

BOSNA I HERCEGOVINA
ŠIROKI BRIJEG
22.-27. KOL/AUG 2011.
WWW.MFF.BA

Glavni organizator Mediteran Film Festivala je Kino video klub **Amater** iz Širokog Brijega

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

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

The Mediterranean Film Festival is organized in the cooperation with the Široki Brijeg Municipality Government and Tourist Board of West Hercegovinian District, and cofinanced with the funds of B&H Foundation for Cinematography, The Government of West Hercegovina District and the Government of Republic of Croatia.



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12MFF

UVOD INTRO

PRISTANIŠTE S DOBRIM FILMOVIMA

Dokumentarac više nije vrsta filma koji će vas nečemu podučiti i koji želi biti objektivn u tretiranju stvarnosti. Dokumentarni film postao je prepun drame i kreiran je prema subjektivnom osjećaju redatelja. Možda su iz tih razloga postali gledljiviji i prihvatljiviji i najzahtjevnijoj publici. Produkcija dokumentarnih filmova najživlje je što se događa u svijetu kinematografije. Olakotna okolnost je i u tome što možete kupiti kameru za malo novca i u svojoj sobi, na osobnom računalu, montirati film, prikazati ga na festivalu i doprijeti možda i do nekog distributera. Tako nešto je u igranom filmu teško izvedivo. Napravljeno je više od 50 dokumentaraca o rušenju tornjeva u New Yorku. Koliko je snimljeno igranih? Ne sjećam se da sam vidio ijedan.

Kad smo već kod Amerikanaca, ove godine u preprogramu MFF-a prikazat ćemo šest filmova iz "Američkog dokumentarnog izloga". Riječ je o filmovima koji su najnovije produkcije i za koje možemo kazati da su državne premijere, a i redovna distribucija u našoj državi je malo vjerojatna. Ovi dokumentarci su visokobudžetni, prikazani su i nagrađeni na dosta svjetskih festivala, a neki od njih



su nominirani i za Oscara. Tematski se razlikuju, pa je to prilika da svatko pronađe film za sebe ili se prepozna u jednoj od ovih šest filmskih priča.

Premijere filmova domaćih autora tradicionalne su na MFF-u. Velike priče iz naših "malih" krajeva su na platnu kina Borak redovite. Ovi filmovi su prava poslastica za domaću publiku, a produkcijski i sadržajno imaju velike izgleda da ih pozovu i drugi festivali. Ljudi koje ćete možda susreti u kino dvorani MFF-a prije 20 su godina zaustavili kolanu tenkova jedne moćne vojske kakva je tada bila Jugoslavenska narodna armija. Nitko to nije učinio

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od Drugog svjetskog rata naovamo osim njih. Premijerno ćemo prikazati film "3 dana" koji govori o njima i ovom neviđenom podvigu.

Naš kino klub se okušao i u animaciji. Uspješno je završen prvi animirani film rađen klasičnom animacijom. Čudesni svijet animacije, kreiran na lokalnoj razini, olovkom na papiru, globalno je prihvatljiv. Recimo da je to povijesni trenutak, iako ne volim tu frazu koja se često spominje na ovim prostorima. Animiranim filmom "Zelenkapica" simbolično podižemo festivalsku zastavu koja će se vijoriti šest dana. U tijeku je rad i na drugom animiranom filmu i nadamo se da će ova grana filmske umjetnosti živjeti i razvijati se za buduće generacije animatora u Hercegovini. Alternativnim filmom se bavi nekolicina entuzijasta, članova našega kino kluba i suradnika na MFF-u. Velika kreativnost i raznolikost idejnih rješenja na filmu vidljiva je kod Josipa Galića pa ćemo prikazati njegovih 12 kratkih filmova.

Kad je riječ o filmovima u natjecateljskom programu, tu više nema bojazni. Jer kako rekoh na početku, riječ je o vrlo živom vrsti kinematografije koja je po zanimljivim temama i strukturi ugrozila igrani film. Selekcija natjecateljskog programa je misija koju je potrebno obaviti svake godine. Selektor nakon višemjesečnog "surfanja" uz oba-

le Mediterana uplovi u luke koje su po njegovom izboru najbolje za vezanje festivalskog broda. Tako je ove godine izabran 21 film koji će tročlanom žiriju prodrijeti kroz vizire i doći do svih osjetila, te ih natjerati da zadaća prosudbe tko je najbolji bude snažna. Kristalni projektori, poput svjetionika, čekaju barke da uplove u pobjedničke luke. Pramci su jedan do drugoga. Tko je najbolji?

12. Mediteran Film Festival otvara svoja vrata, svjež, nov i jedinstveni poziva vas da uživate u filmovima, u njih četrdeset i jednome.

Tomislav Topić, direktor festivala

THE HARBOUR WITH GOOD FILMS

The documentary film is no longer a kind of film that is going to teach you something and wishes to be objective in treating the reality. The documentary has become full of drama and is

created according to the subjective feeling of the director. These are maybe the reasons which made them likeable and acceptable even to the most requiring audience. The production of the documentary films is the most vivacious event in the cinematography realm. A favorable circumstance is that you can buy a camera for a small amount of money and edit a film at your very home, on your personal computer, present it at a festival and maybe reach a distributor as well. Such a thing might hardly be achieved in the feature film. There are more than 50 documentaries made on the tumbling down of the Twin Towers in New York. I can not remember that I have seen a single feature film on the topic mentioned.

Speaking of America, this year in the foreprogram of the MFF we are going to present six films from "American Documentary Showcase". The films are from the latest production and we can say these are the country premieres, and the distribution in our country is hardly probable. These high budget films have been presented and awarded at quite a number of Festivals worldwide, and some of them were nominated for Oscar. They have different topics, giving thus the opportunity to everyone to find a film for themselves or recognize themselves in one of these six film stories.

The premieres of home authors' films are traditional at the MFF. The big stories from our "small" places are regular at the screen of "Borak" cinema. These films are real dainties for home audience, and in terms of contents and production they have great chances to get invited to other Festivals. In the cinema hall of the MFF you might meet the people that took part in stopping the tanks of a mighty army as the Yugoslav National Army was at that time twenty years ago. Such an event has never happened elsewhere in the world ever since the World War II. We shall have the premiere of the film "3 days" about these people and their outstanding accomplishment.

Our Cinema Club has tried its skills in the field of animation. The first classical animation film has been completed successfully. The amazing world of animation, created at the local level, crayons on paper, is globally acceptable. Let us call it a historical moment, although I dislike this phrase so often used in these regions. The animated film "Zelenkapica" (The Little Green Ridinghood) shall symbolically rise the Festival standard to wave for the six following days. The second animated film is in the course of manufacturing and we hope this branch of film art shall live and flourish for the future generations of animators in Hercegovina.



na. There is a number of enthusiasts, members of our Cinema Club and MFF associates dealing with alternative film. A huge creativity and variety of ideas and solutions in the film are visible in the works of Josip Galić, so we shall present 12 of his short films.

There is no more room for misgiving regarding the films in the competition program. As I said in the beginning, this is a very vivacious kind of cinematography that has jeopardized the feature film in terms of interesting topics and structure. The selection of the competition program is the mission that has to be done each year. After months of "surfing" the Mediterranean coasts, he sails into the harbours by his choice that are the most suitable for anchoring the Festival ship. This year 21 film was chosen that shall penetrate the visors of the jury members and reach all their senses and force them to the task of judgement on which is the best one. The crystal projectors are waiting like the lighthouses for the boats to sail into the harbours of victory. The bows are side by side. Who is the best?

The 12th Mediterranean Film Festival, fresh, new and unique, is opening its gates, inviting you to enjoy the films, forty one of them.

Tomislav Topić, the Festival Director



Predgovor selektora IZDVOJENE STVARNOSTI

Francuski pjesnik Cloud Roy je rekao: "Da bi se uspostavila, stvarnost traži sudjelovanje mašte. Dokument je uvijek samo odbлесак, ma koliko bio čist. Ali sam život, u izvornom smislu riječi, uspostavlja pjesnik. Pravi je pjesnik onaj koji stvara."

Ovogodišnji natjecateljski program Mediteran Film Festivala predstavlja dvadeset jednoga pjesnika/inju i isto toliko filmskih naslova iz riznice mediteranskih zemalja. Program podjednako smjelo barata povijesnim i suvremenim temama u širokom rasponu od umjetničkog filma do sportskog dokumentarca. U festivalskom pluralizmu stilova naći će se sadržaja za okorjele filmove, ali i za ne tako temeljite pratitelje dokumentarnog filma. Ukupno gledano ovo je moja šesta selekcija za MFF i stvarno sam postao vješt plivač u mediteranskom moru dokumentarnog filma. Proteklih godina vidio sam blizu 1500 naslova, a za službene programe odabrao oko 140 filmova. U pitanju su veliki brojevi koji sami po sebi nameću pokušaj rezimea, odgovora na pitanje ima li sličnosti između ovogodišnjeg i svih prethodnih programa. Mogu li se u moru filmova prepoznati zajednički



motivi i ukrasi, koji su svake godine prisutni na platnu širokobriježke kino dvorane.

Možda je riječ o ponavljanjima, i to mi je zapelo za oko, isto kao što će svakom redovitijem gledatelju naših programa. Možda nam se i čini da gledamo filmove čije sadržaje iskustveno poznajemo od ranije, ali ti isti filmovi nas razradama svojih tema, vizualizacijama, bogatim strukturama i zvukovnim sklopovima privlače bez obzira na neka ponavljanja. To su jednostavno dobri filmovi, a takovih je ove godine 21 na našem programu. Jer svi filmovi

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i njihovi autori, doku-pjesnici, s izvjesnom dozom samouvjerenog šarma motive stvarnosti prevode u ključ vlastitog rukopisa. Stoga moj pokušaj klasifikacije nije kritički usmjeren, ja naprosto želim komparirati ovu i sve prethodne godine kako bih odgonetnuo središnje skupine dokumentarnog filma koje smo prikazivali na Mediteran Film Festivalu.

Prvi među refleksijama nalaze se ratni i poratni dokumentarci koji svjedoče o ratnim sukobima ili rasvjetljuju tamne ratne prošlosti. Balkanski ratovi su za neko vrijeme stali, ali surovih prizora ne nedostaje ni ove godine, a slutim da je to sveprisutan trend koji nas neće skoro napustiti. Sjetimo se ovogodišnjih zbivanja i brojnih revolucija u afričkim zemljama Mediterana. Te filmove tek trebamo vidjeti na sljedećim izdanjima festivala. Potraga za identitetom česta je tema koja se provlači ovim festivalom, iako je kod takvih filmova uvijek prisutan dašak sumnje u potpunu iskrenost, autori u našem programu uspješno tragaju za nekim licem, često vlastitim. Posebnu festivalsku poziciju imaju art dokumentarci. Stvarno se trudim dati prostora poetskom dokumentarcu, video umjetnosti i hibridnim filmovima. Uvijek je na u programu i po nekoliko dokumentaraca koji prožimaju i animaciju ili eksperimentalni film. I s ponosom mogu reći da su art filmovi uzimali i nagrade na našem festivalu.

Isto kao što su nagrade išle u ruke studenata, jer u programu MFF-a uvijek, pa tako i ove godine, ima mjesta za studentske radove. Česta su u nas pojava i filmovi o filmu, odnosno filmovi o i oko filmske umjetnosti. Zatim filmovi o povijesno političkim događajima, pokretima i osobama. Publika obožava šarmantne doku-komedije, a vjerujte i selektor. Barem jedan zabavan film svakoga dana, tome težimo, a to ovisi o godini i količini kvalitetnih filmova. Ova je godina poprilično prpošna, i zato publiko - imamo pregršt zabavnih filmova! I zadnja kategorija, važna za publiku, za festival i za mene, a najvažnija za razvoj civilnog društva. To su filmovi o ljudskim pravima. Mnoge su teme ugrijale kino dvoranu i u ustoličile je kao mjesto visoke razine demokratičnosti. Festival je svake godine i slavlje filmske umjetnosti i društvena tribina na kojoj se promiču prava žena, djece, homoseksualaca, nacionalnih i vjerskih manjina. Problemi za koje, na žalost, u većini zemalja Mediterana nema dovoljno sluha.

Ovaj sažetak najvažnijih vrsta, motiva i tema dokumentarnih filmova koje će i ove godine dominirati Širokim Brijegom govori nam o poziciji dokumentarnog filma u suvremenom društvu, poziciji okidača koji otvara i razvija rasprave te se u našem audiovizualnom dobu potvrđuje kao temeljni i najvažniji oblik zapisa stvarnosti. Veliki srpski redatelj

i književnik Živojin Pavlović je rekao: "Stvaralački nemir, materijaliziran u umjetničko djelo, živi u drugom čovjeku – konzumentu tog djela – kroz elektriziranje svijesti, kroz demistifikaciju iluzija, kroz jednu otrovnu utjehu. Umjetničko djelo živi od toga što u konzumentu nalazi nezdravo tlo, slično onome s kakvog je u stvaraoču poniklo."

U Zatonu pored Nina / na Mediteranu

Damir Čučić, selektor

The Prologue of the Selector THE REALITIES PICKED OUT

Cloud Roy, a French poet, once said: "In order to get established, the reality seeks participation of the imagination. The document is always a mere reflection, however pure it might be. And the very life, in the original sense of the word, is established by the very poet. The true poet is the one that creates."

The Competition Program of the Mediterranean Film Festival this year is presenting twenty one

poet/poetess and the same number of the titles from the treasury of the Mediterranean countries. The Program is boldly dealing with historical and modern topics in the wide scope from art film to the sport documentary. In the Festival's pluralism of styles there will be contents suitable for the hard filmlovers, and also for the not so earnest audience of documentary film. This is my sixth selection for the MFF and I can frankly claim that I have become a skilled swimmer in the sea of the Mediterranean Documentary Film. Within the recent years I have seen nearly 1500 films and have chosen about 140 films for the official programs. Here we are talking about big numbers which by themselves impose the question if there is any similarity between the programs of previous years and this one. Is it possible to point out mutual motifs and decorations in the sea of films which are present in Široki Brijeg cinema every year.

Maybe we are dealing with reiterations, and it came to my attention, same as it will happen to the regular audience of our programs. It may seem to us that we are watching the films whose contents we had known from some earlier experiences, yet their different elaborations of the topics, visualizations, rich structures and sound assemblies attract us, never mind some repetitions. These are simply

good films, and there are 21 of them in our program this year. Since all the films and their authors, the docu-poets, with a certain amount of selfconfident charm, transform the motifs of reality into the key of their own handwriting. Therefore my attempt of classification was not critically directed, I just wish to compare this year to all the previous ones in order to decipher the central groups of documentary films that we have been presenting at the Mediterranean Film Festival.

The first ones among the reflections are the war and postwar documentaries, which testify the war conflicts or illuminate the dark war past. The Balkan wars have stopped for a while, but we shall not lack cruel scenes this year, and I have a hunch that it is an omnipresent trend that is not going to leave us for quite a while. Let us remember the events of this year and many revolutions in the African countries of the Mediterranean. These films are expected to be seen in the Festivals to come in the following years. The quest for identity is a frequent topic at the MFF, although at these films there is always a breath of suspicion into the total sincerity, the authors in our program are successfully seeking a character, often their own. The art documentaries have got a particular position at the Festival. I am truly doing my best to give space to the poetical documentary,

video art and hybrid films. There are always some documentaries in the program that include animation or experimental film. And I can say with pride that art films used to get awards at our Festival. Also the awards went into the students' hands, since there has always been space for students' works, and there is this year as well. We often happen to have films about film, i.e. the films about and around the film art. Then there are films on historical political events, movements and persons. The audience adores charming docu-comedies, and trust me, so does the selector. One amusing film per day, that is what we are tending to, and it depends on the very year and the number of high quality films. This year is rather pert, therefore dear audience: we have got a bunch of fun and amusing films. And the last category, important for the audience, for the festival and for me, and the most important for the development of the civil society. These are films on human rights. Many topics have heated up the cinema hall and established it as the place with a high level of democracy. Each year the Festival is the celebration of film art and the social platform for promoting the rights of women, children, homosexuals, national and religious minorities. These are the problems for which, sadly, most of Mediterranean countries do not have sufficient comprehension.

This resume of the most relevant kinds, motifs and topics of the documentary films which will dominate in Široki Brijeg this year, tells us about the position of the documentary film in the modern society, the position of a trigger which opens and develops discussions, and is confirmed as the basic and most important form of reality recording in our audiovisual epoch. The great Serbian director and writer Živojin Pavlović once said: «The creative restlessness, materialized into a work of art, lives in another man – the consumer of that work – through electrifying the conscience, through demystification of the illusions, through a poisonous comfort. The work of art lives on finding the unhealthy soil within the consumer, similar to the one at which it emerged within the creator.

In Zaton near Nin / At the Mediterranean

Damir Čučić, selector





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**PROGRAM U SLUŽBENOJ
KONKURENCIJI** THE OFFICIAL
COMPETITION PROGRAM

TO JE NAŠE DIJETE THAT'S OUR CHILD



redateljica / directress: **Elma Islamović**; scenaristica / screenwriter:
Elma Islamović; snimatelji / camera: Amel Đikoli, Elma Islamović;
montaža / editing: Jelena Maksimović, Elma Islamović, Saša
Peševski; producent / producer: Akademija Scenskih Umjetnosti
Sarajevo; zemlja / country of origin: Bosna i Hercegovina / B&H;
godina / year of production: 2010.; trajanje / duration: 15 min.

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Saša, Alex, Jasenka i Alma su homoseksualci s adresama u Sarajevu i Tuzli. Otvoreno govore o svom "coming out" procesu, odnosno s roditeljima, prijateljima i djevojkama / mladićima. Tematika homoseksualnih osoba u Bosni i Hercegovini je veliki tabu, a ovaj film otvara dijalog između ovih ljudi i slučajnih prolaznika uslikanih ispred jednog od najprometnijih marketa.

Saša, Alex, Jasenka and Alma are homosexuals with the residences in Sarajevo and Tuzla. They speak straight forward about their "coming out" processes, relations with parents, friends, girlfriends, boyfriends. The issue of homosexual persons in B&H is a great taboo, and this film opens the dialogue among these people and incidental passersby shot in front of one of the busiest markets.

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Festivali i nagrade

Film je proglašen najboljim dokumentarcem prošle godine u Banja Luci na DokaFestu. Prikazan je u Beogradu na Merlinka Festivalu, Alpe Adria Film Festivalu u Trstu i na Ljubljanskom LISFF-u.

Festivals and Awards

At the last year's DokaFest in Banja Luka the film was proclaimed the best documentary. Presented in Belgrade at Merlinka Festival, Alpe Adria Film Festival in Trieste, LISFF Ljubljana.

HULA I NATAN

HULA AND NATAN



director / redatelj: **Robby Elmaliah**; scenarist / screenwriter:
Robby Elmaliah; snimatelji / camera: Ronen Kruk, Robby
Elmaliah; montaža / editing: Tal Yaari, Ofir Raul Graizer;
producenti / producers: Robby Elmaliah, Avner Faingulernt, Arik
Bernstein; zemlja / country of origin: Izrael / Israel; godina / year
of production: 2010.; trajanje / duration: 55 min.

- Sigal Golan
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Tragikomična priča o braći, automehaničarima, koji se zovu Hula i Natan, iz predgrađa Sderota, grada na jugu Izraela, koji je stalno na udaru raketa iz Gaze. Njih dvojica žive u prikolici u dvorištu zaraslom u korov, koje je ujedno i njihova garaža, okruženi olupinama automobila. Odnosi Izraela i Gaze se pogoršavaju, a vlasti se spremaju zatvoriti garažu – njihov jedini izvor prihoda. Uz puno grotesknog humora i u stalnoj opasnosti po njihove živote i posao, ova dvojica se bore za opstanak, ali tonu sve dublje i dublje u fatalističke frustracije.

The comic-tragic story of the brothers Hula and Natan, two car mechanics from the outskirts of Sderot, a city in the south of Israel constantly bombed by rockets from Gaza. The two live in a caravan in the weedy yard that serves as their garage, surrounded by old jalopies and clunkers. While the situation between Israel and Gaza deteriorates, Hula and Natan's garage – their only source of income – is about to be closed down by the authorities. With a lot of grotesque humor, and under the continuing threat to their lives and work, the two try to survive, but sink deeper and deeper into the depths of fatalistic frustration.

Festivali i nagrade

Najboljim filmom proglašen je na Cinema South Festivalu u izraelskom Sderotu. Nagradu od mladog žirija za najbolji film dobio je na Visions de Reel Film Festivalu u Švicarskoj. Nagradu Srebrna palma dobio je na Međunarodnom Meksiko Film Festivalu.

Festivals and Awards

At Cinema South Festivalu in Sderot, Israel, proclaimed the best film. The best film award by the young jury at Visions de Reel Film Festival in Switzerland. The Silver Palm Award at International Mexico Film Festival.

12

ODEON: VRIJEME JE STALO

ODEON: TIME STOOD STILL / ODEON: EL TIEMPO SUSPENDIDO



redatelj / director: **Jo Graell**; scenarist / screenwriter:
Jo Graell; snimateljica / camera: Natalia Regas;
montaža / editing: Eloi Tomas; producent /
producer: Jo Graell; zemlja / country of origin:
Španjolska / Spain; godina / year of production:
2010.; trajanje / duration: 29 min.

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Kino Odeon je možda jedino mjesto na svijetu gdje je svaka predstava jedinstvena. Valentin Stavov (71) oživljava svaki klasični film kroz izvornu glazbu i kompozicije. Nelly Shevenusheva (84) također doprinosi atmosferi prevodeći direktno filmove sugestivnim glasom iz pozadine prostorije. Tehnologija nikad neće nadomjestiti emocije ove "umjetnosti trenutka" gdje se ništa nije promijenilo u zadnjih 30 godina.

The Odeon cinema may be the only place in the world where each session is unique. Valentin Stavov (71 years old) brings to life each classic film through original music and compositions. Nelly Shevenusheva (84 years old) also contributes interpreting directly the films with a suggestive voice coming from the back of the room. The technological relay will never replace the feelings and emotions of this "art of the moment" where nothing has changed in 30 years.

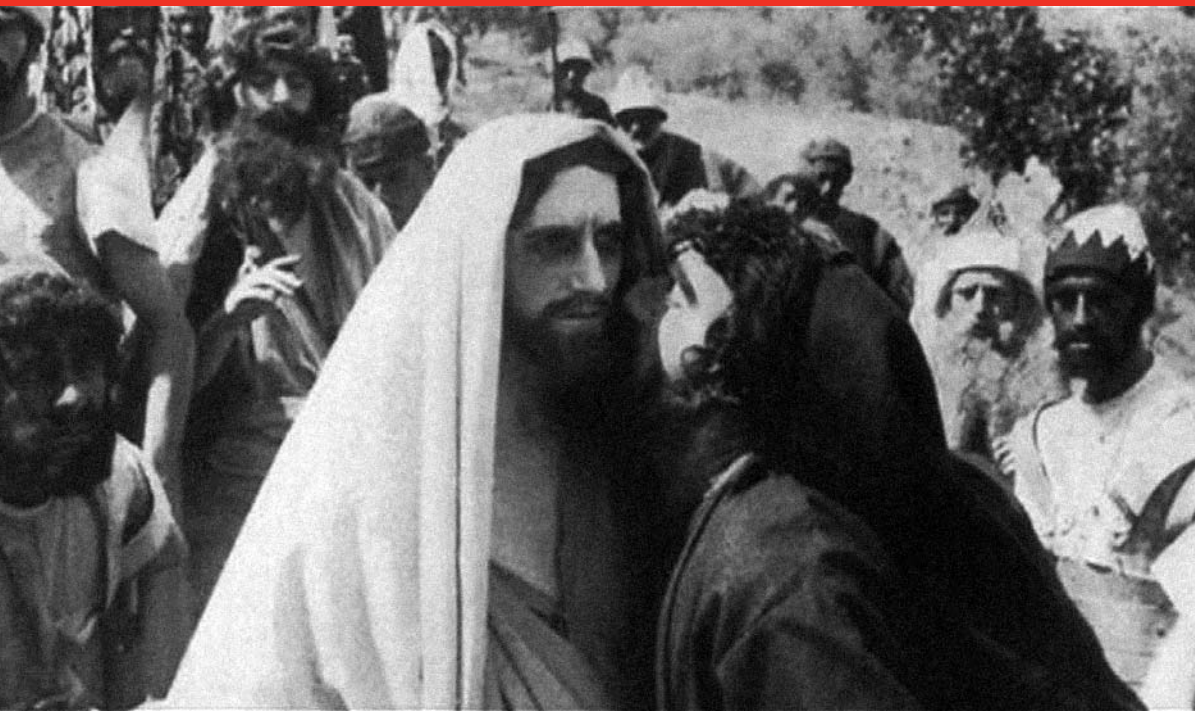
12

Festivali i nagrade

Specijalna priznanja žirija dobio je u Španjolskoj na festivalu Alcine - Festival de Cine de Alcala de Henares - Comunidad de Madrid i u Los Angelesu na Hollywoodskom Kino Festivalu. Prikazan je u selekcijama na festivalima u Španjolskoj, Turskoj, Velikoj Britaniji, Meksiku, Njemačkoj i Moldaviji.

Festivals and Awards

The special Jury Recognition in Spain at Alcine Festival - Festival de Cine de Alcala de Henares - Comunidad de Madrid and in Los Angeles at the Hollywood Cinema Festival. Presented at the selections at festivals in Spain, Turkey, Great Britain, Mexico, Germany and Moldavia.



redatelj / director: **Philippe Baron**; scenarist / screenwriter:
Philippe Baron; snimatelji / camera: Philippe Elusse, Philippe
Baron, Fabrice Richard; montaža / editing: Stephanie Langlois;
producent / producer: Jean-Francois Le Corre; zemlja / country
of origin: Francuska / France; godina / year of production:
2010.; trajanje / duration: 55 min.

- Aurelien Praud
- Vivement Lundi!
- 11 rue Denis Papin
- 35000 Rennes, France
- +33 (0) 299650074
- Vivement-lundi@wanadoo.fr
-

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Prvi film zasnovan na Evanđeljima, od jaslaca do raspeća, snimljen u Palestini 1912. godine. Tijekom istraživanja koja vode u New York City, Nantes i Jerusalem, *Prva Pasijsa* izvlači priču o ovom povijesnom snimanju, vraća nas u Palestinu na početku dvadesetog stoljeća. Kad pažljivo gledamo ovu kinematografsku epopeju o Isusu Kristu, ovaj nas dokumentarac vraća na začetke kina, ispitujući veze između slika i religije.

The first-ever feature film based on the Gospels, From the Manger to the Cross, was shot in Palestine in 1912. Throughout investigations leading to New York City, Nantes and Jerusalem, Premiere Passion digs out the story of this historic shooting, back in early twentieth century Palestine. While casting a closer look upon this cinematographical epic on Jesus Christ, this documentary takes one on a journey back to the origins of cinema, questioning the connections between image and religion.

12

Festivals i nagrade

Dobio je nagradu Focal u Harrowu u Velikoj Britaniji. Specijalno priznanje u francuskom Lunelu te nagradu od TV5 na međunarodnom festivalu dokumentaraca i reportaža s Mediterana u Marsseilu. Prikazivan je u selekcijama na festivalima u Kanadi, Belgiji i Velikoj Britaniji.

Festivals and awards

The Focal Award in Harrow, Great Britain. The Special Recognition in Lunel, France, and the TV5 Award at the International Festival of Documentaries and Report Stories from the Mediterranean in Marseille. Presented in selections at Festivals in Canada, Belgium and Great Britain.

SVI STE VI KAPETANI

YOU ALL ARE CAPTAINS / TODOS VOS SODES CAPITANS



redatelj / director: **Oliver Laxe**; scenarist /
screenwriter: Oliver Laxe; snimateljica / camera: Ines
Thomsen; montaža / editing: Faycal Algandouzi;
producent / producer: Felipe Coro; zemlja / country
of origin: Španjolska / Spain; godina / year of
production: 2010.; trajanje / duration: 79 min.

- Felipe Coro
- Zeitun Films
- P/Gaiteira, n°2, 5°A.
- 15006 A Coruna, Spain
- Felipe.laxe@zeitunfilms.com

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Europska filmska kuća snima film o djeci koja žive u domu za socijalno izopćenu omladinu u Tangieru u Maroku. Tijekom snimanja redateljeve neortodoksne metode rada dovedu do takvog stupnja deintegracije odnosa s djecom da dolazi do promjena početnih smjernica projekta.

A European filmmaker is making a movie with children living in a home for socially excluded youngsters in Tangier, Morocco. While filming, the director's unorthodox methods of working cause his relationship with the children to disintegrate to such a point, that the initial course of the project is altered.

12

Festivali i nagrade

Fipresci nagradu dobio je u Cannesu. Najboljim filmom proglašen je u Urugvaju u Iberoameričkoj sekciji. Najbolji dugometražni dokumentarac na Play-Doc Festivalu u Španjolskoj. DocsBarcelona donijela mu je nagradu za najtalentiranijeg redatelja. Nagrada na Cineuropa Santiago de Compostela u Španjolskoj. Nagraden je još u španjolskom Gijonu, argentiskom Cine Mar del Plata Festivalu, a u bjeloruskom Minsku dobio je specijalnu diplomu. Prikazan je na četrdesetak festivala u raznim selekcijama.

Festivals and Awards

Fipresci Award in Cannes. Proclaimed the best film in Uruguay in the Ibero-American selection. The best long feature documentary at Play-Doc Festival in Spain. The most talented Director Award at Docs Barcelona. The Award at Cineuropa Santiago de Compostela in Spain. Also awarded at Gijon, Spain, at Cine Mar del Plata Festival in Argentina, and the Special Diploma in Minsk, Belarus. Presented at about 40 Festivals in various selections.

MILA TRAŽI SENIDU

MILA SEEKING SENIDA



redatelj / directors: **Robert Tomić Zuber**; scenarist / screenwriter:
Robert Tomić Zuber; snimatelji / camera: Pero Barić, Mario Marko
Krce; montaža / editing: Andrija Gvozdić Michl; producent / producer:
Damir Terešak; zemlja / country of origin: Hrvatska / Croatia, Bosna i
Hercegovina / B&H, Srbija / Serbia, Slovenija / Slovenia; godina / year
of production: 2010.; trajanje / duration: 83 min.

- MaXima film
- Božidara Adžije 22
- 10 000 Zagreb, Croatia
- +385 1 364 77 00
- info@maxima-film.hr

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Mila Janković (Senida Bećirović) je djevojčica nestala u svibnju 1992., kada su u njezino mjesto Caparde, u Bosni i Hercegovini, ušle srpske vojne snage. Pedeset mještana, među njima i njena majka Senada (25) i starija sestra Sanda (3), nestalo je ili je ubijeno. Šesnaest godina vjerovalo se da je i tada devetomjesečna Senida doživjela istu sudbinu. No, Senidina priča je ipak nastavljena. Godine 1993. malu Senidu smještaju u beogradsku obitelj Janković, u dom Živke i Živana. Odgajana u građanskoj, imućnoj, pravoslavnoj obitelji Senida dobija novo ime – Mila Janković.

Mila Janković (Senida Bećirović) is the girl that turned missing in May 1992, when the Serbian military forces entered her place Caparde in Bosnia and Hercegovina. Fifty citizens, among whom her mother Senada (25) and older sister Sanda (3) were missing or murdered. For sixteen years everyone believed that the same destiny befell Senida, 9 months old at the time. But Senida's story continued whatsoever. In 1993 little Senida was accomodated with Janković family, Živko and Živana, in Belgrade. Raised in a well-off civilian orthodox familly Senida got another name – Mila Janković.

Festivali i nagrade

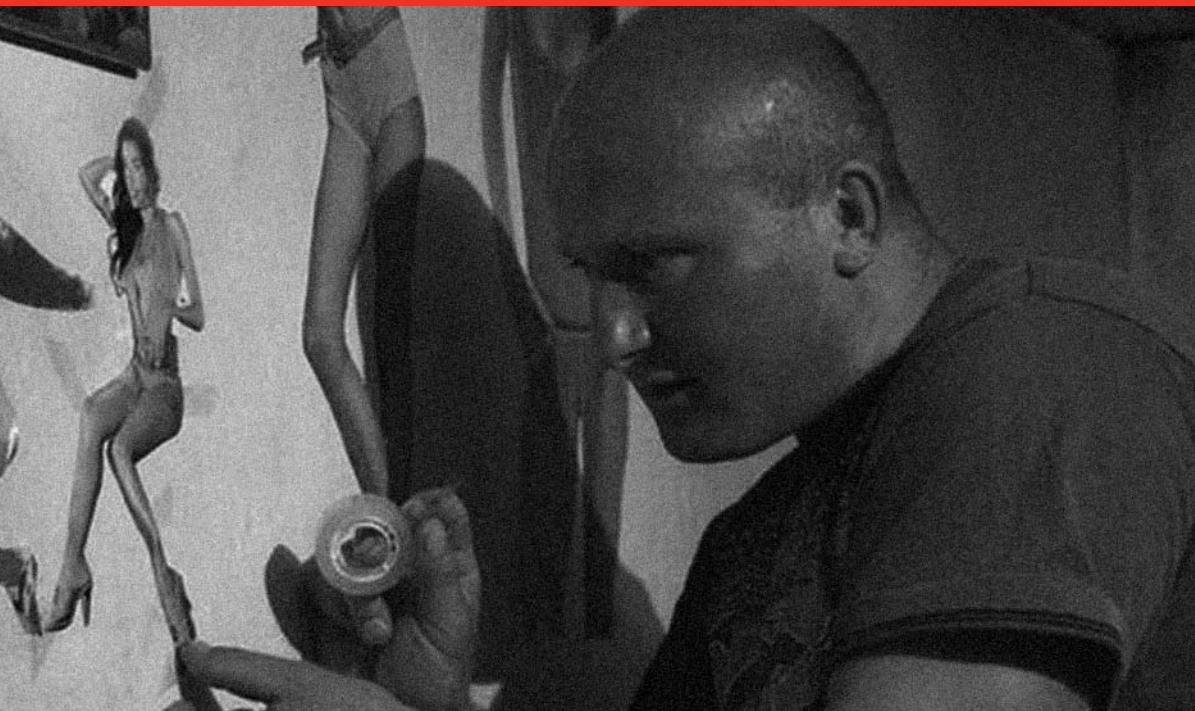
Nagradu za ljudska prava dobio je na prošlogodišnjem Sarajevo Film Festivalu, a prikazan je u međunarodnoj selekciji dokumentarnih filmova na festivalu DOK Leipzig.

Festivals and Awards

The Human Rights Award at the last year's Sarajevo Film Festival, presented in the International Selection of Documentary Films at DOK Leipzig Festival.

12

SELO BEZ ŽENA VILLAGE WITHOUT WOMEN



redatelj / director: **Srdan Šarenac**; scenarist / screenwriter: Srdan Šarenac; snimatelj / camera: Pablo Ferro; montaža / editing: Ksenija Petričić; producenti / producers: Estelle Robin You, Igor A. Nola, Srdan Šarenac; zemlja / country of origin: Hrvatska, Srbija, Bosna i Hercegovina, Francuska / Croatia, Serbia, B&H, France; godina / year of production: 2010.; trajanje / duration: 83 min.

- Srdan Šarenac
- Novi Film
- Semira Frašte 12/7
- 71000 Sarajevo, BiH
- ssarenac@gmail.com

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Dragan, Zoran i Rodoljub Janković žive u Zabrđu, selu u južnoj Srbiji u kojem nema žena. Ono što je nekad bila snažna seoska zajednica, sada je selo od samo sedam stanovnika, uključujući tri brata. Ako oni ostanu neženje, selo će nestati. Njihov plan je pronaći žene koje su spremne suočiti se s teškim životnim uvjetima u Zabrđu. Dosad, međutim, nisu imali sreće. U susjednoj Albaniji situacija je obrnuta. Svi muškarci su otišli na rad u Grčku. Žene u selu žive u iznenađujuće sličnim uvjetima kao i trojica braće u srpskom selu: nema tekuće vode, telefona, ni ramena na koje se mogu osloniti. Za Zorana i Dragana Albanija je jedino mjesto gdje mogu pronaći svoje nevjeste. Rodoljub se tome snažno protivi. Sva trojica su ratovali protiv Albanaca kada su bili u vojsci. Danas su u prilici pružiti ruku pomirenja 'neprijatelju'.

Festivali i nagrade

Osvojio je "People's Award Estonija" na 25. festivalu dokumentarnog i antropološkog filma u Parnu, Estonija. Dobitnik je nagrade "Documenta Madrid" za autorski dokumentarac 2011. i nagrade za najbolji projekt "ZagrebDox Pitching Forum" 2008. Film je prikazan na dvadesetak festivala u zemlji i inozemstvu od kojih je najznačajniji IDFA u Amsterdamu.

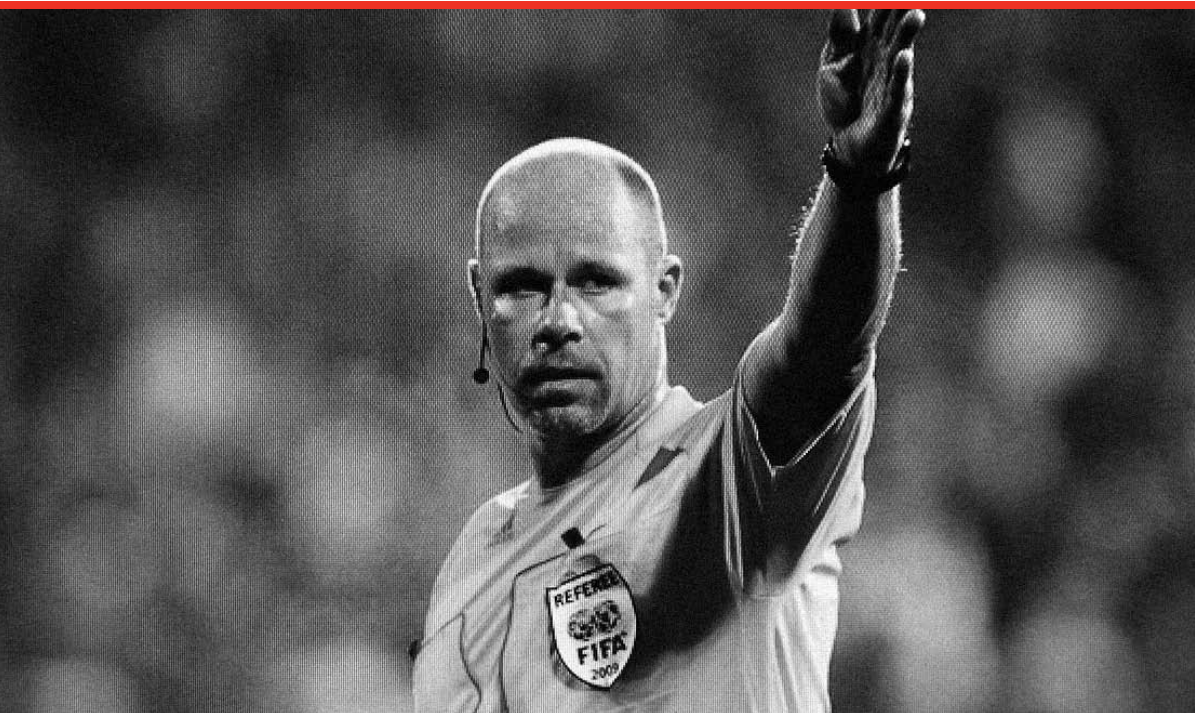
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Dragan, Zoran and Rodoljub Janković live in Zabrđe, a village in southern Serbia with no women at all. What used to be a strong village community is now a village with only seven inhabitants, including the three brothers. If they remain celibates, the village shall perish. It is their intention to find women willing to struggle with hard living conditions of Zabrđe. They have had no luck up till now. In the neighbouring Albania the situation is opposite. All the men have gone to Greece searching job. The women in the village live under surprisingly similar conditions like the three brothers in the Serbian village: no running water, no telephone, no shoulder to lean upon. For Zoran and Dragan Albania is the only place where they can find their brides. Rodoljub is strongly opposing this idea. All the three of them fought Albanians when they were in the army. Now they are in the opportunity to offer the hand of reconciliation to their 'enemies'.

Festivals and Awards

Won the "People's Award Estonia" at the 25th Festival of Documentary and Anthropological film in Parn Estonia. The winner of "Documenta Madrid" award for the author's documentary in 2011 and the Best Project Award at "ZagrebDox Pitching Forum" 2008. Presented at about twenty festivals in the country and abroad, the most relevant among them the IDFA in Amsterdam.



redatelj / director: **Mattias Low**; scenarist / screenwriter:
 Matias Low; snimatelji / camera: Mattias Low, Orvar Anklew;
 montaža / editing: Orvar Anklew; producenti / producers:
 Mattias Low, Valentina Santi Low; zemlja / country of origin:
 Francuska, Švedska / France, Sweden; godina / year of
 production: 2010.; trajanje / duration: 29 min.

- Mattias Low
- Freedom From Choice AB
- Po Box 195 69, SE-104 32
- Stockholm, Sweden
- +46735053300
- info@freedomfromchoice.se

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Švedski vrhunski nogometni sudac Martin Hansson uspješno ide ka ostvarenju svoje životne vizije, Svjetskom prvenstvu u nogometu u Južnoj Africi 2010. godine. Onda, jedne mračne noći u Parizu, 18. studenog 2009. godine, otvorio se pakao...

Swedish top football referee Martin Hansson has a successful trail towards his vision in life, the 2010 FIFA World Cup in South Africa. Then one dark night in Paris on November 18th, 2009, the hell broke loose...

Festivali i nagrade

U talijanskom Palermu na Sport Film Festivalu dobio je nagradu za najbolji film. Nagradu za najbolji strani film na TRT-u festivalu dokumentarnog filma u Turskoj. Nagradu za montažu dobio je u Chicagu na festivalu kratkog filma. Specijalna priznanje na festivalu Cinema de Paris i u francuskom Strasbourgu. Nominiran je za mnogobrojne nagrade, a prikazan je na pedesetak festivala u svijetu.

Festivals and Awards

The best film award in Palermo, Italy, at Sport Film Festival. The best foreign film Award at TRT Documentary Film Festival in Turkey. The Award for Editing at the Short Film Festival in Chicago. Special recognition at Cinema de Paris Festival, as well as in Strasbourg, France. Nominated for numerous awards and presented at about fifty festival worldwide.

DONŽUANS: OPROSTITE GOSPODIČNA

DON JUAN: EXCUSE ME, MISS!



redatelj / director: **Goran Dević**; scenaristi / screenwriters: Goran Dević, Sanja Potkonjak; snimatelji / camera: Vedran Šamanović, Almir Fakić, Bojana Burnać, Branimir Hajnš; montaža / editing: Iva Kraljević; producentica / producer: Vanja Jambrović; zemlja / country of origin: Hrvatska / Croatia; year of production: 2010.; trajanje / duration: 42 min.

- Vanja Jambrović
- Petnaesta umjetnost
- Domagojeva 14
- 10000 Zagreb, Croatia
- vanja.jambrovic@zg.t-com.hr

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Ovaj duhoviti dokumentarac prati jedan začudni tečaj za strance, uglavnom američke državljane dubljeg džepa, koji se održava u Zagrebu. Cilj je usavršiti polaznike u jednoj jedinoj vještini – kako zvesti ženu i odvesti je u krevet. Voditelj je nevjerojatni Ranko Magami, koji sebe naziva mladim poduzetnikom, a nakon teoretskih predavanja slijedi svakodnevna praktična provjera stečenog znanja na zagrebačkim ulicama i noćnim klubovima. Provjerite iz prve ruke na što su sve 'očajnici' spremni dati novce.

This funny documentary follows an astonishing course for foreigners, mainly wealthy American citizens. The course takes place in Zagreb. The goal is to teach the trainees a single skill – how to seduce a woman and take her to bed. The lecturer is the incredible Ranko Magami, who calls himself a young entrepreneur, and after the theory lectures there follows the practical application of the knowledge acquired in the streets and night clubs of Zagreb. You will have the first hand insight into what are the 'desperate ones' ready to pay for.

12

Festivali i nagrade

Film je prikazan na festivalu ZagrebDox, na Danima Hrvatskog Filma i na UnderHill Festivalu u Podgorici, Crna Gora.

Festivals and Awards

Presented and Zagreb Dox Festival, at Days of Croatian Film, and at UnderHill Festival in Podgorica, Montenegro.

11 KM

11 CONVERTIBLE MARKS



redatelj / director: **Saša Peševski**; scenarist / screenwriter:
Saša Peševski; snimatelj / camera: Saša Peševski;
montaža / editing: Saša Peševski; producent / producer:
Akademija Scenskih Umjetnosti Sarajevo; zemlja / country
of origin: Bosna i Hercegovina / B&H; godina / year of
production: 2010.; trajanje / duration: 7 min.

- Akademija Scenskih
- Umjetnosti Sarajevo
- Obala Kulina Bana 11
- 71000 Sarajevo, BiH
- +387 33 215 277
- koordinator@asu.unsa.ba

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Ispred klaonice parkira se veliki bijeli kamion. Radnik mesnice iz kamiona vadi pola oguljenog i očišćenog bika. Tada shvatimo da slika i zvuk sada idu unazad.

A large white lorry is parked in front of the slaughterhouse. A butchery worker comes out of the truck and takes out a half of skinned and cleaned bull. Then we realize that the picture and the sound are running in reverse.

12

Festivali i nagrade

Dobio je specijalno priznanje žirija na DukaFestu u Banja Luci, BiH. Prikazan je i u Trstu na Alpe Adria Film Festivalu.

Festivals and Awards

The Special Jury Recognition at DukaFest in Banja Luka, B&H. Presented at Alpe Adria Film Festival in Trieste.

TIŠINA 63

SILENCE 63 / SILENCIO 63



redatelj / director: **Fabio Nascimento**; scenarist /
screenwriter: Fabio Nascimento; snimatelj / camera:
Felipe Hutter; montaža / editing: Fabio Nascimento;
producent / producer: Flavia Vilela; zemlja / country of
origin: Francuska, Brasil / France, Brazil; godina / year of
production: 2001.; trajanje / duration: 24 min.

- Fabio Nascimento
- 28 rue Bouret
- 75019 Paris, France
- +33951305598
- contacto@fabio-nascimento.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Četrdeset sedam godina nakon krvavog obračuna između radnika u štrajku iz čeličane u Ipatingi, Minas Gerais, Brazil, i vojnih snaga, "Tišina 63" otkriva nam grad koji je iz prve ruke gledao konačnu predstavu državnog udara koji se dogodio nedugo nakon toga te gušio zemlju 21 godinu. Ova priča ispričana je napadno mirno s elokvencijom tišine.

Forty-seven years after a bloody encounter between workers in strike from a steel factory in Ipatinga, Minas Gerais, Brazil, and the military forces, "Silêncio 63" unravels a city that saw, first hand, the final rehearsal of a coup d'état that would take place shortly after and smother the country for 21 years. This story is told with a brush of stillness and the eloquence of silence.

12

Festivali i nagrade

Prikazan je na festivalu u Cannesu u sekciji Short Film Corner.

Festivals and Awards

Presented at Cannes Festival in the Short Film Corner selection.

CARSTVO ŽENA: EIN EL HILWEH

THE KINGDOM OF WOMEN: EIN EL HILWEH



redateljica / directress: **Dahna Abourahme**; scenaristica /
screenwriter: Dahna Abourahme; snimatelj / camera:
Talal Khoury; montaža / editing: Dahna Abourahme;
producent / producer: Hicham Kaye; zemlja / country of
origin: Libanon / Lebanon; godina / year of production:
2010.; trajanje / duration: 54 min.

- Guevara Namer
- Proaction Film
- M.S. Ghnayem Srt. Dummar East
- 11118 Damascus, Syria
- +963 11 313 7 391
- guevara@proactionfilm.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Priča o ženama iz izbjegličkog kampa Ein El Hilweh u razdoblju od 1982. do 1984. važno je poglavlje u povijesti palestinskih žena izbjeglica u Libanonu. Nakon izraelske invazije na Libanon 1982. logor je uništen, a ljudi iz njega zatočeni. Film dokumentira zajedništvo i organizacijski duh žena tijekom ovog razdoblja, kako su bile sposobne obnoviti logor, zaštititi i brinuti se za svoje obitelji dok su im muškarci bili u zatočeništvu. Satkan od prošlosti i sadašnjosti, animacije i svakodnevnog života, dokumentarac se usredotočuje na sedam žena i odaje počast tome kako održavaju palestinsku zajednicu u izbjeglištvu.

The story of the women of Ein El Hilweh refugee camp between 1982-1984 is an important chapter in the history of Palestinian women refugees in Lebanon. After the Israeli invasion of Lebanon in 1982, the camp was destroyed and its men imprisoned. "The Kingdom of Women" documents the community and organizing spirit of the women during this period, how they were able to rebuild the camp, protect and provide for their families while their men were held captive. Weaving between past and present, animation and daily life, the documentary focuses on seven of these women and honors how women continue to contribute to the survival of the Palestinian community in exile.

12

Festivali i nagrade

Nagrada žirija na Al Jazeera međunarodnom dokumentarnom filmskom festivalu u Dohi. Prikazan je na desetak festivala u Siriji, Njemačkoj, Libanonu, Velikoj Britaniji i Sjedinjenim Američkim Državama.

Festivals and Awards

The Jury Award at Al Jazeera International Documentary Film Festival in Doha. Presented at about ten festivals in Syria, Germany, Lebanon, Great Britain, USA.

ŽIVOT, PRIKLJUČENIJA I ODRŽIVI RAZVOJ JEDNOG KOKOTA

TRIALS, TRIBULATIONS & SUSTAINABLE GROWTH OF A COCK



redatelj / director: **Vladimir Perović**; scenarist / screenwriter:
Vladimir Perović; snimatelji / camera: Milan Stanić, Bora
Ristović, Saša Nikolić; montaža / editing: Aleksandar Uhrin;
producenti / producers: Milena Radojević, Nevena Stančić;
zemlja / country of origin: Crna Gora / Montenegro; godina /
year of production: 2011.; trajanje / duration: 20 min.

- Vladimir Perović
- Pančičeva 20/18
- 11158 Beograd, Srbija
- +381 11 2639 251
- biliv@sbb.rs

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Jednom godišnje u crnogorskom primorskom gradiću Perastu jedan od mnogih pijetlova iz kraja sudjeluje u osobitom događaju. Budući da je odabran, on će se suočiti s neočekivanim iskustvom. Ovo je priča o njegovom životu u okruženju ljudskih pravila i rituala...

Once a year in the little town Perast at the Montenegro coast one of the many cocks from the region participates in a particular event. Being elected, he shall face an unexpected experience. This is the story about his life in the environment of human rules and rituals...

12

Festivali i nagrade

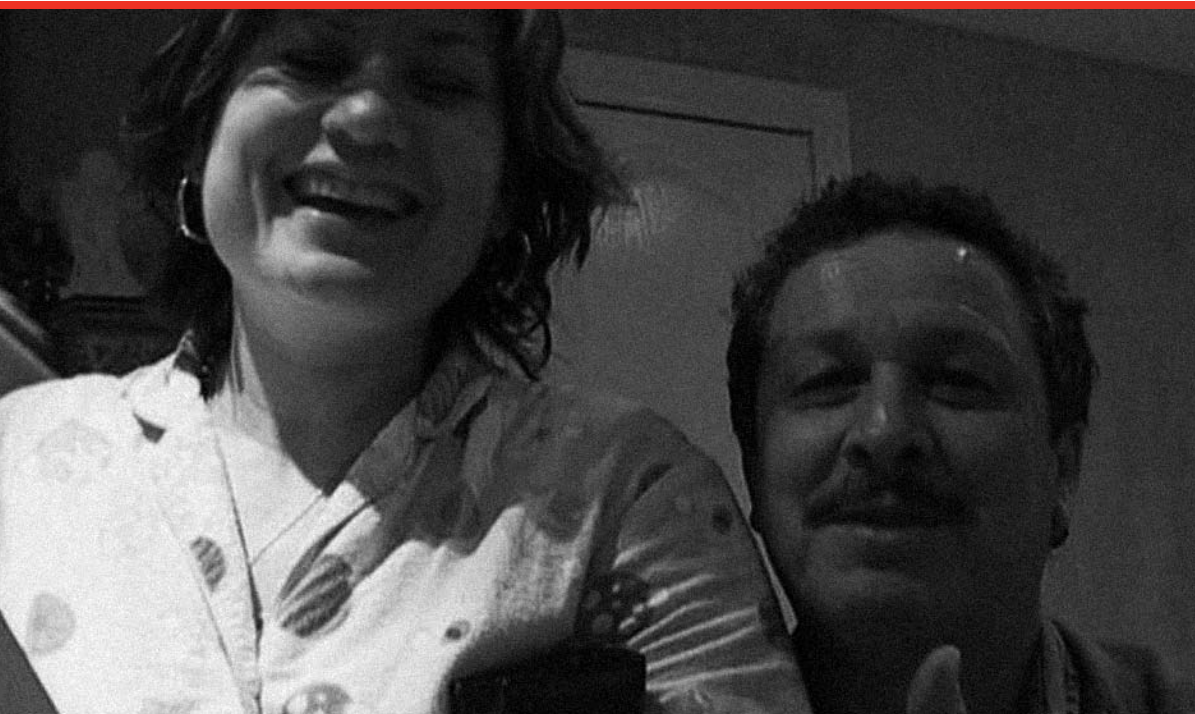
Glavnu nagradu u regionalnoj konkurenciji dobio je na međunarodnom festivalu dokumentarnog filma ZagrebDox-u. Prikazan je na Sarajevo Film Festivalu te u Rusiji, Francuskoj, Turskoj i Crnoj Gori.

Festivals and Awards

The main award in the regional competition at the International Festival of Documentary Film ZagrebDox. Presented at Sarajevo Film Festival, in Russia, France, Turkey, Montenegro.

ZBOGOM CIRELLA

CIAO CIRELLA



redatelj / director: **Christophe Berthaud**; scenarist /
screenwriter: Christophe Berthaud; snimatelj / camera:
Christophe Berthaud; montaža / editing: Emmanuelle
Pencalet; producentica / producer: Veronique Puybaret;
zemlja / country of origin: Francuska / France; godina / year
of production: 2010.; trajanje / duration: 55 min.

- *Christophe Berthaud*
- *31 rue baldner*
- *67100 Strasbourg, France*
- *+33 38 8350481*
- *risberthaud@gmail.com*

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Christophova obitelj se sastoji od Polita, Maria i Piazze. Tijekom 1960-ih napustili su Cirellu, njihovo talijansko rodno selo, da bi otišli živjeti drugdje u svijetu. Danas i dalje održavaju veze tako što jedni drugima povremeno šalju vaze smiješnog izgleda u obliku kruške: bombonjere. Kad je našao jednu kod svoje bake, Christophe je bio motiviran da otputuje u Kanadu i u Australiju u nadi da će provesti izuzetne trenutke s onima koji su ih slali.

Christophe's family is composed of Polito, Mario and Piazza. In 1960s, they left Cirella, their Italian birth village in order to go and live in different parts of the World. Today, they are still maintaining links by sending funny-looking pear-shaped vases to each other from time to time: bombonieres. The discovery of one of these at his grandmother's triggered Christophe's decision to go to Canada and Australia, hoping to live special moments with those who send them.

12

Festivali i nagrade

Film je dobitnik Zlatne palme na međunarodnom filmskom festivalu u Meksiku. U Kanadi je dobio filmsku nagradu za izvrsnost (Excellence award)

Festivals and Awards

The Golden Palm winner at the International Film Festival in Mexico. In Canada it won the Excellence Award.



redatelj / director: **Duro Gavran**; scenarist / screenwriter:
Duro Gavran; snimatelj / camera: Bojan Mrdenović;
montaža / editing: Martin Semenčić; producenti /
producers: Oliver Sertić, Branka Mitić; zemlja / country
of origin: Hrvatska / Croatia; godina / year of production:
2011.; trajanje / duration: 25 min.

- Vanja Jambrović
- Restart
- Katančićeva 3
- 10000 Zagreb, Croatia
- +385 1 5573860
- vanja@restart.hr

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Kelti su navijačka skupina nogometnog kluba Bilogorac iz sela Veliko Trojstvo. Osim što su jedina organizirana navijačka skupina u Prvoj županijskoj nogometnoj ligi, njihova je posebnost u tome što članovi nisu mještani sela, već ljudi iz Bjelovara, grada udaljenog 10 kilometara. Iako u Bjelovaru postoji nogometni klub koji je u višem rangu natjecanja, ovi zaljubljenici u nogomet svoje su simpatije poklonili Bilogorcu. U zeleno-bijelom dekoru, naoružani šalovima, kapama, dresovima, transparentima i navijačkom himnom, Kelti svakog vikenda bježe od isprazne provincijske svakodnevnice u bitku za nove bodove.

The Celts are the football fans, the supporters of football club Bilogorac from Veliko Trojstvo village. Besides being the only organized football fans group in the First Football Division of the District, they are unique for the fact that the members are not the inhabitants of the village, but the people from Bjelovar, the town 10 kilometers distant. There is a football club in Bjelovar playing in a higher competition rank, yet these fans gave their devotion to Bilogorac. Decorated in green and white, armed with scarfs, caps, t-shirts, banners and the supporters' anthem, the Celts run away from the vain everyday living in the province every weekend to fight for new points.

Festivali i nagrade

Prikazan je u raznim selekcijama na festivalima u Hrvatskoj: ZagrebDox, Dani Hrvatskog Filma, Liburnija Film Festival i Frka.

Festsivals and Awards

Presented in various selections at Croatia: ZagrebDox, Days of Croatian Film, Liburnia Film Festival and Frka.



redatelj / director: **Silvestar Kolbas**; scenarist /
screenwriter: Silvestar Kolbas; snimatelj / camera:
Silvestar Kolbas; montaža / editing: Antun Balog, Staša
Čelan, Ivor Ivezić; producent / producer: Nenad Puhovski;
zemlja / country of origin: Hrvatska / Croatia; godina / year
of production: 2011.; trajanje / duration: 60 min.

- Factum
- Nova Ves 18
- 10 000 Zagreb, Hrvatska
- +385 1 4854 821
- info@factum.com.hr

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

"Ratni reporter" prati zbivanja tijekom agresije na Hrvatsku 1991. godine koja je promijenila život svim njenim građanima. Film nije istraživanje povijesnih istina, već autorovih osobnih istina. Koristeći snimke koje je načinio za vrijeme Domovinskog rata kao snimatelj Hrvatske televizije, autor iz prvog lica priča posve osobnu priču. Rat se događa na mjestima gdje je odrastao i sanjao neke druge snove, ali stvarnost – ne samo ratna – ponešto je drukčija. Posve se razotkrivajući, autor na primjeru svog života nudi slojevit i obuhvatnu paradigmu rata na način na koji je on vidi.

"The War Reporter" follows the events during the aggression on Croatia in 1991 that changed the lives of all the citizens. The film is not investigating the historical truths but rather the author's personal truths. Using the footage shot during the homeland war as the reporter of Croatian TV, the author tells us in first person a completely personal story. The war is going on at the places where he was growing up and dreaming some other dreams, but the reality – not only the war one – is a bit different. Exposing himself completely, on the example of his own life, the author is offering a complex and encompassing paradigm of war in the way he sees it.

Festivali i nagrade

Film je dobio nagradu Oktavijan za dokumentarni film na ovogodišnjim Danima Hrvatskog Filma. Prikazan je i na Sarajevo Film Festivalu.

Festivals and Awards

Octavian Award for the documentary film at this year's Days of Croatian Film. Presented at Sarajevo Film Festival.



redatelj / director: **Doron Tsabari**; scenaristi /
screenwriters: Yossi Madmoni, Ari Folman, Ori Inbar,
Doron Tsabari; snimatelj / camera: David Gurfinkle;
montaža / editing: Ami Tir; producent / producer: Ori
Inbar; zemlja / country of origin: Izrael / Israel; godina /
year of production: 2010.; trajanje / duration: 85 min.

• Ruth Diskin Films Ltd.
• P.O.Box 7153
• 91071 Jerusalem, Israel
• +972 2 6724256
• cara@ruthfilms.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

P utovanje u stvarni svijet izraelskog društva i politike, *Revolucija 101* nije samo vodič kroz revoluciju, nego i film o filmu i njegovoj snazi. Koristeći kombinirano dokumentarni i fiksijski materijal, ovaj jedinstveni film zacrtava put ka promjenama. U centru pažnje su redatelj filma i njegov producent i njihova borba da opet uspostave pojam javnosti u "javnom emitiranju". Prateći dvojicu protagonista kroz razdoblje od sedam godina vidimo njihova iskustva sa korupcijom, nefleksibilnošću i iskvarenošću protiv čega se oni bore u pokušaju da zagwarantiraju novi zakon koji će osigurati valjanu upravu javnog emitiranja. Dvojica glavnih likova dijele snažno i nepokolebljivo pouzdanje u snagu filma – to je skoro religiozno vjerovanje da će revolucija uistinu biti prikazana na televiziji.

Festivals i nagrade

Nagrađivan je za montažu i scenarij od izraelske filmske akademije i na međunarodnom festivalu u Jerusalemu. Prikazan je na desetak festivala u Koreji, Poljskoj, SAD-u, Turskoj i Francuskoj.

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.



A journey into the real world of Israeli society and politics, Revolution 101 is not only a guide to the revolution but a film about film and its powerful essence. Combining both documentary and fictional material, this unique film outlines the path to change. The focus is on a film director and his producer and their struggle to restore the public in "public broadcasting". Following the two protagonists over a period of seven years, we see their experience with corruption, inflexibility and deterioration against which they strive in their quest to guarantee a new law that will ensure well-managed public broadcasting. The two central characters share a strong and unshakable belief in the power of film – it is an almost religious belief that the revolution will indeed be televised.

Festivals and Awards

Awarded for editing and screenplay by the Israeli Film Academy and at the International Festival in Jerusalem. Presented at about ten festivals in Korea, Poland, USA, Turkey, France.



redatelj / director: **Ivan Faktor**; scenarist / screenwriter:
Ivan Faktor; snimatelj / camera: Vedran Šamanović;
montaža / editing: Dubravka Turić; producentica / producer:
Vera Robić-Škarica; zemlja / country of origin:
Hrvatska / Croatia; godina / year of production: 2010.;
trajanje / duration: 26 min.

- Hrvatski Filmski Savez
- Tuškanac 1
- 10000 Zagreb, Croatia
- +385 1 4848 771
- kristina@hfs.hr

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

"Pusta" ili "Pustara" (prema mađarskoj riječi "puzsta") označava prostranu, ravnu stepu u Mađarskoj; to je zemljište koje se ne obrađuje, već služi za stočarstvo, konjarstvo i uzgoj svinja na otvorenom. Pustare su oblici organiziranog, urbanistički isplaniranog kolektivnog stanovanja specifičnog za Mađarsku, Slavoniju i Baranju, a izgrađivane u 18. i 19. st. na nepreglednim slavonskim ravnicama u vlasništvu imućnih vlastelinskih obitelji. Pustare su uvijek nastanjivali bezemljaši, doseljenici, nemirni duhovi, lutalice koje ne drži jedno mjesto, ali bilo je i onih koji su na pustarama ostajali naraštajima. Film je sniman kamerom iz ruke i cijeli je u subjektivnim kadrovima. Glavni je "lik" u filmu svjetlo. Svjetlo otkriva likove i objekte, bez opterećivanja kompozicijom kadra i upotrebe umjetne rasvjete. Istovremeno sa snimanjem loma svjetla snimljeno je razlijevanje, širenje zvuka. I najvažnije – tišina, jer tišina je na pustari, na tom "otoku" bez vidljive granice između neba i zemlje, u tom zatvoru bez ograda, glasnija od buke bilo kojega grada.

Festivali i nagrade

Prikazan je u Hrvatskoj na ZagrebDoxu, Danima Hrvatskog Filma, One Take Film festivalu te u Španjolskoj na Documenti Madrid i u Parizu na festivalu novog filma.



ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

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"The Wasteland" ("Pusta" after the Hungarian word "puzsta") denotes a vast flat prairie in Hungary; these lands that are not cultivated but rather used as grazing lands for cattle, horses and pigs breeding at free range. The wastelands are the form of organized urbanistically planned collective residence specific for Hungary, Slavonija and Baranja in Croatia, and have been cherished through 18th and 19th centuries at vast Slavonian flatlands owned by rich aristocracy families. The wastelands were always inhabited by the landless, immigrants, the restless, wonderers who can not settle at one place, and also there were some who stayed in the wastelands for generations. The film was shot with the camera from the hand and is all in subjective cadres. The main "character" of the film is the light. The light reveals characters and objects, without the burden of cadre composition and usage of artificial illumination. Simultaneously with the light braking, the sound reverberation and spreading was recorded. And the most important issue – the silence, because the silence in the wasteland, the "island" with no visible boundaries between the sky and the land, in the prison without fences, is louder than the noise of any city.

Festivals and Awards

Presented in Croatia at ZagrebDox, The Days of Croatian Film, One Take Film Festival and in Spain at Documenta Madrid and in Paris at the Festival of New Film.

JESAM LI SRETNNA? AM I HAPPY OR WHAT?



redateljica / directress: **Vanja Sviličić**; scenaristica /
screenwriter: Vanja Sviličić; snimateljica / camera:
Vanja Sviličić; montaža / editing: Vanja Sviličić;
producent / producer: Damir Terešak; zemlja / country of
origin: Hrvatska / Croatia; godina / year of production:
2011.; trajanje / duration: 60 min.

- MaXima film
- Božidara Adžije 22
- 10 000 Zagreb, Croatia
- +385 1 364 77 00
- info@maxima-film.hr

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

U centru Zagreba nalazi se mali hotel gdje se susreću tradicija i moderni običaji. Iako djeluje kao miran i ugodan hotel gdje se lica sobarica pamte, ništa nije onakvo kakvim se čini. Ni to mjesto nije zaobišla trenutačna politička i privredna situacija. Pletući priču dok gledamo sobarice pri svakodnevnu poslu, bilježeći stvarne događaje, ulazimo na mjesta koja obično ne vidimo ili ne smijemo vidjeti. S jedne strane tu su sobarice, a s druge je njihova nadređena, Marija. Ako se netko od gostiju požali, direktor hotela će na red pozvati Mariju, tako da sve mora biti savršeno.

In the center of Zagreb there is a small hotel where the tradition meets the modern customs. Although it seems to be a calm and cozy hotel where you remember the faces of the chamber maids, nothing is as it seems to be. This place has not been spared by the present political and economical situation. Threading the story while watching the chamber maids at their daily work and recording the actual events, we enter the places which we usually do not see or must not see. There are the chamber maids on one side and on the other their superior, Marija. If a guest complains, the hotel director shall call on Marija, so everything must be just perfect.

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Festivali i nagrade

Film je dobio posebno priznanje na ZagrebDoxu te je prikazan na Danima Hrvatskog Filma. Prikazan je i u austrijskom Linzu na festivalu Crossing Europe.

Festivals and Awards

The Special Recognition at ZagrebDox, presented at Days of Croatian Film. Also presented at Linz, Austria, at the Crossing Europe Festival.

BESKRAJNA LUDORIJA

THE INFINITE JEST / LA BROMA INFINITA



redatelj / director: **David Munoz**; scenarist / screenwriter:
David Munoz; snimatelj / camera: David Munoz;
montaža / editing: David Munoz, Luz Salcedo; producent/
producer: David Munoz; zemlja / country of origin:
Španjolska / Spain; godina / year of production: 2010.;
trajanje / duration: 18 min.

- Hibrida
- David Munoz
- Burgos 21 nPozuelo de Alarcon
- 28223 Madrid, Spain
- +34 677416560
- hibrida@hibrida.es
-

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Ekonomska situacija uvjetuje naše živote. Nestašica nije ljudski izum; to je ograničenje koje je nametnula sama priroda. To je neriješena dilema i beskrajna borba za preživljavanje.

Economy conditions our lives. Scarcity is not a human invention; it is a restriction imposed by nature itself. It is an unresolved dilemma and an endless fight for survival.

Festivals i nagrade

Dobio je nagradu žirija za kratki dokumentarac na Al Jazeera Film festivalu u Kataru. Proglašen je najboljim španjolskim kratkim dokumentarcem od asocijacije filmskih stvaratelja španjolskih kratkih filmova. Nagradu „Compostelae“ dobio je u Španjolskoj na festivalu CurtoCircuito. Prikazan je na još desetak festivala u Španjolskoj i Grčkoj.

Festivals and Awards

The Jury Award for the short documentary at Al Jazeera Film Festival in Qatar. Proclaimed the best Spanish short documentary by the Spanish Producers of Short Films Association. The «Compostelae» Award in Spain at CurtoCircuito Festival. Presented at about ten more festivals in Spain and Greece.

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ZASTRAŠUJUĆA SLOBODA

FREEDOM IS FRIGHTENING / INSULO DE LA ROZOJ



redatelj / directors: **Roberto Naccari, Stefano Bisulli**;
scenaristi / screenwriters: Stefano Bisulli, Vulmaro Doronzo, Giuseppe Musilli, Roberto Naccari; snimatelji / camera: Stefano Bisulli, Roberto Naccari, Vulmaro Doronzo; montaža / editing: Stefano Bisulli;
producent / producer: Vulmaro Doronzo; zemlja / country of origin: Italija / Italy; godina / year of production: 2009.; trajanje / duration: 58 min.

- Vulmaro Doronzo
- Cinematica
- Viale Togliatti 44
- 47822 Santarcangelo di R., Italy
- +39 335 388403
- info@cinematica.it

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

Ljeto je 1968. godine. Na otvorenom moru pred obalama Riminija, jedan inženjer proglašava neovisnost jedne nacije na platformi koju je sam sagradio. To je rodni list "Libera teritorio de la Insulo de la Rozoj", u prijevodu s esperanta "slobodni teritorij otoka ruža". Ova građevina usred Jadranskog mora postaje međunarodni slučaj koji pobuđuje i nade i strahove. Film iznosi na vidjelo povijest jedne utopije, prateći život jednog čovjeka koji je imao dovoljno hrabrosti da sanja.

It's the summer of 1968. In the open sea, out of the coasts of Rimini, an engineer proclaims the independence of a nation risen on a platform built by himself. It's the birth certificate of the "Libera teritorio de la Insulo de la Rozoj", esperanto translation of "Free territory of Rose Island". This structure in the middle of the Adriatic Sea becomes an International case stirring up both fears and hopes. The movie brings to light the history of an utopia, following the life of a man who was brave enough to dream.

12

Festivali i nagrade

Treću nagradu dobio je u Italiji na festivalu Cinema i Ciociaria. Prikazan je u Amsterdamu na IDFA film festivalu. U Urugvaju i Velikoj Britaniji te na još nekoliko festivala u Italiji.

Festivals and Awards

The third award in Italy at the Cinema and Ciociaria Festival. Presented in Amsterdam at IDFA Film Festival. Also presented in Uruguay and Great Britain, and at several more festivals in Italy.



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ŽIRI JURY

ELENA OROZ

Elena Oroz (Soria, 1978) je diplomirala audiovizualne komunikacije i uzela postdiplomski studij kreativnog dokumentarca na Autonomnom Sveučilištu Barcelona. Sad završava doktorat o kinematografskoj propagandi tijekom građanskog rata u Španjolskoj i frankističkoj diktaturi s točke gledišta rodova. Članica je selekcijskog odbora Punto de Vista Film Festivala, glavna urednica časopisa za Non fiction Blogs&Docs te predaje povijest i teoriju dokumentarnog filma u nekoliko škola. Također surađuje s nekoliko publikacija i u pisanju knjiga te radi kao producent i pisac scenarija za televiziju i dokumentarce.

Elena Oroz (Soria, 1978) graduated in audiovisual communication and took a Master's course in creative documentary at the Autonomous University of Barcelona. Now she's completing a PhD on cinematographic propaganda during the Spanish Civil War and Francoist Dictatorship from a gender point of view. She is member of the selection committee of Punto de Vista Film Festival, editor in chief of the on line magazine devoted to non fiction Blogs&Docs and teaches history and theory of documentary film in several schools. She has also



collaborated with several publications and books and has worked as a producer and scriptwriter for television reports and documentaries.

MLADEN ĆAPIN

Mladen Ćapin rođen je u Karlovcu, diplomirao povijest i filozofiju. Od 2000. urednik je i redatelj u Dokumentarnom programu HRT-a. Autor je dvadesetak dokumentarnih emisija i filmova u produkciji HTV-a. Tematski ga okupiraju socijalne i psihološke priče, kao i portreti "malih ljudi", njihovih profesija, strasti i sudbina. Sudjelovao je na nekoliko festivala u regiji, a dokumentarci koje radi strukturalno nadilaze klasični filmski izričaj. Zadnji dokumentarni film koji je radio "Glava u Balunu" vrlo je popularan i nastao je prigodom proslave stogodišnjice nogometnog kluba Hajduk iz Splita.

Mladen Ćapin was born in Karlovac, graduated History and Philosophy. Since 2000 he has been the editor and director in the Documentary program of HTV. He is the author of about twenty documentary TV shows in the production of HTV, occupied by the topics of social and psychological stories, the portraits of "small people", their professions, passions, destinies. Participated in several festivals in the region, and the documentaries that he makes are structurally overcoming the classical film expression. The latest documentary



he has made, "Glava u balunu" (The Head in the Ball) is very popular and emerged on the occasion of the hundredth anniversary of the Football Club "Hajduk" from Split.

SRĐAN VULETIĆ

Srdan Vuletić rođen je u Bijeljini (BiH) 1971. Diplomirao je na Akademiji scenskih umjetnosti u Sarajevu gdje je režirao četiri predstave, kao i velik broj kratkih, studentskih filmova. Nakon kratkog predratnog filma "Hummel über Sarajevo" (Nebo iznad Sarajeva) u vrijeme rata priključuje se bolničkom timu kao medicinski tehničar i to ga je iskustvo nadahnulo za film "Palio sam noge" (1993.), koji će kasnije dobiti najprestižniju Europsku Filmsku Nagradu – Felix za dokumentarne filmove (1994.) gdje je film "Palio sam noge" bio dio kompilacije dokumentarnih filmova iz opkoljenog Sarajeva, "Sa-life". Od 1992. do 1996 član je SaGA grupe (Sarajevo Group of Authors). 1998 radi i dva kratka filma "Kako je pukao Pjer Žalica" i "Put na mjesec". 2000. "Troskok" dobija nagradu za najbolji kratki film na 50. Berlin film festivalu (Panorama Short Film Award of the New York Film Academy). Film je također nagrađen na nekoliko velikih festivala u svijetu. Piše i scenarij za kratki film Ahmeda Imamovića "10 minuta" koji je dobio Felixa od Europske Filmske Akademije za najbolji kratki film. 2002. režira prvi dugometražni igrani film "Ljeto u Zlatnoj dolini" koji je dobio brojne nagra-

de i priznanja žirija. Na Rotterdam Film Festivalu njegov drugi dugometražni igrani film "Teško je biti fin" imao je svjetsku premijeru 2007. Član je Europske filmske akademije a radi kao izvanredni profesor na predmetu Scenarij na Akademiji scenskih umjetnosti u Sarajevu na odsjeku režije.

Srdan Vuletić was born in Bijeljina, B&H, in 1971. Graduated from the Academy of Performing Arts in Sarajevo where he directed four plays and a large number of short students' films. Before the war in B&H he had made a short film "Hummel über Sarajevo" (Thy Sky above Sarajevo). During the war he became a member of a medical team as a med technician and it inspired him to make the film "Palio sam noge" (I burned the legs) in 1993. The film later won the most prestigious European Film Award for documentaries – Felix. The film was a part of the compilation of the documentary films from the besieged city of Sarajevo "Sa Life". From 1992 till 1996 he was a member of SaGa Group (Sarajevo Group of Artists). Made two short films in 1998, "Kako je pukao Pjer Žalica" (How Per Žalica cracked) and "Put na mjesec" (The Trip to the Moon). In 2000 the film «Troskok» (The Triple Jump) won the Award of the best short film at the 50th Berlin Film Festival (Panorama Short



Film Award of the New York Film Academy). The film also won several awards at remarkable Festivals worldwide. Also wrote the screenplay for the short film «10 minuta» (Ten Minutes) of Ahmed Imamović, which won Felix award by the European Film Academy for the best short film. He is the Director of the long feature film "Ljeto u Zlatnoj dolini" (The Summer in the Golden Valley) win-

nig numerous awards and Jury recognitions. His second long feature film "Teško je biti fin" (It is hard to be nice) had the world premiere at Rotterdam Film Festival in 2007. He is a member of the European Film Academy and also works as part-time Professor for the subject of Screenwriting, Directing branch of the Academy of Performing Arts in Sarajevo.



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OFF SPECIAL PROGRAM
FILMOVI DOMAĆIH AUTORA
FILMS OF HOME AUTHORS

OD DOKUMENTARIZMA DO ANIMACIJE

"**D**ečki, samo radite, rezultat će doći kad-tad". Ključna je rečenica koja i danas deset godina nesmanjenim intezitetom odzvanja u glavi, a tog prohladnog rujna 2001. pred širokobriježskom kino dvoranom Borak, izgovorili su je apsolutni autoriteti hrvatske filmske riječi i dijela. U festival su vjerovala dva najrecentnija filmska imena. Hrvatski redatelj Zoran Tadić i u svijetu priznati teoretičar filmskog zvuka i slike prof. dr. Ante Petrelić. Obojica su nažalost napustila ovozemaljski svijet, ali i sad mi se u glavi vrti scena u kojoj njih dvojica u stanci između dvije projekcije, kroz dim cigarete sokole okupljenu "balavurdiju" koja je u svojoj glavi projicirala da će na festivalu dokumentarnog filma vrtiti i svoje uratke. Nakon svega, bilo bi drago i meni i ekipi da Zoran i Ante, kao nekada sjede u srednjem redu kino-dvora-



ne i okom kompetentnih filmskih znalaca pogledaju ono što su davno prije prognozirali i inicirali.

Unatoč skeptičnosti, koja je toliko svojstvena Hercegovini i Širokom Brijegu, pogotovu kad je u pitanju filmski izričaj, sjeme koje je zasaden na Mediteran film festivalu dalo je svoje plodove. Zastupajući diskurs kako leglo svakog umjetničkog izričaja ne mora nužno biti metropola, ekipa okupljena oko Kino video kluba "Amater" dočekala je da 12. Mediteran Film Festival otvore s čak svoja dva filma. I to dva dijametralno suprotna filmska izričaja. Dugometražni dokumentarni film "3 Dana" i simpatični animirani film "Zelenkapica". Od Vignja Miloševića koji je na širokobriježskom mjestu Kočerina ostavio pisani trag iz 14. stoljeća, preko širokobriješke gimnazije, franjevačkog samostana, galerije i Likovne akademije, pjesničkog opusa širokobriježskog đaka Antuna Branka Šimića, književnika Ivana Softe, amaterskog zaljubljenika u kameru Freda Lončara, najpoznatijeg kino-operatera pokojnog Rade Draškića, ovo je bio možda i logičan slijed. Ma što god o tome mislili. Bez obzira na skepsu, taj slijed bit će nastavljen i narednih festivalskih godina, ako ništa barem zbog riječi hrabrenja koje su prije deset godina izrekli redatelj Zoran Tadić i prof. dr. Ante Petrelić.

Zdenko Jurilj, redatelj

FROM DOCUMENTARISM TO ANIMATION

"**J**ust keep working guys, the results will follow any time". The key sentence that has been ringing in the head with the same intensity for over ten years, and that chilly September in 2001 in front of «Borak» cinema hall it was uttered by the absolute authorities of the Croatian film words and deeds. The two most recent film names of Croatia believed in the Festival. They were Zoran Tadić, the Croatian director and Prof Dr Ante Petrelić, the world recognized theoretician of the film sound and picture. Sadly they have both left this world, but I am still watching in my mind the image of the two of them during the break between two projections blurred by the cigarette smoke encouraging the gathered greenhorns who had projected in their heads to play their own works at the Festival of the Documentaries some day. After all, me and all the team would be very happy to see Zoran and Ante sitting in the mid row of the cinema hall and through the eyes of competent film experts see what they had long ago foreseen and initiated.

Despite the scepticism which is so common for Hercegovina and Široki Brijeg, particularly

regarding the film expressing, the seed sown at the Mediterranean Film Festival gave its fruits. Advocating the discourse that the cradle of every artistic expression is not necessarily a metropolis, the team gathered around Kino Video Klub «Amater» has reached the day to open the 12th Mediterranean Film Festival with even two films of their own, two films of diametrically opposite film expression. The long-feature documentary "3 dana" (3 days) and the animated film "Zelenkapica" (The Little Green Ridinghood). All the way from Viganj Milošević who had left a written trace at Kočerin adjacent to Široki Brijeg in the XIV century, through the Gymnasium of Široki Brijeg, the Franciscan Monastery and Gallery, the Academy of Fine Arts, the poet's opus of Antun Branko Šimić who was a pupil in Široki Brijeg, the writer Ivan Softa, the amateur camera-lover Fred Lončar, the most famous cinema-operator Rade Draškić, this would maybe present the logical following link. Whatever we may think of it. Never mind scepticism, this sequence will be continued through the following Festival years, at least due to the words of encouragement uttered ten years ago by the director Zoran Tadić and Prof. Dr. Ante Petrelić.

Zdenko Jurilj, director

ZELENKAPICA

THE LITTLE GREEN RIDINGHOOD



redatelj / director: **Vladimir Mikulić**; scenarist / screenwriter: Vladimir Mikulić;
crtež / drawing: Vladimir Mikulić; snimatelj / camera: Antoni Čorić; glazba / music: Ivo
Mikulić; montaža / editing: Tomislav Topić; specijalni efekti / special effects: Tomislav
Bubalo; glasovi / voices: Vladimi Mikulić, Antoni Čorić, Tomislav Topić, Marko Knezović,
Ljubo Mikulić; glumi / actor: Bruno Naletilić; producent / producer: Kvk Amater
Široki Brijeg; zemlja / country of origin: Bosna i Hercegovina / B&H; godina / year of
production: 2011.; trajanje / duration: 6 min.

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Zelenkapica je priča o vječitj borbi između dobra i zla koja se događa u BiH, za koju je netko rekao: tamo gdje prestaje realnost, počinje BiH. Mala Zelenkapica Mihreta i njezina majka žive idiličnim životom romantične BiH, koja je puna prirodnih ljepota, šumovitih brežuljaka i raznovrsne arhitekture, sve dok se baka jednog dana ne razboli. Mala Mihretica je neiskvarena djevojčica koja prolazi kroz šumu životnih opasnosti, a nije ih još uvijek svjesna.

Zelenkapica (The Little Green Ridinghood) is a story of the eternal struggle between the Evil and the Good which is going on in B&H, about which someone said: where reality stops, the B&H begins. The Little Green Ridinghood Mihreta and her mother live in an idyllic way of the romantic B&H, full of natural beauties, forested hills and variety of architecture, until one day the grandmother turns ill. Little Mihreta is an uncorrupt girl wading through the forest of life jeopardies, still unaware of them.

12



redatelj / director: **Zdenko Jurilj**; scenarist / screenwriter:
Zdenko Jurilj; snimatelji / camera: Antoni Čorić, Marinko
Lovrić; montaža / editing: Tomislav Topić; producent / producer:
Tomislav Bubalo, Kadar; zemlja / country of origin: Bosna
i Hercegovina / B&H; godina / year of production: 2011.;
trajanje / duration: 80 min.

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Sat iza pola noći, sedmog svibnja 1991. Godine, zapovjednik 4. korpusa JNA general-major Milovan Zorc, dobiva iz Generalštaba u Beogradu, tajnu depešu u kojoj mu se naređuje da iz Mostara premjesti dio 10. Oklopne mehanizirane brigade i spoji je s ostatkom tenkovskih jedinica u Hrvatskoj u Sinju. Duga tenkovska kolona opremljena bojevim granatama i vojnicima-ročnicima koji prvi put za vrijeme služenja vojnog roka, dobivaju puške i pištolje s bojevim metcima u rano jutro 7. svibnja 1991. godine iz Mostara kreće prema Sinju. Na 15-om kilometru od Mostara u mjestu Polog, tenkovska kolona nailazi na višekilometersku barikadu sastavljenu od građana i teških kamiona i osobnih vozila. Prvi put generali, pukovnici bivše JNA i politički dužnosnici SFRJ, iznose svoja svjedočanstva i osjećaje o događajima u Pologu. Svoje priče iznose obični građani, vojnici JNA, njihovi zapovjednici, politički dužnosnici, svećenici, policajci...

One hour after midnight on May 7th 1991, the commander of 4th Corps of JNA, General-Major Milovan Zorc, got a secret dispatch from the General Headquarters in Belgrade, ordering him to transfer a part of 10th Armoured Motorized Brigade from Mostar and join it to the rest of the tank units in Sinj, Croatia. The long line of tanks equipped with live grenades and war heads, and the conscript soldiers who were for the first time in their terms equipped with live cartridges in their guns and rifles, started early in the morning on May 7th 1991 from Mostar towards Sinj. At the 15th kilometer from Mostar in the village of Polog, the line of tanks met the several kilometers long road block composed of heavy duty machines, lorries and citizens with their cars. For the first time the Generals and Colonels of the former JNA and the political officials of the former SFRJ are giving their testimonies and presenting their feelings on the events in Polog. There are stories of common citizens as well, JNA soldiers, their commanding officers, political officials, priests, policemen...



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PRETPROGRAM FORE
PROGRAM IZLOG AMERIČKOG
DOKUMENTARCA AMERICAN
DOCUMENTARY SHOWCASE

MOJ AUTO I JA AUTOMORPHOSIS



redatelj / director: **Harrod Blank**; scenarist / screenwriter:
Harrod Blank; snimatelj / camera: Harrod Blank;
montaža / editing: Harrod Blank; producent / producer:
Harrod Blank; zemlja / country of origin: SAD / USA; godina /
year of production: 2008; trajanje / duration: 76 min.

www.automorphosis.com

ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

"**M**oj auto i ja" zavrjuje u umove i srca jedne divne skupine ekscentrika, vizionara i običnih ljudi koji su pretvorili svoje automobile u umjetnička djela. Kroz duhovito i dirljivo putovanje otkrivamo što pogoni ove stvaralačke procese ovih nekonvencionalnih likova. Na kraju otkrivamo da jedan umjetnički obrađen automobil ima moć promijeniti nas – mijenja naš pogled na ovaj sve homogeniji svijet.

Automorphosis looks into the minds and hearts of a delightful collection of eccentrics, visionaries, and just plain folks who have transformed their autos into artworks. On a humorous and touching journey, we discover what drives the creative process for these unconventional characters. And in the end, we find that an art car has the power to change us – to alter our view of our increasingly homogeneous world.

12

DJEVOJKA S POSTERA

POSTER GIRL



redateljica / directress: **Sara Nesson**; scenaristica / screenwriter:
Miriam Cutler; snimateljica / camera: Sara Nesson;
montaža / editing: Geof Bartz; producenti / producers: Mitchell
Block, Sara Nesson; zemlja / country of origin: SAD / USA;
godina / year of production: 2010; trajanje / duration: 38 min.

www.postergirlthemovie.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Priča o Robynn Murray, američkoj srednjoškolci, članici navijačke skupine koja je postala "djevojka s postera" za žene u borbenim postrojbama, na naslovnici istaknutog časopisa Army Magazine. Vratila se kući iz Iraka, njena naizgled gruba vanjšina počinje se raspadati, ostavljajući Robynn da se bori s poražavajućim učincima posttraumatskih poremećaja.

The story of Robynn Murray, an all-American high-school cheerleader turned "poster girl" for women in combat, distinguished by Army Magazine's cover shot. Now home from Iraq, her tough-as-nails exterior begins to crack, leaving Robynn struggling with the debilitating effects of post-traumatic stress disorder.

12

LATINO GLAZBA U AMERICI: THE CHICANO WAVE

LATIN MUSIC USA: THE CHICANO WAVE



redatelj / director: **John J. Valadez**; scenaristi / screenwriters:
John J. Valadez, David Espar; snimatelji / camera: Vicente Franco, Elia
Lyssy; montaža / editing: David Espar; producent / producer: John
J. Valadez; zemlja / country of origin: SAD / USA; godina / year of
production: 2009; trajanje / duration: 60 min.

www.pbs.org/wgbh/latinmusicusa

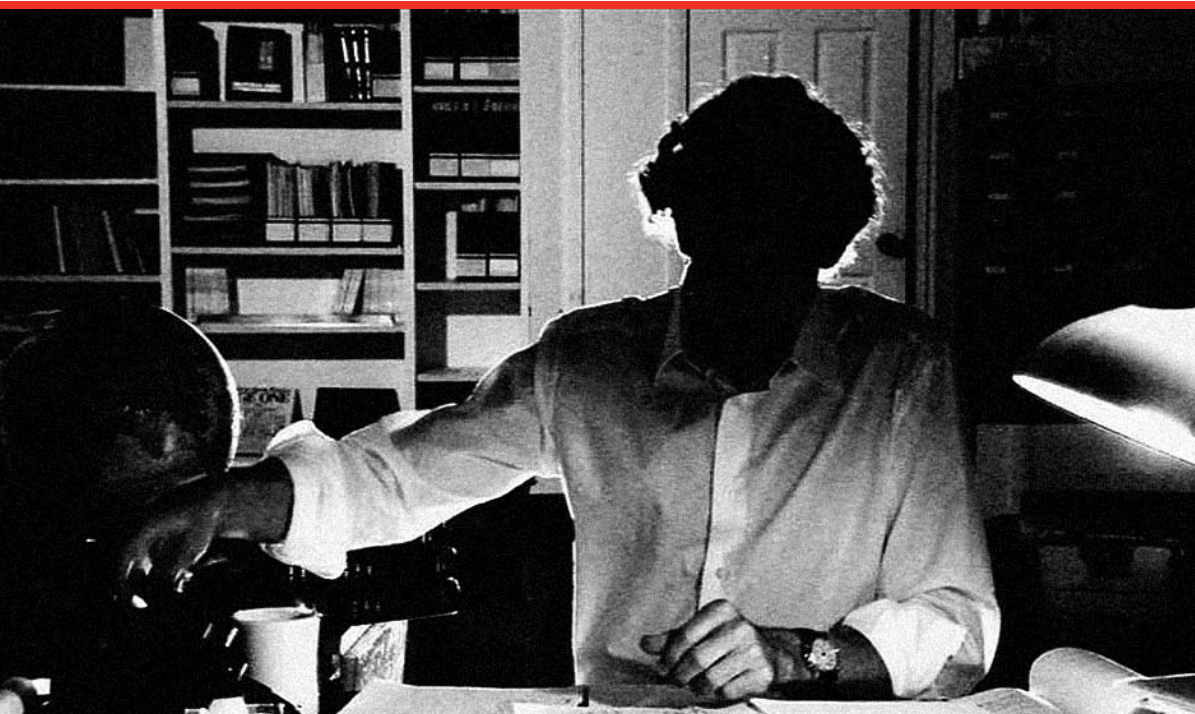
ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

Meksički Amerikanci u Kaliforniji, Teksasu i diljem jugozapada stvaraju vlastiti drugačiji glazbeni izričaj tijekom druge polovice 20. stoljeća. Njihova glazba igrat će važnu ulogu u borbi za Chicano građanska prava i konačno će ih gurnuti iz španjolskog govornog područja na nacionalnu pozornicu.

Mexican-Americans in CA, TX and across the Southwest create their own distinct musical voices during the second half of the 20th century. Their music would play an important role in the struggle for Chicano civil rights and ultimately propel them from the barrio to the national stage.

12

NAJOPASNIJI ČOVJEK U AMERICI: DANIEL ELLSBERG
I DOKUMENTI IZ PENTAGONA THE MOST DANGEROUS MAN
IN AMERICA: DANIEL ELLSBERG AND THE PENTAGON PAPERS



redatelj / directors: **Judith Ehrlich, Rick Goldsmith**; scenaristi / screenwriters:
Lawrence Lerew, Rick Goldsmith, Judith Ehrlich, Michael Chandler; snimatelj / camera:
Vicente Franco; montaža / editing: Michael Chandler, Lawrence Lerew, Rick Goldsmith;
producenti / producers: Judith Ehrlich, Rick Goldsmith; zemlja / country of origin:
SAD / USA; godina / year of production: 2009; trajanje / duration: 94 min.

www.mostdangerousman.org

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

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Godine 1971. Daniel Ellsberg, visoko pozicionirani službenik Pentagona i ratni vojni strateg za Vijetnam, zaključio je da je rat zasnovan na decenijama laganja i prokrijumčario je 7 000 stranica strogo povjerljivih materijala New York Timesu, te je bio na naslovnica diljem svijeta. Hvaljen kao heroj, vrijedan kao izdajnik, izoliran čak i od najbližijih kolega, Ellsberg je riskirao da provede život u zatvoru kako bi zaustavio rat koji je pomogao isplanirati. Ovo je napeta priča o dubokoj krizi savjesti jednog čovjeka koja je do temelja potresla naciju, njeno sudstvo, slobodni tisak i predsjedništvo. Ovo je također vremenski izvanredno podešen prodoran pogled u svijet vladinih tajni u vrijeme rata kako nam ga je razotkrio čovjek iznutra. Ovaj politički triler obilježen borbom na vrhovnom sudu između najvećih američkih novina i američkog predsjednika, otkriva sagu koja vodi ravno do Watergatea, Nixonove ostavke i završetka rata u Vijetnamu.

In 1971, Daniel Ellsberg, a high-level Pentagon official and Vietnam War strategist, concludes that the war is based on decades of lies and leaks 7 000 pages of top secret documents to The New York Times, making headlines around the world. Hailed as a hero, vilified as a traitor, and ostracized by even his closest colleagues, Ellsberg risks life in prison to stop a war he helped plan. This is the riveting story of one man's profound crisis of conscience that shook a nation, its courts, its free press and its presidency to the core. It is also an acutely timely and piercing look at the world of government secrecy in wartime as revealed by the ultimate insider. Marked by a landmark Supreme Court battle between America's greatest newspapers and its president, this political thriller unravels a saga that leads directly to Watergate, Nixon's resignation and the end of the Vietnam War.

**AKO DRVO PADNE: PRIČA O FRONTI
ZA OSLOBOĐENJE ZEMLJE** IF A TREE FALLS:
A STORY OF THE EARTH LIBERATION FRONT



redatelj / directors: **Marshall Curry, Sam Cullman**; scenaristi / screenwriters:
Matthew Hamachek, Marshall Curry; snimatelj / camera: Sam Cullman;
montaža / editing: Marshall Curry, Matthew Hamachek; producenti / producers:
Marshall Curry, Sam Cullman; zemlja / country of origin: SAD / USA;
godina / year of production: 2011; trajanje / duration: 85 min.

www.ifatreefallsfilm.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

U prosincu 2005. godine, savezni agenti uhitili su Daniela McGowana u potjeri na državnoj razini za radikalnim pripadnicima pokreta za okoliš koji su bili umiješani u Earth Liberation Front – frontu za oslobođenje zemlje – grupu koju je FBI nazvao američkim “brojem 1 među domaćim terorističkim prijetnjama”. Godinama je ELF – radeći u zasebnim anonimnim grupama bez centraliziranog vodstva – podmetao spektakularne požare protiv desetak poslovnih poduhvata koje su optužili za uništavanje okoliša: kompanija za sječu trupaca, SUV distributera, klaonica divljih konja, 12 milijuna dolara vrijednog ski-centara u Vailu, Kolorado. Uhićenjem Daniela i još treinaest članova, vlada je razbila vjerojatno najveću ELF ćeliju u Americi i uništila grupu odgovornu za prvi ELF podmetnuti požar u toj zemlji. *If a Tree Falls* istražuje najburnije razdoblje od 1995. do 2001.g. kad su se borci za okoliš sukobljavali s kompanijama za sječu trupaca i predstavnicima zakona, a 11. 09. još nije izmijenio riječ “terorizam”.

In December 2005, Daniel McGowan was arrested by Federal agents in a nationwide sweep of radical environmentalists involved with the Earth Liberation Front – a group the FBI has called America’s “number one domestic terrorism threat.” For years, the ELF – operating in separate anonymous cells without any central leadership – had launched spectacular arsons against dozens of businesses they accused of destroying the environment: timber companies, SUV dealerships, wild horse slaughterhouses, and a \$12 million ski lodge at Vail, Colorado. With the arrest of Daniel and thirteen others, the government had cracked what was probably the largest ELF cell in America and brought down the group responsible for the very first ELF arsons in this country. If a Tree Falls explores the tumultuous period from 1995 until early 2001 when environmentalists were clashing with timber companies and law enforcement, and the word “terrorism” had not yet been altered by 9/11.

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ALTERNATIVNI FILMOVI
JOSIPA GALIĆA ALTERNATIVE
MOVIES BY JOSIP GALIĆ

DOVRŠENI KRUG

Svake godine na Mff-u prikazemo nekoliko amaterskih radova na festivalu. Ove godine smo se odlučili za jednog autora koji se izdigao iz okvira amaterizma. Josipa Galića bi mogli svrstati u program filmova domaćih autora obzirom da je Širokobriježanin i član našeg kino kluba. Na ovogodišnjem MFF-u odlučili smo ga predstaviti samostalno tako što ćemo prikazati njegovih 12 kratkih alternativnih filmova. Galić se duže vrijeme bavi videom i propituje njegove mogućnosti. Bavi se i glazbom te spaja svoje talente u audio vizualne radove koji se po svojoj strukturi razlikuju od drugih u regiji. U svojim filmovima ovaj autor propituje društvo i politiku. U nekim filmovima u izravnoj komunikaciji s gledateljem progovara što točno misli dok u nekim radovima ostavlja gledatelju na razmišljanje. Vješto manipulira slikom i na poetski način dočarava ono što je zamislio prilikom realizacije svakog filma pojedinačno. U svakom filmu je naklonjen art-filmskom izričaju.

Vidljiva genijalnost u montažnim prijelazima i u fotografiji govori o tome da Galić ima gledalačko i stvaralačko iskustvo. Snima dosta i svugdje, a u svakoj prilici pokušava nam otkriti zakutke stvarnosti koje ne primjećujemo. Ponekad se, možda neetički,

bavi i skrivenom kamerom, ali u konačnici „bezbolno“ uspije stvoriti zanimljivu filmsku igru. Animacija i skućeni prostori mu idu od ruke, a u dokumentarnim filmovima ne bježi od konvencionalne kinematografije. Gledajući njegove filmove s pravom se možemo pitati gdje su granice mogućnosti na filmu. Stoga ovaj autor zaslužuje da bude prikazan na ovogodišnjem Mediteran film festivalu. Nadamo se da će te uživati u alternativnim filmovima Josipa Galića.

MFF

THE CIRCLE COMPLETED

Every year at the Festival we present several amateur works. This year we have chosen an author that has risen beyond the boundaries of amateurism. Josip Galić can be listed into the program of home authors since he comes from Široki Brijeg and has been a member of our Kino Klub. We have decided to present him individually at this year's MFF by presenting 12 of his short alternative films. For a long time Galić has been dealing with the video and questioning its possibilities. He deals with music as well and merges his talents into audio-visual works whose structure



makes them different from the others in the region. In his films the author questions the society and the politics. In some of the films, in the direct communication with the spectator he speaks exactly what he means, and in some he leaves the spectator to consider the issue. He skillfully manipulates the picture and in a poetical manner evokes what he imagined at the realization of each particular film. In every single film he is inclining toward the art-film expression.

The visible genius in the editing passes and in the photography speaks about Galić's monitoring and creative experience. He shoots a lot and everywhere, and on all occasions he is trying to reveal for

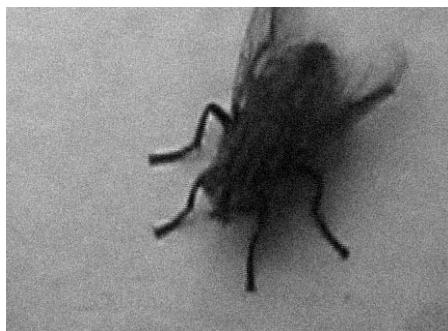
us the nooks of reality that we do not notice. Sometimes, maybe even not ethically, he deals with the candid camera, but in the final outcome he «painlessly» manages to create an interesting film game. He is very skilled with animation and narrow spaces, and in the documentaries he does not shun the conventional cinematography. Watching his films we may rightfully ask the question where are the limits of the film possibilities. Hence this author deserves to be presented at Mediterranean Film Festival this year. We hope you are going to enjoy the alternative films by Josip Galić.

MFF

MOVE UP

autor / author: **Josip Galić**; godina / year: 2010.;
trajanje / duration: 3'47"

Nenad je odlučio nešto promijeniti u svom ne baš laganom životu. Odlučio je odletjeti na neko bolje i drugačije mjesto. Film je spot, spot je film, spot je pjesma, pjesma je priča, film je priča. Pokušaj da se iskustvo pjesme prenese na video te da u sigurnoj simbiozi funkcionira od početka do kraja.



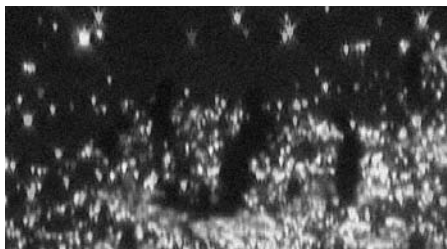
Nenad has decided to change something in his not so easy life. He decided to fly to some better and different place. The film is the video, the video is the film, the video is the song, the song is the story, the film is the story. Attempt to transfer the experience of the song to the video and to function in a safe symbiosis from the beginning to the end.

BARA / SWAMP

autor / author: **Josip Galić**; godina / year: 2009.;
trajanje / duration: 3'02"

Eksperimentalni film koji prikazuje kako privremeni stanovnici jedne velike bare uživaju u njezinim blagodatima. Najmlađi su ujedno i najbučniji stanovnici jer za njih bara predstavlja neko novo iskustvo na koje nisu navikli. U filmu je riječ o ulasku u "mikro" svijet jednog staništa s određene distance. "Mikro" nam dolazi do uha.

The experimental film showing how the temporary inhabitants of a large swamp enjoy its benefits. The youngest residents are at the same time the loudest ones since the swamp represents a new experience for them, the one they are not used to. The film talks about entering the "micro" world of a habitat from a certain distance. The "micro" reaches our ears.

**NEDOVRŠENI KRUG**
THE INCOMPLETE CIRCLE

autor / author: **Josip Galić**; godina / year: 2010.;
trajanje / duration: 1'30"



U ovom filmu nastojao sam prikazati konstantnu čovjekovu potrebu za dokazivanjem, kako samome sebi tako i drugima. Često se događa da čovjek ne dođe do zacrtanoga cilja, ostavlja stvari nedovršene! Namjerno sam upotrijebio krug kao simboliku jedne zatvorene i dovršene cjeline, ali unatoč svojoj želji da vam se dokažem ipak jedan krug mi ostaje nedovršen.

In this film I tried to present the constant wish of the man to prove himself, both to himself and to the others. It often happens that the man does not achieve the goals planned, he leaves the things unaccomplished! I have deliberately used the circle as the symbolism of a closed and completed unit, but in spite of my wish to prove myself to you, one of my circles remains incomplete.

KRUHA I IGARA
BREAD AND GAMES

autori / authors: **Josip Galić, Slaven Hrkać**; godina / year: 2008.; trajanje / duration: 2'53"

Dio trilogije (pelikani, mravi, koze), a govori o današnjem čovjeku koji živi u vremenu straha. U njemu se javlja osjećaj beznadnosti i nemogućnosti da bilo što promijeni, a da mu bude bolje. Što mu preostaje? Jednostavno, samo kruha i igara. Kao što američki novelist Horace McCoy u svojoj knjizi "I konje ubijaju, zar ne?" svoje likove predstavlja kao maratonske plesače, ja svoje likove predstavljam kao maratonce u sunčanju i izležavanju. Drugo im ništa ne preostaje!

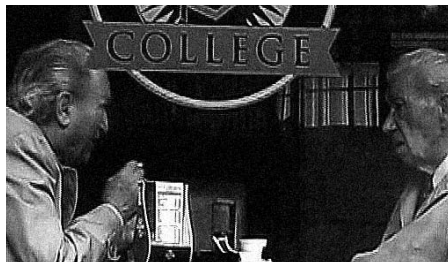


A part of the trilogy (pelicans, ants, goats) speaking about the nowadays man living in the time of fear. Deeply within the man a feeling of hopelessness emerges, impossibility to change anything to make his living better. As the American novelist Horace McCoy, in his book "They shoot horses, don't they?" presents his characters as marathon dancers, I present my characters as marathoners in sunbathing and loafing around.

SUMNJIVI RAZGOVOR SUSPICIOUS CONVERSATION

autor / author: **Josip Galić**; godina / year: 2009.;
trajanje / duration: 2'07".

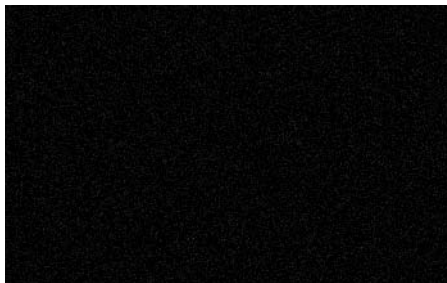
Ovaj film je snimljen tzv. "voajerskom tehnikom", u jednom kadru. Veliki Brat nas špijunira na svakom koraku, a da toga i nismo svjesni. Naočigled dva bezazlena umirovljenika, piju kavu i možda bi pomislili da se žale jedan drugome zbog malih mirovina i velikih izdataka. Je li to uvijek tako prosudite sami?



This film was shot in the so-called "peeping Tom" technique, in a single cadre. The Big Brother is spying on us at every corner and we are not even aware of the fact. Two apparently harmless pensioners are sipping their coffees and you might think they are just complaining about small retirements and big expenses. Is it always so it is up to you to judge!

POSLUŠAJ ŠTO JA VIDIM LISTEN TO WHAT I SEE

autor / author: **Josip Galić**; godina / year: 2011.;
trajanje / duration: 1'28".



Nekome su čitav svijet i njegova sjećanja toliko jaka i intenzivna da ima osjećaj da bi ih mogao oživjeti. Ovaj eksperiment je stvarnost slijepog čovjeka čija osjetila nadilaze "crnu" sliku njegova pogleda.

For some people their world and memories are so strong and intensive that they have the feeling they might revive them. This experiment is the reality of a blind man whose senses go beyond the "black" image of his view.

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TECHNO MAŠINA TECHNO MACHINE

autori / authors: **Josip Galić, Ivan Lovrić**; godina / year: 2009.; trajanje / duration: 5'04".

Film predstavlja disfunkciju birokratskog sustava. Drugim riječima da bi dobili jednu običnu potvrdu, uputnicu, uplatnicu za to vam treba minimalno petnaestak ljudi. Tako je gledam na to ili je možda ipak nešto drugo rečeno u ovom filmu.

The film presents the disfunction of the bureaucrat system, in other words, in order to get a simple certificate, confirmation, payment sheet, postal order, some prescription, or alike, you need at least fifteen people. That is how I see it, or maybe something else was said in this film.



MOLI I RADI / ORA ET LABORA

autori / authors: **Josip Galić, Ivan Lovrić**; godina / year: 2009.; trajanje / duration: 2'30".



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

A part of the trilogy (pelicans, ants, goats) talking about the nowadays man living in the time of fear. This work was made in one cadre, it isolates a seemingly insignificant moment in the life of ants who work, pray and dread, and in fact they are a metaphor for people. The men have overtaken the role of Gods on Earth and in the reign of fear they keep the rest of the population in a trance, uncertainty, incapability of questioning the manners of the consumerist life which has been imposed on them.

KO KOGA RUŠI**WHO IS TUMBLING DOWN BY WHOM**autor / author: **Josip Galić**; godina / year: 2011.;
trajanje / duration: 5'53".

Ovaj kratki dokumentarni film daje moj subjektivni prikaz prosvjeda u Zagrebu. Šarolika družina maršira gradom, traži promjene i želi promjenu vlasti! Bio sam na tri prosvjeda i uvjerio se da ne postoji "zajednički" cilj i program prosvjednika. Pravo pitanje je tko koga ruši, drugim riječima tko će dulje ustrajati u svojim namjerama!

This short documentary gives my subjective view on the protests in Zagreb. A variegated company marches around the town seeking changes and wants change of the authorities! I have been to three of the protests and have seen for myself that there is no "mutual" goal and program of the protest participants. The true question is, who is tumbled down by whom, in other words who will insist longer in his intentions!

**NAJINTIMNIJI ZAKUTCI
MOGA ŽIVOTA / THE MOST
INTIMATE NOOKS OF MY LIFE**autor / author: **Josip Galić**; godina / year: 2005.;
trajanje / duration: 1'44".

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

The life situations of falling in love, getting married, childbirth, divorce, solitude, presented through the animation of three guitars acquiring human character qualities, and on the other hand withholding the soul of a musical instrument.



ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

SLJEDBENIK / FOLLOWERautor / author: **Josip Galić**; godina / year: 2009.;
trajanje / duration: 4'33".

U blizini kafića gdje sam ispijao kavu stajala je skulptura velikog majstora borilačkih vještina, čije je mjesto prebivališta Mostar, ali u Zagrebu je bio na izletu tih dana. Ne bi mene to toliko zaintrigiralo da se nije pojavio zanimljivi sljedbenik tog velikoga majstora.



In the vicinity of a caffe bar where I used to sip my coffe there was a sculpure of a grand master of martial arts, with the place of residence in the city of Mostar, but he was on a trip to Zagreb those days. It would not have intrigued me so much if it was not for the emergence of the interesting follower of the grand master.

RUKOTVORINE / HANDMADEautor / author: **Josip Galić**; godina / year: 2008.;
trajanje / duration: 1'27".

Rukotvorine prikazuju kako su ljudske ruke moćan alat. Čine i stvaraju čuda, a opet su spremne sve to "kreativno" uništiti, razvaliti, dokrajčiti.



The "Handmade" shows what a powerfull tool the human hands are. They do and make miracles, and yet they are ready to destroy all that "creative", demolish it, ruin, put it to an end.





CIJELO SAM LJETO GLE- DAO IDIOTSKE FILMO- VE, ALI NA FESTIVALU ĆU KONAČNO UŽIVATI

Neku smo večer prijatelj i ja gledali film "The Resident" s velikom i meni omiljenom Hillary Swank u glavnoj ulozi. Pijuckali smo pivo, mezili sir i pršut i pomalo pričali, čekajući neku radnju, neki dobar dijalog, neki muving, nešto... I onda smo shvatili da je već polovica filma i da tu nema ničega. Tako je bilo sve do kraja. Bili smo razočarani. To je jedan blesavi tv spot u kojem vas redatelj isprepada naglim glasnim zvukovima i u kojem je dosljedan jedino u nizanju klišeja. I moj bi ga sin Borna, koji baš i ne shvaća filmove, predvidio i popljavao. Odabrali smo film za koji smo vjerovali da vrijedi barem toliko da nakon gledanja imamo o čemu pričati. Međutim, sada smo se samo svojski posvetili svome pivu i delicijama, a na račun filma smo nizali psovke. Kasnije mi je bilo žao zbog moje omiljene glumice Hillary. Dok je cijela država u kojoj živimo poludjela za ispodprosječnom Angelinom Jolie i regrutirala je u filmsku kraljicu, ja sam bio siguran da se na njezinu razinu Hillary Swank ne može spustiti. Učinila je to ovaj put, nadam se prvi i posljednji, moram vjerovati

da će se vratiti u boksачki ring ili na teren u kojem se vješto preodjeva u muškarca. To su njezine uloge koje su me ostavljale bez daha.

Nešto prije gledanja ovog filmskog promašaja jedna me je kolegica s posla nagovarala da odgledamo u Imaxu najnovije *Pirate s Kariba* u 3D. Bježao sam od te pomisli k'o vrag od pape, izmišljao izgovore, nekoliko se puta lažno razbolio, a jednom čak kod zubara umalo izvadio zdrav zub bježeći od nje i njezine zaludenosti Johnnymem Deepom. Jedno me je popodne ipak prevarila i pozvala na večeru u moj omiljeni restoran, a kad sam rekao da može jer nemam ama baš nikakvih drugih planova, slavodobitno rekla: "Tako znači. Dobro, vodim te na večeru, ali najprije idemo u kino." Uhhhhh, kakva odvratna prevara!!!

I tako sam se spremio za dva sata uzbudljive dosade, jer *Pirati* su uvijek pomalo uzbudljivi i šarmantni, ali meni brate prije svega dosadni. Osim toga, od 3D naočala me uvijek pomalo bole oči, a nakon pola sata počne mi pucati glava. Pokušavao sam svoju kolegicu za vrijeme filma zapričati da si skratim vrijeme, ali nije mi dopustila. Samo bi me dodirnula dlanom po obrazu i rekla: "Uživaj, vidiš kako ja". I tako su prošla ta dva sata. Molio sam Boga da mi netko pošalje SMS, da s nekim barem tako popričam, ali nitko mi se nije javio jebena dva sata. Zar moram pričati kakav je bio



film? Čim sam izašao iz kina nisam više imao pojma o čemu se radilo. Ali moram priznati da bi barem u ovom filmu moj Borna uživao.

Onda je došao na red divni rižoto koji mi je prijateljice priuštila jer sam ipak zaslužio komadić raja nakon dva sata pakla. Bio je toliko dobar da sam u nekoliko navrata čak i silom priznao kako "Pirati" uopće nisu bili loši, a Imax tehnologija tolika moćna da nisam trepnuo. Ipak, oboje smo zaslužili nakon svega pokoju blagu riječ jedno od drugoga. Ona je meni pak priznala da sam doista odabrao restoran s najboljim rižotom u gradu.

Već sutradan je bila kišna subota, nitko me s posla nije gnjavio pozivima, a ja sam bio sam u svom stanu. Iako je bilo ljeto, bilo je hladno. Bili su to oni dani sredinom srpnja kad smo svi navukli zimsku

garderobu i pitali se kud je kvragu otišao ovaj svijet. Svratio sam u videoteku i beskrajno se obradovao kad sam vidio da im je stigao "Anitchrist", zadnji Lars von Trier. Propustio sam ga u kinu i nestrpljivo čekao da se ukaže u videoteci. Šokiran činjenicom da ga je publika u Cannesu izviždala, spremao sam se za filmski blagdan. Razmišljao sam kako ću odmah nakon filma na blogu popljevati cannesku publiku. Stisnuo sam play, a oko sebe složio piva i grickalice kao u kakvoj reklami. Upalio sam grijanje da mi bude ugodno. A onda je krenulo smrzavanje. Gledam i ne vjerujem očima. Što se to događa s filmom, s likovima? Muškarac i žena, slomljeni smrću sina, odlaze u šumu da se oporave. A onda nastane zlo i ja počinjem premotavati scene. Čini mi se kao da gledam najgori trash horor ikada snimljen. Zašto mi von Trier pokazuje da muškarac svršava krv? Ili da je mašta toliko bolesna da žena svome mužu zavije kroz nogu golemi vijak i na njega navrne kamen? Zašto bi ikoga zanimalo te besmislice? Bio sam potpuno razočaran jer mi je Lars do tada bio omiljen. Baš kao i Hillary. Osjećao sam se kao da me je prevarila moja vlastita žena. Dobro, ne baš tako, ali skoro...

Zašto vam sve ovo pišem? Zato jer ja cijelo ljeto nikako uhvatiti dobar film. Cijelo se ljeto mučim i nailazim na filmove koje moram gledati jer mi distributer ne nudi ništa drugo osim smeća. I uz

koje mi još masno naplati ljigave kokice. Cijelo se ljeto uvjeravam koliko je pogrešan pristup kino publici, koliko nemamo priliku gledati europske, azijske, južnoameričke filmove. Na sve strane samo Hollywood koji je dotaknuo dno. Kao što je veliki James Ivory nedavno u Puli konstatirao – taj Hollywood danas snima filmove ili za djecu ili za idiote. Ja bih ga samo korigirao – ima i pokoji dobar film, ali nam ga distributer ne da. Prepušteni smo sami sebi da se snademo, ako hoćemo pogledati film, moramo ga ukrasti.

Ipak moram odahnuti, nakon sušnog ljeta dolazi plodna jesen, sad se konačno imam priliku nauživati dobrim filmovima na 12. Meditem Film Festivalu. Sve što ćemo prikazati je dobro, smisleno, lijepo, duhovito ili tužno, poput života koji vas u istome danu odvede do vrha, pa vas baci na dno. Konkurencija nam je sjajna, uvodni program pravi bombon, domaća produkcija bljesnula u punom sjaju. Iako sam sve te filmove već pogledao, s guštom ću ih opet gledati na festivalu koji organiziramo tako da nam svima bude lijepo, ležerno, i da svi odavde odnesemo uspomene koje će nam grijati dušu cijelu jesen. I da zauvijek znamo – u Širokom Brijegu se gledaju samo dobri filmovi.

ALL THE SUMMER I HAVE BEEN WATCHING IDIOTIC FILMS, AT THE FESTIVAL I AM FINALLY GOING TO ENJOY

The other evening a friend of mine and I were watching "The Resident", with the great, and my favorite, Hillary Swank in the lead role. We were sipping beers, nibbling on some cheese and prosciutto, and chatting a bit, waiting for some plot to commence, for a good dialogue, a moving, a something... And then we realized that we were at the half of the film, and that there is nothing to it. And it went on like that to the very end. We were disappointed. It is just a silly TV spot in which the director startles you with sudden loud sounds, consistent only in stringing up the cliches. Even my son Borna, who does not exactly comprehend films, would foresee it and would spit on it. We chose the film for which we had presumed being worth at least talking about it. However, we now turned to our beers and delicacies, stringing up a line of curses on behalf of the film. Later I felt regret because of my favorite actress Hillary. While all the country in which we live went mad about the underaverage Angelina Jolie and recruited

her into the film queen, I was certain that Hillary Swank can not descend to her level. This time she did it, I hope for the first and the last time, I must believe she will return to the boxing ring or into the sports field where she skilfully dresses like a man. These are her roles that used to take my breath.

Some time before this film failure, a lady colleague kept urging me to go watching the latest Pirates of the Caribbean in Imax 3D technology. I kept dodging this idea as the devil evades the Holy Pope, inventing excuses, several times I pretended to be ill, and once I nearly had a sound tooth pulled out at the dentist's running away from her madness about Johnny Deep. One afternoon she actually tricked me and invited me to a dinner into my favorite restaurant, and when I said yes, I have no other plans, she victoriously claimed: "There! OK, I am taking you to the dinner, but first we are going to the cinema." Ughhh, what a nasty fraud!!!

So I prepared myself for two hours of exciting boredom, since the Pirates have always been a bit exciting and charming, but frankly boring above all for me. Besides, the 3D goggles always disturb my eyes a bit, and after half an hour my head wants to split. During the film I tried to chat with my friend just to kill the time but she would not let me. She would just touch my cheek with her palm and say:

"Enjoy it, see how I do it!" And so the two hours elapsed. I prayed to Lord for someone to send me an SMS, so I might talk to someone at least in that way, but not a person contacted me during these freaking two hours. Do I have to tell you what the film was like? As soon as I left the cinema, I could not tell what it was about. Yet I have to admit that at least my son Borna would have enjoyed it.

Then it was the time for the great rizoto which my friend afforded me since I had deserved a bit of a paradise after two hours of hell. It was actually so good that in a few turns I forcibly admitted that the "Pirates" were not that bad at all, and the Imax technology was so splendid that the time just swept by. Anyway, after all, we both deserved a few mild words from each other. And she gave me my due for choosing the restaurant with the best rizoto in the city.

The very next day it was a rainy Saturday, no bothering calls from my office colleagues, and I was alone in my apartment. Although it was summer time it was chilly. Those were the days in mid July when we all searched for winter clothes and wanted to know where the hell did this world go? I dropped into the videotheque and was endlessly delighted seeing that they had got "Antichrist", the latest of Lars von Trier. I failed to see it in the cinema and kept waiting anxiously to find it in the videotheque. I was shocked

with the fact that the Cannes audience whistled to it and was preparing my self for a film festivity. I was thinking of spitting the Cannes audience on the blog immediately after watching it. I arranged beers and snacks around me like in a TV commercial, and then pressed play. I even turned on the heating to feel cozy. And then the freezeng started. Here I am watching and not believing my eyes. What is going on with the film, with the characters? A man and a woman, overwhelmed by the death of their son, depart to the forest to recover. And then the evil emerges and I start winding forward the scenes. It seems like watching the worst possible thrash horror ever made. Why is von Trier showing me a man ejaculating blood? Or can there be such a sick imagination to make a woman penetrate a huge screw through her husband's leg and screw a stone on it? Why would anyone be interested in such nonsense? I was completely disappointed since Lars had been my favorite until that, just like Hillary. I felt like betrayed by my wife. Well, maybe not exactly like that, but almost...

Well why am I writing this to you? Because all the summer long I could not catch a single good film. All the summer I keep suffering with the films which I have to watch because the distributor offers me nothing but the trash. And besides he overcharges me horribly for the stinky popcorn. All the summer I am being

convinced how wrong is the approach to the cinema audience, how we do not have the opportunity to watch European, Asian, South American films. Everywhere around only Hollywood that has reached the bottom. As the great James Ivory has recently stated in Pula – the Hollywood nowadays makes films either for children or for idiots. I might just correct him a bit – there is a good film here and there, but the distributor would not let it reach us. We are left to our own, if we want to see a good film we have to steal it.

But now I can have a deep sigh of relief, after the arid summer there comes fertile autumn, I finally get the opportunity to enjoy good films at the 12th Mediterranean Film Festival. All we are going to present is good, meaningful, humorous or sad, like the life that can take you up to the top and then throw you down to the bottom in a single day. The competition is excellent, intro program is a true delicacy, the home production in a full glow. Although I have already seen all the films, I shall enjoy to see them again at the Festival which we organize in the manner to suit everyone, to feel good, casual, relaxed, so that we all might depart with memories which will warm our souls through the autumn. And to remember once for ever – in Široki Brijeg we watch only good films.

Robert Bubalo, MFF Producer



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FILM ZATVARANJA
CLOSING FILM

SOUNDTRACK ZA REVOLUCIJU

SOUNDTRACK FOR A REVOLUTION



redatelj / directors: **Bill Guttentag, Dan Sturman**; scenaristi /
screenwriters: Bill Guttentag, Dan Sturman; snimatelj / camera: Buddy
Squires, Jon Else, Stephen Kazmierski; montaža / editing: Jeffrey Doe;
producent / producer: Danny Glover; zemlja / country of origin: SAD / USA;
godina / year of production: 2009; trajanje / duration: 82 min.

www.soundtrackforarevolutionfilm.com

ŠIROKI BRIJEG / 22.-27. KOLOVOZA/AUGUST 2011.

12

"Soundtrack for a revolution" kazuje nam priču o američkom pokretu za ljudska prava svojom moćnom glazbom – pjesme o slobodi koje prosvjednici pjevaju na masovnim okupljanjima, u policijskim maršama, u zatvorskim ćelijama, boreći se za pravdu i jednakost. Film nas upoznaje sa novim izvedbama pjesama o slobodi koje izvode vrhunski umjetnici uključujući Johna Legenda, Jossa Stonea, Wyclef Jean, te The Roots, uz uporabu arhivskih snimaka. Također prikazuje intervju sa borcima za građanska prava i njihovim vođama, uključujući kongresmena Johna Lewisa, Harrya Belafontea, Juliana Bonda, i ambasadora Andrewa Younga. Pjesme o slobodi nastale su iz napjeva robova, iz radničkog pokreta, te posebno iz crne crkve. Glazba je omogućila crncima da pjevaju riječi koje nisu mogli izgovarati, i to je bilo od ključne pomoći prosvjednicima kad su se sa dostojanstvom i nenasiljem suprotstavljali brutalnoj agresiji. Zarazna energija pjesama nosila je ljude i davala im snagu da se bore za svoja prava.

"Soundtrack for a revolution" tells the story of the American civil rights movement through its powerful music – the freedom songs protesters sang on picket lines, in mass meetings, in paddy wagons, and in jail cells as they fought for justice and equality. The film features new performances of the freedom songs by top artists, including John Legend, Joss Stone, Wyclef Jean, and The Roots; riveting archival footage; and interviews with civil rights foot soldiers and leaders, including Congressman John Lewis, Harry Belafonte, Julian Bond, and Ambassador Andrew Young. The freedom songs evolved from slave chants, from the labor movement, and especially from the black church. The music enabled blacks to sing words they could not say, and it was crucial in helping the protesters as they faced down brutal aggression with dignity and non-violence. The infectious energy of the songs swept people up and empowered them to fight for their rights.



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**NAGRADE MEDITERAN FILM
FESTIVALA** MEDITERRANEAN
FILM FESTIVAL AWARDS

NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

GRAND PRIX

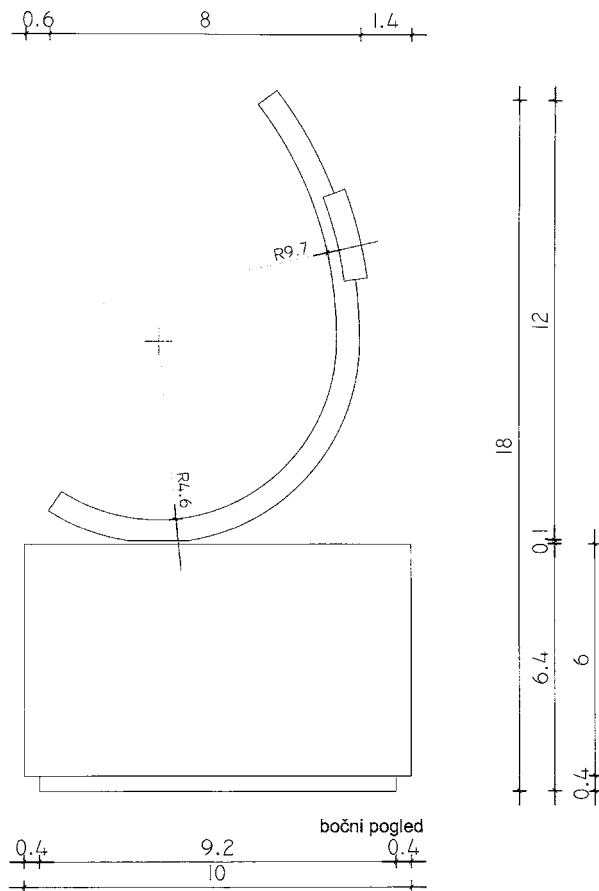
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"GRAND PRIX - JACK DANIEL'S"
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U IZNOSU OD 3000 €

DRUGA NAGRAĐA

KRISTALNI PROJEKTOR "2nd PRIZE"
NOVČANA NAGRAĐA
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KRISTALNI PROJEKTOR
"AUDIENCE AWARD"
NOVČANA NAGRAĐA
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ŠIROKI BRIJEG / 22-27. KOLOVOZA/AUGUST 2011.

MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

GRAND PRIX

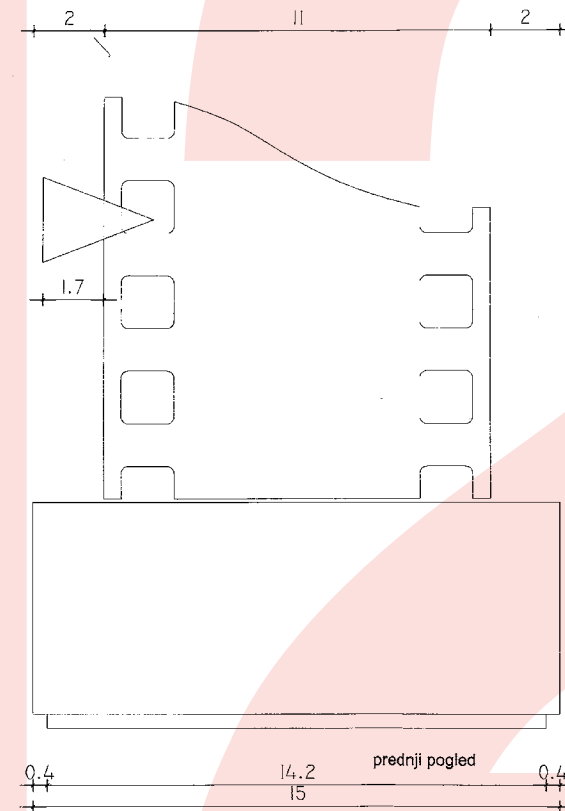
CRYSTAL PROJECTOR
"GRAND PRIX - JACK DANIEL'S"
THE MONEY PRIZE
IN THE AMOUNT OF 3000 €

SECOND PRIZE

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

THE AUDIENCE AWARDS

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



POBJEDNICI 11. MFF
WINNERS OF THE 11th MFF

12



GRAND PRIX

CIKLUSI / THE CYCLES
Vladimir Gojun, Hrvatska / Croatia



DRUGA NAGRADA / 2nd PRIZE

CHINA IS STILL FAR
Malek Bensmail, Francuska,
Alžir / France, Algeria



NAGRADA PUBLIKE / AUDIENCE AWARD

LOVING SOPHIA
Ohad Itach, Izrael / Israel



SPECIJALNA NAGRADA ŽIRIJA /
SPECIAL JURY AWARD

**ME, MY GIPSY
FAMILY AND
WOODY ALLEN**
Laura Halilović, Italija / Italy

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GRAND
2011 PRIX

ŠIROKI BRIJEG
BOSNA I HERCEGOVINA

MEDITERRANEAN
FILM
FESTIVAL

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TKO JE TKO WHO IS WHO

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Robert Bubalo, producent festivala / Producer

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American Documentary Showcase, Alternativni
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PRESS CENTAR / PRESS OFFICE

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Vladimir Mikulić, Ivana Medić

VIZUALNI IDENTITET / VISUAL IDENTITY

SMART, Raguž & Barbarić design

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**FESTIVALSKI FOTOGRAF /
FESTIVAL PHOTOGRAPHER**

Marko Mandić

**FESTIVALSKI SNIMATELJ /
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Antoni Čorić

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SCULPTURE DESIGN**

Gordana Galović, HYPER DESIGN

**IZRADA SKULPTURE /
SCULPTURE PRODUCTION**

Steklarna Rogaška

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Nikola Galić

FESTIVALSKA ŠPICA / FESTIVAL TRAILER

Tomislav Bubalo, Nikola Galić

RAČUNOVODSTVO / ACCOUNTANCY

Marko Galić

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Grgo Mikulić, predsjednik Turističke zajednice ŽZH
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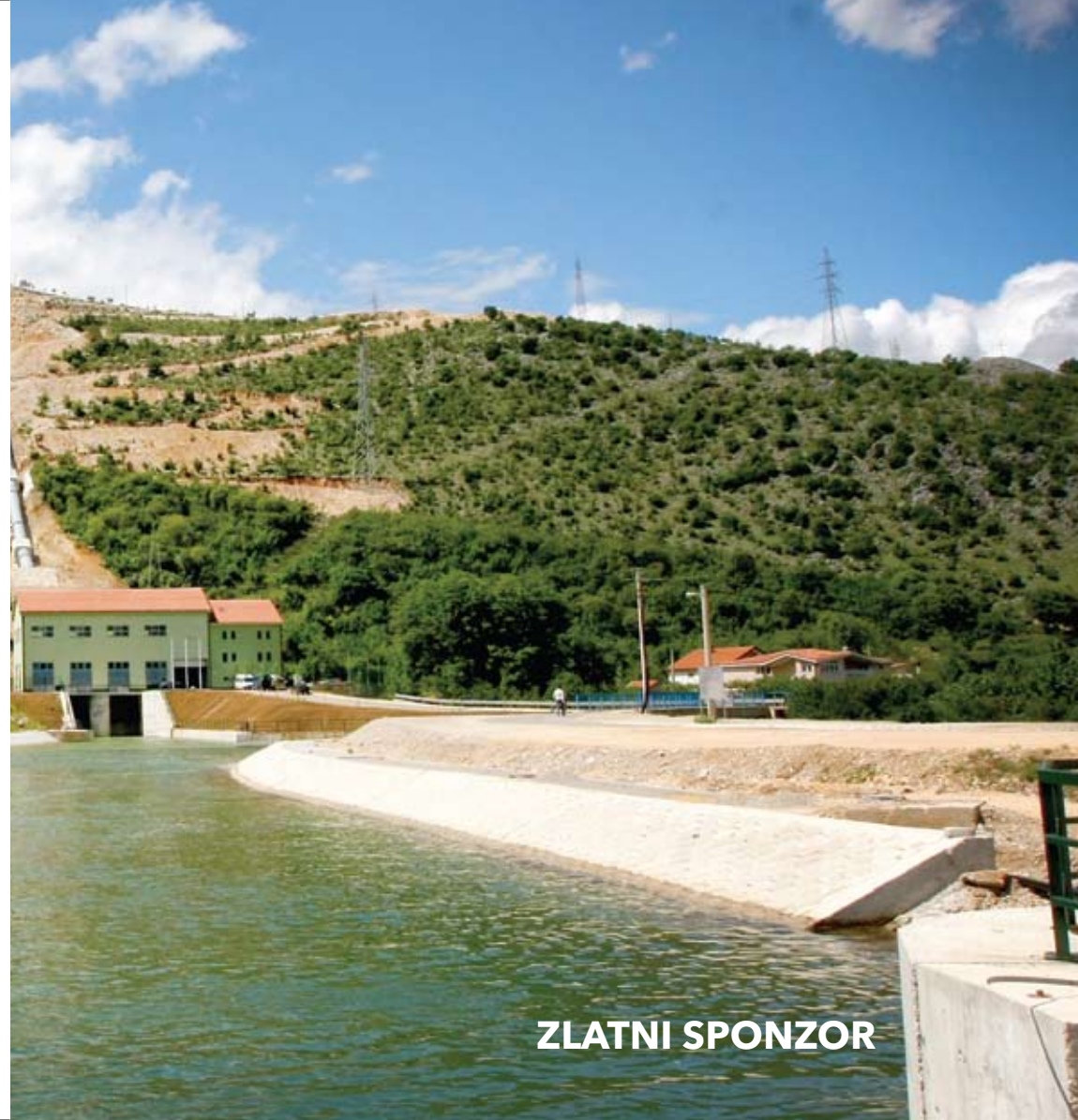
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Oaza u kamenu  **The Oasis in the Rock**
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ZLATNI SPONZOR



Prvi polufinalni glazbeni dvoboj Jaeger Music Nighta 2011.

Prvo polufinale Jaeger Music Nighta 2011. bit će održano u petak 26. kolovoza u klubu Flamingo u Širokom Brijegu. Snage će odmjeriti bendovi *Polaroid Trip* i *Naksut Vesert*. Ulaz je besplatan, a koncert počinje u 22 sata. Kao specijalni gosti nastupit će kultni splitski bend **TBF**.

Do sada su uspješno okončani glazbeni dvoboji u sklopu prve faze programa *Jaeger Music Night 2011*. u kojoj je sudjelovalo osam bosanskohercegovačkih demo bendova. Dvoboji su održani u Sarajevu, Novom Travniku, Doboju i Tuzli, a kao pobjednici izlaze grupe Urban Instinct, Polaroid Trip, Hetrem i Naksut Vesert.

Kao i tijekom prve faze programa, i tijekom prvog polufinalnog glazbenog okršaja u sklopu *Jaeger Music Nighta 2011*. publika će moći glasovati za jedan od dva benda - *Naksut Vesert* iz Zenice ili *Polaroid Trip* iz Sarajeva – tijekom samog koncerta, ali i putem SMS poruka, te na web stranici www.jaegermusicnight.ba.

Glasovanje putem SMS-a i na webu bit će omogućeno tijekom dva tjedna nakon koncerta, sve do 9. rujna. Pobjednik dvoboja i bend koji će proći u sljedeći krug bit će ona grupa koja osvoji najviše glasova u barem dvije od tri kategorije glasovanja.

I ove godine pobjednicima *Jaeger Music Nighta* bit će osigurano snimanje debitantskog albuma, a nagrade su predviđene i za drugoplasirani bend, kao i za onaj koji pokaže najviše truda i zalaganja tijekom trajanja programa.

Sve dodatne informacije o programu *Jaeger Music Nighta* možete pronaći na web stranici www.jaegermusicnight.ba.

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JägerMusicNight polufinale
NAKSUT VESERT VS POLAROID TRIP
26. 8. 2011. u 22.00 sata **FLAMINGO** Široki Brijeg
Ulaz besplatan
Specijalni gost **TBF**

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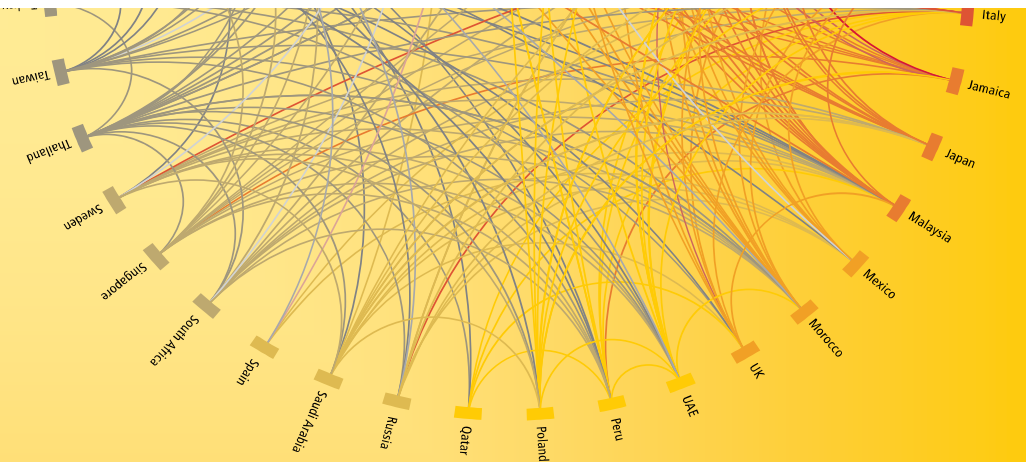
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BILJEŠKE NOTES



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BILJEŠKE NOTES

The logo for the 2022 Midwestern Football Festival (2MFF) is displayed in the bottom right corner. It features a large, stylized number '2' in a light red color, followed by the letters 'MFF' in a bold, red, sans-serif font.

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