok intimno upoznajemo dva brata i njihove priče. To su 2Pac i Bily, haićanski vođe bande koji nastoje donijeti ispravne odluke u svijetu u kojem odlučivanje uopće nije moguće. Film daje neograničeni uvid u međusobnu ljubav i mržnju dvojice braće, njihov ljubavni trokut s Lele, francuskom humanitarkom i njihov neugodni pakt s predsjednikom Aristideom koji se očajnički bori za ostanak na vlasti u 2004.

Two hours distant from Miami Beach coast is Haiti, huddled up in front of the Dominican Republic, forgotten by the rest of the world. It is a country of poverty, despair and violence. But for the most of people who have never stepped on Haiti, the hell is the only word which can truly present that way of living. The film "The Ghosts of Cité Soleila" action takes place there. The reality of life on the nowadays Haiti unrolls in front of our eyes while we get intimately introduced to two brothers and their stories. They are 2Pac and Bily, the Haiti gang leaders who are trying to come to correct decisions in the world in which making decisions is not possible at all. The film is an insight into the mutual love and hatred of the two brothers, their love triangle with Lele, a French humanitarian, and their unpleasant pact with President Aristide who is desperately striving to stay in power in 2004.



SVE JE BIJELO U BARKINGU

ALL WHITE IN BARKING



redatelj / director: **Mark Isaacs**; scenarist / screenwriter: Marc Isaacs; snimatelj / cameraman: Marc Isaacs; montaža / editing: David Charap; producenti / producers: Rachel Wexter; zemlja / country of origin: Velika Britanija / Great Britain; trajanje / duration: 73 min.

www.bbc.co.uk/white/white_barking.shtml
www.restarted.hr

ŠIROKI BRIJEG / 1.-4. RUJNA/SEPTEMBER 2010. / WWW.MFF.BA

Susan i Jeff cijeli život žive u gradu Barking, ali nikad nisu ni pozdravili svoje nigerijske susjede jer smatraju da oni nisu naši. Dave je zbog sve većeg broja nebjelačkih lica u tom gradu toliko bijesan da postaje aktivist desničarske Britanske nacionalne stranke – BNP, iako su obje njegove kćeri u vezi s crncima. Istovremeno se Afrikanka Betty i preživjela žrtva holokausta Monty upuštaju u neobičan odnos pun smijeha i obostrane simpatije, usprkos pogledima neodobravanja koji ih okružuju. Prisutnost redatelja Marca Isaacs nevidljiva je, ali istaknuta: propituje predrasude i unaprijed stvorene zaključke, postižući izuzetne rezultate. Film povremeno podsjeća na komedije Mikea Leigha, osobito kad redatelj uspije potaknuti susjede da se konačno sastanu. Film je šarmantno i često zabavno ispitivanje ljudskih stavova u današnjoj, sve više multietničkoj Britaniji.

Susan and Jeff have been living all their lives in the town of Barking and have never hailed their Nigerian neighbours, for they consider that they are not ours. Due to the encreasing number of nonwhite faces in the town Dave is so mad that he becomes a member of the Right-wing British National Party BNP, although both his daughters are in relationships with the blacks. At the same time, Betty the African and Monty, a survivor of the holocaust are getting involved into an unusual relationship full of laugh and mutual sympathy, in spite the glances of disapproval surrounding them. The presence of the director Marc Isaacs is invisible but noted: he questions the prejudice and the beforehand conclusions, achieving remarkable results. At times the film reminds of Mike Leigh's comedies, especially when the director manages to arrange the meeting of the neighbours. The film is a charming and frequently an amusing testing of human attitudes in the nowadays Britain which is getting more and more multiethnic.



ENGLESKI KIRURG THE ENGLISH SURGEON



redatelj / director: **Geoffrey Smith**; scenarist / screenwriter: Geoffrey Smith; snimatelji / cameramans: Graham Day; montaža / editing: Kathy O'Shea; producenti / producers: Geoffrey Smith, Rachel Wexler, Nick Fraser; zemlja / country of origin: Velika Britanija, Ukrajina / Great Britain, Ukraine; trajanje / duration: 73 min.

www.theenglishsurgeon.com
www.restarted.hr

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XI

Kako je to uspjeti spasiti nečiji život, a ipak doživjeti neuspjeh? Snimljen u ukrajinskoj bolnici punoj očajnih bolesnika i improvizirane opreme, 'Engleski kirurg' intimni je portret neurokirurga Henryja Marsha koji se susreće s dvojbama vezanim uz odnos liječnika i pacijenata. 'To je kao da prodajete dušu vragu, ali što se može? Moj je sin kao beba imao tumor na mozgu i ja sam očajnički tražio pomoć za njega. Jednostavno ne mogu ne pomoći drugima kojima je takva pomoć potrebna.' Uz originalni soundtrack Nicka Cavea i Warrena Ellisa, 'Engleski kirurg' otvoreno se suočava s moralno-etičkim problemima koji se tiču sviju nas. I sve to u zemlji po imenu Ukrajina koja pokušava učiniti isto...

What is it like to save someone's life and yet experience a failure? Shot in an Ukrainian hospital full of desperate patients and improvised equipment, «The English Surgeon» is an intimate portrait of Henry Marsh, the neurosurgeon who meets the dilemmas related to the doctor-patient relationship. «It is like selling your soul to the devil, but what can you do? As a baby, my son had a brain tumor and I was desperately seeking help for him. I simply can not help others who need such help». With the original soundtrack by Nick Cave and Warren Ellis, «The English Surgeon» frankly faces the moral-ethical problems concernig all of us. And all this in the country called Ukraine, which is trying to do the same...



RIP: A REMIX MANIFESTO



redatelj / director: **Brett Gaylor**; scenarist / screenwriter: Brett Gaylor; snimatelj / cameraman: Mark Ellam; montaža / editing: Tony Asimakopoulos, Brett Gaylor; producenti / producers: Mila Aung-Thwin, Kat Baulu, Germaine Ying Gee Wong; zemlja / country of origin: Kanada / Canada; trajanje / duration: 80 min.

www.ripremix.com
www.restarted.hr

ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

U filmu 'RIP: A Remix Manifesto' web aktivist i redatelj Brett Gaylor istražuje probleme autorskih prava u informatičkom dobu koji razbijaju medijski obzor 20. stoljeća i uklanjaju zidove između korisnika i proizvođača sadržaja. Glavni je protagonist filma Girl Talk, glazbenik koji je na vrhu svih ljestvica zahvaljujući svojoj sempliranoj pjesmi. No, je li Girl Talk ideal moći običnih ljudi ili Čarobni Frulaš piratstva? U filmu su i osnivač Creative Commonsa, Lawrence Lessig, brazilski ministar kulture Gilberto Gil i kritičar pop kulture Cory Doctorow. Od prvog dana to je participativan medijski eksperiment, a Brett dijeli svoj sirovi materijal na opensourcecinema.org gdje ga svi mogu remiksirati. Metoda filma kao miksa dopušta svim remiksima da budu njegov sastavni dio.

In the film 'RIP: A Remix Manifesto' the web activist and director Brett Gaylor investigates the problems of authors' rights in the informatics era, which are breaking the media horizon of the 20th century and rescinding the barriers between the contents producers and users. The main protagonist is Girl Talk, a musician at the top of all the charts owing to his sampled song. But is Girl Talk the model of power for common people, or the Magic Fiddler of piracy? In the film we meet Lawrence Lessig, the founder of Creative Commons, Brazilian Minister of Culture Gilberto Gil and pop culture critic Cory Doctorow. From the very first day it has been a participative media experiment, and Brett shares his raw material at opensourcecinema.org where everyone can remix it. The method of the film as a mix allows all the remixes to become its compound.

BOSNA & HERCEGOVINA

ŠIROKI BRIJEG

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FILM ZATVARANJA / CLOSING FILM



ZALJEV THE COVE



redatelj / director: **Louie Psihoyos**; scenarist / screenwriter: Mark Monroe; snimatelj / cameraman: Brook Aitken; montaža / editing: Geoffrey Richman; producenti / producers: Paula DuPré Pesmen, Fisher Stevens; zemlja / country of origin: SAD / USA; trajanje / duration: 91 min.

www.thecovemovie.com
www.idealplus.rs.ba

ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

Šezdesetih godina, Richard O'Barry, vodeći svjetski trener delfina, radio je na popularnom filmu 'Fliper'. Kada mu je jedan od delfina uginuo na rukama, shvatio je da je dresura bila greška i da te životinje imaju pravo na slobodu. Odlučio je da neće odustati dok i posljednjeg delfina ne vrati u prirodno stanište. U režiji vrhunskog podvodnog fotografa, predstavlja nevjerovatnu priču u kojoj se zajedno sa skupinom aktivista, filmaša i ronioca zaputio u misiju prodiranja u skriveni zaljev u Japanu i otkrivanje istine o zabavnoj industriji. Misterije koje otkrivaju, predstavljaju samo vrh ledenog brijega.

In the sixties, Richard O'Barry, the world's leading dolphin trainer, was working on the popular film «Fliper». When one of the dolphins died in his arms, he understood that the training was an error and that these animals have the right to freedom. He decided that he would not give up until the last dolphin is turned back into the natural habitat. Directed by the supreme underwater photographer, the film represents an incredible story in which, together with a team of activists, film makers and divers, the author goes to the mission of penetrating the hidden cove in Japan and revealing the truth about the entertainment industry. The misteries revealed represent only the top of the iceberg.

BOSNA & HERCEGOVINA

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NAGRADE MEDITERAN FILM FESTIVALA
MEDITERRANEAN FILM FESTIVAL AWARDS



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NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

GRAND PRIX

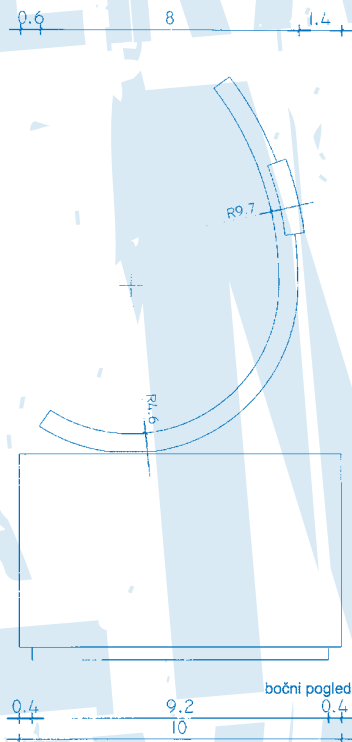
KRISTALNI PROJEKTOR
"GRAND PRIX – JACK DANIEL'S"
NOVČANA NAGRADA
U IZNOSU OD 3000 €

DRUGA NAGRADA

KRISTALNI PROJEKTOR "2nd PRIZE"
NOVČANA NAGRADA
U IZNOSU OD 1000 €

NAGRADA PUBLIKE

KRISTALNI PROJEKTOR
"AUDIENCE AWARD"
NOVČANA NAGRADA
U IZNOSU OD 1000 €



MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

GRAND PRIX

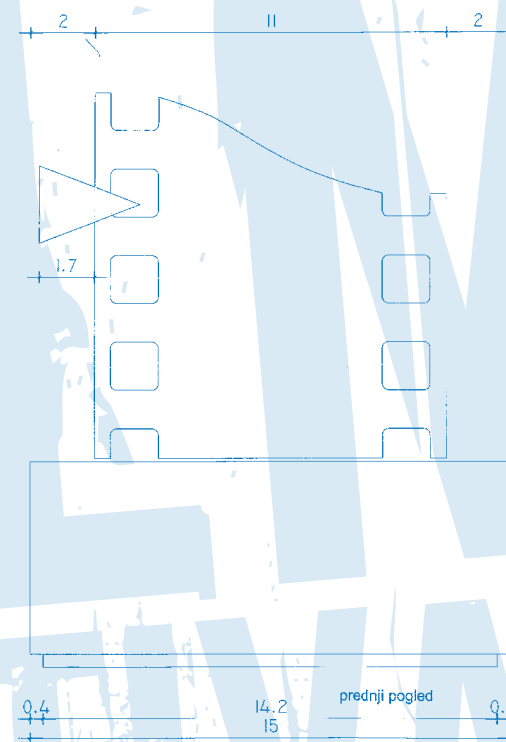
CRYSTAL PROJECTOR
"GRAND PRIX – JACK DANIEL'S"
AND THE MONEY PRIZE
AT THE AMOUNT OF 3000 €

SECOND PRIZE FOR THE DOCUMENTARY

CRYSTAL PROJECTOR "2nd PRIZE"
AND THE MONEY PRIZE
AT THE AMOUNT OF 1000 €

THE AUDIENCE AWARD

CRYSTAL PROJECTOR
"AUDIENCE AWARD"
AND THE MONEY PRIZE
AT THE AMOUNT OF 1000 €





POBJEDNICI 10. MFF
WINNERS OF 10. MFF

XI



GRAND PRIX

LADY KUL EL-ARAB

Ibtisam Mara'ana, Izrael / Israel



DRUGA NAGRADA / 2nd PRIZE

NEW SKIN

Clara Elalouf, Francuska / France



NAGRADA PUBLIKE / AUDIENCE AWARD

THE TALE OF NICOLAI AND THE LAW OF RETURN

David Ofek, Izrael / Israel

BOSNA & HERCEGOVINA

ŠIROKI BRIJEG

1-4. RUJNA/SEPTEMBER 2010.

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**TKO JE TKO
WHO IS WHO**



ŠIROKI BRIJEG / 1.-4. RUJNA / SEPTEMBER 2010. / WWW.MFF.BA

XI

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 /
Asaf Džanić, "Mediteranski krug Vlatka
Filipovića" / "The Mediterranean circle of
Vlatko Filipović"
Oliver Sertić, Svjetski dokumentarni kino
Hitovi / World cinema documentary hits
Tomislav Topić, Off special program

KOORDINACIJA FESTIVALA / FESTIVAL COORDINATION

Tomislav Topić, Robert Bubalo, Maja Galić

IZVRŠNA PRODUKCIJA / EXECUTIVE PRODUCTION

Srećko Slišković, Oliver Polić, Boris Galić

TEHNIČKO VODSTVO / TEHNICAL MANAGEMENT

Oliver Polić, Boris Galić, Marko Godeč,
Mario Vučemilović, Rezolucija d.o.o.

URED ZA GOSTE / GUEST OFFICE

Martina Zelenika, koordinatorica / Coordinator
Miro Martić, koordinator / Coordinator
Ivo Čolak, koordinator / Coordinator

VODITELJICA SLUŽBE ZA ODNOS S JAVNOŠĆU / HEAD OF PR

Ivana Medić

PRESS CENTAR / PRESS OFFICE

Antoni Ćorić, Marko Zeljko, Dijana Kožul

PRIJEVOD FILMOVA I TITLOVI / TRANSLATION AND SUBTITLING

Marko Godeč, Ministarstvo titlova

FESTIVALSKI PREVODITELJI / FESTIVAL TRANSLATION

Vladimir Mikulić, Ivana Medić

VIZUALNI IDENTITET / VISUAL IDENTITY

SMART, Raguž & Barbarić design

SLUŽBA ZA VOLONTERE / HEAD OF VOLUNTEERS

Maja Galić

FESTIVALSKI FOTOGRAF / FESTIVAL PHOTOGRAPHER

Marko Mandić

FESTIVALSKI SNIMATELJ / FESTIVAL CAMERAMAN

Antoni Ćorić

DIZAJN SKULPTURE / SCULPTURE DESING

Gordana Galović, HYPER DESIGN

IZRADA SKULPTURE / SCULPTURE PRODUCTION

Alan Boras, Romana Podhraški,
Samoborski kristal

WEB-DIZAJN / WEB DESING

Nikola Galić

FESTIVALSKA ŠPICA / FESTIVAL TRAILER

Tomislav Bubalo, Nikola Galić

RAČUNOVODSTVO / ACCOUNTACY

Marko Galić



SUORGANIZATORI FESTIVALA / FESTIVAL CO-ORGANIZERS

Miro Kraljević, načelnik općine Široki Brijeg
Grgo Mikulić, predsjednik Turističke
zajednice ŽZH
Srećko Slišković, ravnatelj Hrvatskog
kulturnog doma

HVALA / THANKS

Božo Biškupić, Miljenko Crnjac, Tomo
Galić, Bariša Čolak, Srebren Dizdar,
Nevenko Herceg, Ozren Kebo, Zdenko Jurilj,
Ivan Jurilj, Miro Kraljević, Slavo Lijanović,
Tomo Marić, Zdravka Marić, Grgo Mikulić,
Jozo Pavković, Milenko Prstojević, Vlatko
Međugorac, Matan Žarić, Zoran Bakula,
Maja Ibrahimpašić, Marinko Lovrić, Andrija
Stojić, Ivica Šušnjar, Dragan Vrankić, Marko
Zeljko, Tihomir Zovko





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Jaeger Music Night Program 2010.

U ovogodišnjem Jaeger Music Nightu sudjelovalo je 12 bendova koje je pažljivo odabrao stručni žiri. Jaeger Music Night 2010. koncipiran je kao serija glazbenih dvoboja, gdje grupa koja osvoji najviše glasova publike, putem glasovanja na samome mjestu događaja i na web stranici www.jaegermusicnight.ba, prolazi u sljedeći krug Programa. U Cinemas Clubu u Sarajevu već je održan prvi polufinalni dvoboj Jaeger Music Nighta 2010, gdje je grupa Sin iz Tuzle izborila svoje mjesto među tri finalista. Trenutno u Programu sudjeluju još četiri grupe koje se natječu za preostala dva mjesta u finalu, a u konačnici i za šansu da osvoje snimanje svog prvog albuma.

Druga polufinalna noć bit će održana 3. rujna 2010. u Banjoj Luci, u klubu Aquana, gdje će nastupiti Corbansick iz Sarajeva i Motherfunky iz Prijedora. Kao specijalni gosti nastupit će Davor Gobac i njegov Psihomodo Pop.

Treća i posljednja polufinalna večer ovogodišnjeg izdanja Programa Jaeger Music Night bit će održana 4. rujna 2010. u klubu Hollywood u Širokom Brijegu, a u sklopu zatvaranja 11. Mediteran Film Festivala.

Nastupit će bendovi Oni iz Širokog Brijega i Siledžije iz Ljubuškog. Kao specijalni gosti predstaviti će se Goran Bare i njegove Majke. Pozivamo sve ljubitelje progresivne kulture i glazbe da prisustvuju ovoj večeri, te da svojim glasom pomognu jednom od ova dva benda da izbore svoje mjesto u finalu i dobiju šansu za osvajanje prve nagrade - snimanje svog prvog albuma.

Drink Responsibly !!!

jaegermusicnight.ba

Jaeger Music Night 2010 polufinale



Jaegermeister
ponosno predstavlja polufinale

ONI vs SILEDŽIJE

Specijalni gosti
MAJKE i BERETTE

Disco Hollywood Široki Brijeg
4. 9. '10. u 23.00 sata

jaegermusicnight.ba

BANK



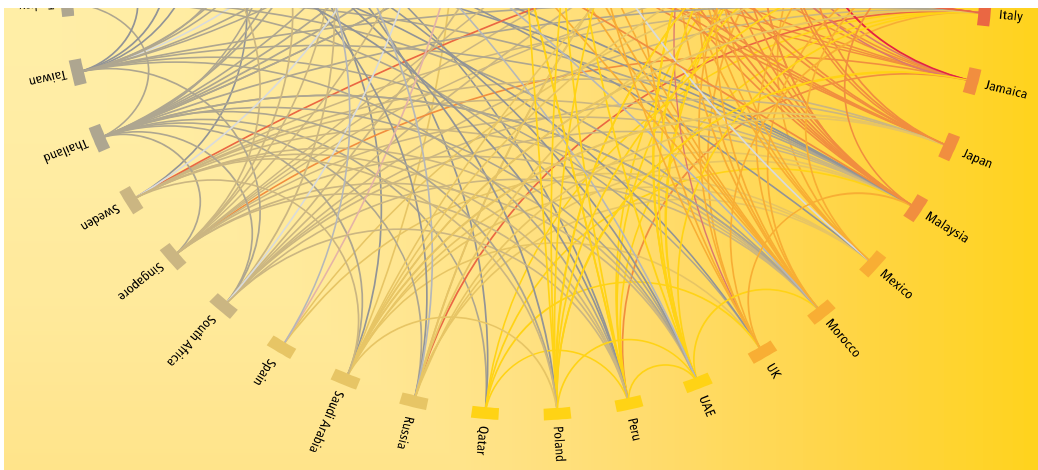
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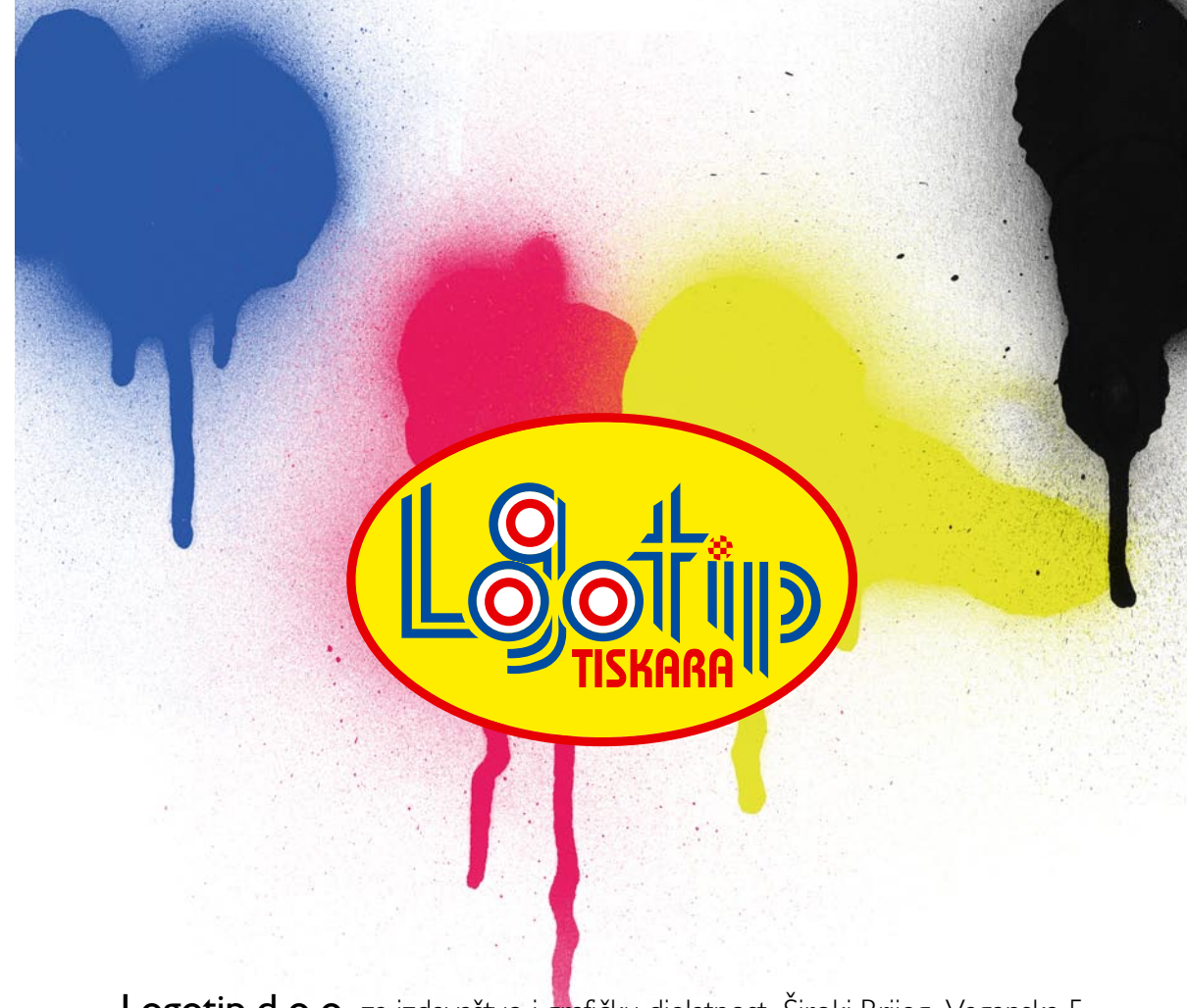
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XI

IZDAVAČ / PUBLISHER

Kino video klub "Amater"

ZA IZDAVAČA / FOR THE PUBLISHER

Tomislav Topić

AUTORI TEKSTOVA / WRITERS

Tomislav Topić, Damir Čučić,
Robert Bubalo

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TRANSLATION INTO ENGLISH**

Vladimir Mikulić

LEKTORI / PROOFREADERS

Robert Bubalo, Vesna Bjelica

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