

BOSNA I HERCEGOVINA  
ŠIROKI BRIJEG  
26.-31. KOL/AUG 2013.  
[WWW.MFF.BA](http://WWW.MFF.BA)

4MFF



14MFF

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

**M**editeran Film Festival je organiziran u suradnji s načelnikom općine Široki Brijeg, Ministarstvom obrazovanja, znanosti, kulture i športa Županije Zapadnohercegovačke i Turističkom zajednicom Županije Zapadnohercegovačke, a sufinanciran je sredstvima Fondacije za kinematografiju Sarajevo, Ministarstva civilnih poslova BiH, Federalnog ministarstva okoliša i turizma, Federalnog ministarstva kulture i sporta i Vlade Republike Hrvatske.

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

**T**he Mediterranean Film Festival is organized in the cooperation with Široki Brijeg Town Mayor, Ministry of Education, Science, Culture and Sport of the West Herzegovinian County and Tourist Board of West Herzegovinian County, and it's co-financed with the funds of the B&H Film Fund Sarajevo, Ministry of Civil Affairs of Bosnia and Herzegovina, Federal Ministry of Environment and Tourism, Federal Ministry of Culture and Sports and the Government of the Republic of Croatia.

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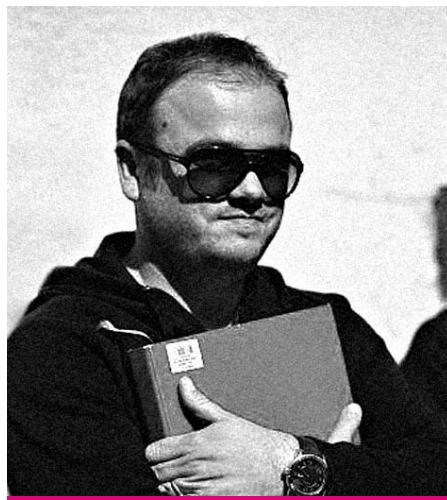


**UVOD** INTRO

## SVJETLA U TAMI KINO DVORANE

**"R**ovovske bitke" među pristiglim filmovima na 14. Mediteran Film Festival promatrane su kroz stroge oči selektora. A on je odlučio koje će filmske snage ove godine salutatirati pred međunarodnim žirijima. Selektoru nije bilo lako jer je morao odbiti čak 240 filmova, a takva je odluka teška, vjerojatno i teža od odluke žirija koji će od 22 odabrana dokumentarca proglasiti najbolje. Kao i u praksi ostalih festivala, i naš sastavlja programe kroz teške odluke. Oči publike, filmske struke i kritike imaju različite leće, a fokusirati se na sve tri strane zadaje tegobe organizatorima jesu li uspjeli zadovoljiti ukuse svih, pa i one vlastite. Program filmova u konkurenciji nikada nije zakazao pa su često pristizale poruke kako imamo dobar program. MFF je ostao na putu jakog programa filmova u konkurenciji tako da će publika i kritika imati razloga za guštanje. Ove godine utrka za Projektore MFF-a vodi se na dva kolosijeka - za najbolji dugometražni i najbolji kratkometražni dokumentarac. Naravno, i publika će donijeti svoj sud te će dodijeliti nagradu svojem "miljeniku". Filmovi u pretprogramu MFF-a došli su do kina Borak

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uz suradnju s Veleposlanstvom Republike Italije, a riječ je o retrospektivi filmova Federica Fellinija. Ovaj redatelj s "mediteranske čizme" dobitnik je pet Oscara, a filmovi su mu i danas predmetom analiza na brojnim filmskim akademijama. Vidjet ćemo sedam filmova iz velikog opusa glasovitog Fellinija, a svi su nastali u ranijoj fazi, prije legendarnog Amarcorda. Publika ima priliku vidjeti sedam remek-djela filmske umjetnosti na velikom platnu, mnogi od njih po prvi puta, zbog čega je direkcija festivala iznimno ponosna.

MFF predstavlja i filmove domaćih autora. Tri filma koja će biti prikazana dokaz su porasta filmske proizvodnje u Hercegovini. Ta proizvodnja više nije ona rubna amaterska nego je postala relevantna, natječe se u glavnim programima velikih festivala. MFF je uspio dati snažnu potporu ovim filmovima kroz prikazivačku, ali i kroz produkcijsku djelatnost. Trud se isplatio, a etablirana su i nova redateljska imena. Program filmova domaćih autora jedan je od onih koji su potrebni za daljnje razvijanje filmske djelatnosti. Igrani filmovi su redoviti na MFF-u, a i ove godine imamo film s hercegovačkom tematikom. "Obrana i zaštita", film Bobe Jelčića, pobrao je nagrade u regiji, a koproducent mu je upravo širokobriješka produkcijska kuća Kadar. I Bobo bi mogao upasti u grupu domaćih autora što zapravo i jest, ali za ovu prigodu u selekciji je igranih filmova. Film "Kauboji" bivšeg laureata MFF-a Tomislava Mršića miljenik je publike, a kod nas doživljava bosansko-hercegovačku premijeru. Raden prema istoimenoj kazališnoj predstavi Saše Anočića, to je komedija koja prelaskom na filmsko platno ne gubi na snazi. Uz filmsku radionicu za profesionalce i početnike, brojna predavanja, partije, filmske premijere i retrospektive, ovogodišnji Mediteran Film Festival pravo je mjesto za filmoljupce željne filmskog znanja, zabave i nekonvencionalnog filma. Uspjeli smo zadržati ritam

koji već 14 godina krasi Široki Brijeg kinematografijom Mediterana. Bogatiji smo činjenicom da naš festival živi i uspijeva odoljeti svim nedaćama koje su zahvatile kulturu. Uzrečica "Mediteran kao što je nekad bio" na MFF-u će se pretvoriti u uzrečicu "Mediteran Film Festival kao što je uvijek bio", ali i još bolji, snažniji i s puno mediteranske vedrine. Želimo puno uspjeha natjecateljima, a vama, draga publiko - uživanje u programu 14. MFF-a.

*Tomislav Topić, direktor festivala*

## THE LIGHTS IN THE CINEMA HALL DARKNESS

**T**he "Trench Warfare" among the films applied for the 14th Mediterranean Film Festival was monitored through the strict eyes of the Selector. And he made the decision on which films shall salute to the international juries. The Selector had a tough task to detract as many as 240 films and those decisions are most probably harder than the jury's decisions on which documentaries out of 22 shall be proclaimed the best ones. Same as at other fes-

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tivals, our Festival composes the program through tough decisions. The eyes of audience and film profession and critics have got different lenses, and it is hard for the organizers to distribute their concentration on all three sides to satisfy all tastes, as well as the personal ones. The competition program has never failed so we often receive messages saying that we have a good program. MFF has remained on the track of powerful competition program so both audience and critics shall have reason enough to enjoy. This year's race for projectors takes place at two tracks: for the best short feature and the best long feature documentary. Of course, the audience as well is going to award their favourite one.

The films in MFF fore-program arrived at Borak cinema through the cooperation with Italian Embassy, and it is a retrospective of Federico Fellini films. The Director from "Mediterranean boot" won five Oscars, and his films have been subject of analysis at many Film Academies. We shall see seven films from the opus of famous Fellini, all of them made in the earlier stage, before the legendary Amarcord. The audience shall have the opportunity to see seven masterpieces of film art, many of them for the first time, which makes the Festival Directory very proud.

MFF shall also present the films by home authors. The three films that shall be presented are the proof

of the growth of film production in Hercegovina. This production is no longer marginal, amateur one, it has become relevant, it competes at main programs of big festivals. MFF has succeeded to give a strong support to these films through presentation as well as production activities. The efforts were worthy, new director names have been established. The program of home directors' films is one of those that are needed for further development of film activities.

The feature films are regular at MFF, this year we have a film with Hercegovinian theme. "Obrana i zaštita" by Bobo Jelčić won awards in the region, and his coproducer is Kadar, the production house from Široki Brijeg. Bobo might also join the group of home authors, which he actually is, but on this occasion he is in the selection of feature films. "Kauboji" by the former MFF laureate Tomislav Mršić is audience's favourite, and here he is having the B&H premiere. Made after the theatre play by Saša Anočić, it is a comedy which does not lose the strength by being moved to the screen.

With the film workshop for professionals and beginners, numerous lectures, parties, film premieres and retrospectives, this year's Mediterranean Film Festival is the right place for film lovers yearning the film knowledge, fun and nonconventional film.

*We have succeeded to maintain the rhythm that has been adorning Široki Brijeg with Mediterranean cinematography. We are enriched by the fact that our Festival lives and resists all the hardships that have encroached the culture. The saying "Mediterranean as it used to be" shall turn into "Mediterranean Film Festival as it used to be", only better, stronger, with abundance of Mediterranean good cheer. We wish a lot of success to competitors, and to you, dear audience – a lot of fun at 14th MFF.*

Tomislav Topić, the Festival Director





## Predgovor selektora DOKU GANGSTERI VAS VOLE

Postoji više razloga zbog kojih je uгода biti selektor Mediteran Film Festivala, prvi među njima je kvaliteta pristiglih radova. Ni ovogodišnji filmovi u tom pogledu ne predstavljaju iznenađenje. Uopće nije opravdano posumnjati u pozitivnu i ozbiljnu namjeru redatelja da svojim radom otvore diskusije i učvrste poziciju dokumentarnog filma u suvremenom svijetu. "Slike iz stvarnog života" su toliko vitalne da je pravo čudo što nema odvažnijih kino-distributera koji u svakodnevnu kino-distribuciju uvrštavaju dokumentarce. Time najviše gube gledatelji, jer autori dokumentaraca posjeduju takvu osvježenost trenutkom i pozicijom suvremenog čovjeka da u njih možemo imati potpuno povjerenje. Festivali koji su specijalizirani za dokumentarne filmove prava su Meka u kojoj se sve čini da dokumentarni film opravdava povjerenje gledatelja u samu filmsku umjetnost. Mediteran film festival od ove godine nagrađuje najbolji kratki film, čestitam organizatorima. Taj potez direktno potpomaze produkciju kratkih filmova, jer svaka strukovna nagrada godi, a ako je



poduprta novčanim iznosom uгода je nemjerljiva. Nije riječ o pukom novčanom potpomaganju, riječ je o umjetničkom dignitetu i potvrdi vrijednog rada. Produkcija filma je skupa, pa je poznato da dokumentaristi često rade entuzijazma i vjere radi, a ne zbog blagodatnog ugodnog života. Nadam se da će autorima filmova sudjelovanje u službenoj konkurenciji festivala biti podrška za daljnja istraživanja pokretnih slika. Službeni festivalski program ove godine krasi dva programa. U kratkom se smjestilo trinaest, a u programu dugih deset filmova. Kratki filmovi su kao brzopuzna partija šaha, autori barataju svim figurama u manje vremena. Redatelji ispisuju poeziju naspram dugometražne proze. Redatelje dugih pak



krasi strpljivost, u pitanju su procesi praćeni kroz dulje razdoblje. Priče dugih dokumentaraca protežu se od studentskih revolucija preko komedija do intimnih priča o prestanku pušenja. Autori kratkih filmova vide prostore koji su onkraj života, znakovi pored puta bi rekao Andrić. Kratki mogu progovoriti o pravima djece, dugi mogu poetično portretirati velebni park. U kratkom će vam pročitati presudu i održati zatvorenički koncert. U dugom ima odličnih studentskih filmova, a i animacije. U svakom slučaju kratki nam je za "red carpet". U dugom nas možda proguta mreža, ali prije toga svakako dođite vidjeti program ovogodišnjeg Mediteran film festivala. Jer doku-gangsteri vas vole.

*Damir Čučić, selektor*

## The Prologue of the Selector DOCU GANGSTERS LOVE YOU

**I**t is a pleasant duty to be the Selector for the Mediterranean Film Festival for several reasons, and the first one is the quality of the pieces applied. There is no surprise in this aspect considering the films applied this year. It is not at all justified to suspect the positive and solemn intention of

*the Directors to initiate discussions and reinforce the position of the documentary film in contemporary world through their work. "Slike iz stvarnog života" (The Snapshots from Real Life) are so vital that it is a true miracle that there are no daring cinema distributors that would enlist documentaries into the daily cinema-distribution. The greatest loss here is for the audience, since the authors of documentaries possess such awareness of the moment and position of the modern man that we can have full confidence in them. The Festivals specialized for the realm of documentary films are the true Mecca where all efforts are made in order that the documentary film can justify the confidence of the audience in the very Art of Film. This year the Mediterranean Film Festival assigns the Award for the best short film, congratulations to the Organizers. This act supports directly the short film production, since each award in the Branch is a pleasure, and when accompanied by a financial effect, the pleasure is beyond measurement. It is not all about the mere financial support, it is more to the artist's dignity and confirmation of the diligent work. The film production is costly, so it is well known that the documentarists often work in pure enthusiasm and faith, and not for the benefit of a pleasant living. Hence I hope the participation in the Official Competition shall be a spur to the further explorations of*

*moving pictures for the authors. The Official Program of this year's Festival is characterised by two programs. There are thirteen peaces in the Short Feature program, and ten in the Long feature part. Short films are like the rapid transit game of chess, the authors deal with all the pieces involved within a shorter period of time. The directors are writing poetry in comparison to the long feature prose. The directors of long feature films are adorned by patience, dealing with the processes monitored over longer periods of time. The stories of long documentaries range from students' revolutions, through comedies, to intimate stories about quitting smoking. The short film authors see the realms beyond life, the Signs beside the Road, as Ivo Andrić would have said. The short ones can speak about the Children Rights, the long ones can make a poetical portrait of a magnificent park. In the short one you will hear a verdict being read, and listen to a concert played by convicts. The long one contains some excellent students' films, and animations as well. Anyway the short one deserves the red carpet. In the long one we might be swallowed up by the Net, still before it happens be sure to come and see the program of this years' Mediterranean Film Festival. Since the docu-gangsters love you.*

**14** Damir Čučić, Selector











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**PROGRAM U SLUŽBENOJ**  
**KONKURENCIJI** THE OFFICIAL  
COMPETITION PROGRAM  
**DUGOMETRAŽNI DOKUMENTARCI**  
FEATURE DOCUMENTARIES

# BLOKADA

## THE BLOCKADE



redatelj / director: **Igor Bezinović**; scenarist / screenwriter: Igor Bezinović; snimatelji / camera: Đuro Gavran, Eva Kraljević, Igor Bezinović, Haris Berbić; montaža / editing: Hrvoslava Brkušić, Maida Srabović, Miro Manojlović; producenti / producers: Oliver Sertić, Nenad Puhovski; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2012.; trajanje / duration: 93 min.

• *RESTART*  
• *Trg Vladka Mačeka 1*  
• *10000 Zagreb, Croatia*  
• *strelec.anja1@gmail.com*  
• *www.restarted.hr*  
•  
•



# 14MFF



"**B**lokada' je jedinstveni pogled iznutra u najduži, najbrojniji i politički najznačajniji studentski prosvjed na ovim prostorima od 1971. godine, koji je započeo u travnju 2009. godine na Filozofskom fakultetu u Zagrebu. Borba protiv komercijalizacije obrazovanja i blokada nastave na Filozofskom fakultetu trajala je 34 dana, pobuna se proširila na više od 20 fakulteta diljem zemlje, a studenti su postali relevantan politički subjekt. Redatelj je pratio sve, od ushićenih pripremnih sastanaka i blokiranja nastave do prvog umora, kroz intimne situacije i međusobne noćne rasprave, od prvotne podrške većine članova fakultetskog vijeća do okretanja leđa tih istih profesora uz pokušaj studenata da dođu do skrivenog ministra obrazovanja. Ovaj film pokazuje da blokada nije samo fizička – već ima mnogo šire značenje.

*"The Blockade" is a unique view from inside onto the longest, most numerous and politically most relevant students' protest in the region ever since 1971, that started in April of 2009 at Philosophy Faculty in Zagreb. The struggle against the commercialization of education and the blockade of teaching at the Philosophy Faculty lasted for 34 days, the revolt spread to more than 20 Colleges over the country, and the students became a relevant political subject. The Director recorded everything, from the delighted preliminary meetings and teaching blockade to the first fatigue, through intimate situations and mutual night discussions, from the first support by most of professors to the point when these same professors turned their back on the students, with the attempts of students to reach the hidden Minister of Education. The film shows that the Blockade is not only physical – it has a much wider meaning.*

#### **Festivals i nagrade**

Na 21. Danima Hrvatskog Filma dobio je nagradu „Oktavijan“ za najbolji dokumentarac i nagradu publike. Posebna priznanja dodijeljena su mu na Underhillfestu u Podgorici i na Jihlava International Documentary Film Festivalu u Češkoj. Film je prikazan u raznim programima na ZagrebDox-u, Festivalu Mediteranskog Filma Split, Makedoks-u, Dokufest-u, Liburnija Film Festivalu, DOK Leipzig-u i International 1001 Documentary Film Festivalu u Turskoj.

#### **Festivals and awards**

Won the "Octavian" award at 21st Days of Croatian film as the best documentary and the Audience award. Got the Special recognitions at Underhillfest in Podgorica and at Jihlava International Documentary Film Festival in Czech Republic. Presented at different programs at Zagreb Dox, Mediterranean Film Festival Split, Makedoks, Dokufest, Liburnia Film Festival, DOK Leipzig and International 1001 Documentary Film Festival in Turkey.

# RAJSKI VRT

## THE GARDEN OF EDEN



redatelj / director: **Ran Tal**; scenarist / screenwriter: Ran Tal;  
snimatelj / camera: Daniel Kedem; montaža / editing: Nili  
Feller; producenti / producers: Amir Harel, Ayelet Kait, Ran  
Tal; zemlja / country of origin: Izrael / Israel; godina / year of  
production: 2012.; trajanje / duration: 73 min.

• Ray Meirovitz  
• 14, rue Mandar  
• 75002 Paris, France  
• ray@ez-films.com  
• www.ez-films.com



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**"R**ajski vrt" je priča o Gan HaShlosha, poznatijem kao "Sakhne", jednom od najvećih, najpoznatijih i najposjećenijih parkova u Izraelu. Redatelj Ran Tal, s iznimnim osjećajem za filmsku mjeru, pokazuje obilje sukobljenih elemenata izraelskog duha. Uz bezgraničan humor, ljepotu i bol, film pruža gledateljima izvoran i prodoran uvid u izraelsko društvo, na najmanje očekivanom mjestu.

*"The Garden of Eden" is the story of Gan HaShlosha, better known as the "Sakhne", one of the largest, most famous and most visited parks in Israel. Director Ran Tal expresses with exceptional cinematic measures the abundance of conflicted elements of the Israeli soul. With vast humor, beauty and pain, the film provides its viewers an original and piercing look at Israeli society, in a least expected location.*

#### **Festivali i nagrade**

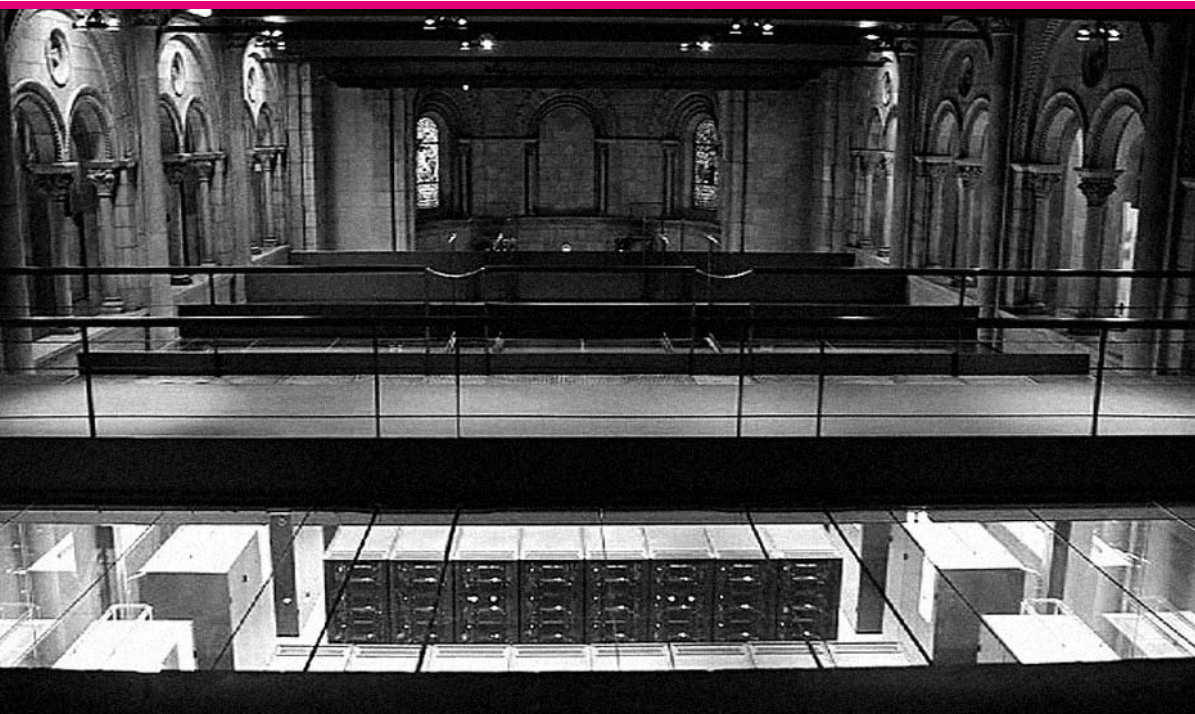
Nagradu „Best Director Award“ dobio je na Jerusalem International Film Festivalu. Prikazan je na HotDocs festivalu u Kanadi, True/False Festivalu USA, Dok Festu u Minhenu, Planet+Doc Film Festivalu u Poljskoj, Independant Film Festivalu u Bostonu, Seret-London Israeli Filim Festivalu i na International Documentary Film Festivalu u Amsterdamu.

#### **Festivals and awards**

Won the „Best Director Award“ at Jerusalem International Film Festivalu. Presented at HotDocs Festival in Canada, True/False Festival USA, Dok Fest in Muenich, Planet+Doc Film Festival in Poland, Independant Film Festival in Bostonu, Seret-London Israeli Filim Festivalu and at International Documentary Film Festivalu in Amsterdam.

# GOOGLE I SVJETSKI MOZAK

## GOOGLE AND THE WORLD BRAIN



redatelj / director: **Ben Lewis**; scenarist / screenwriter: Ben Lewis; snimatelj / camera: Frank-Peter Lehmann; montaža / editing: Simon Barker; producent / producer: Carles Brugueras; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2013.; trajanje / duration: 89 min.

- Polar Star Films
- Marieke van den Berselaar
- C/Rosselo 320, Local 1
- 08025 Barcelona, Spain
- marieke@polarstarfilms.com
- [www.polarstarfilms.com](http://www.polarstarfilms.com)



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**P**riča o najambicioznijem projektu svih vremena začetom na Internetu, i ljudima koji su ga pokušali zaustaviti. 1937. godine H.G. Wells predkazao je stvaranje "Svjetskog mozga", ogromne globalne knjižnice koja će sadržavati sve ljudsko znanje što će voditi ka novom obliku više inteligencije. Sedamdeset godina kasnije ostvarenje ovog sna je započelo, tako što je Google skenirao milijune i milijune knjiga za svoj Google Books website. Ali je više od polovine ovih knjiga još potpadalo pod autorska prava, pa su autori diljem svijeta pokrenuli kampanju da se to zaustavi, što je kulminiralo na sudu u New Yorku 2011. godine. Ovo je film o snovima, dilemama i opasnostima na Internetu, smješten na spektakularnim lokacijama u Kini, SAD-u, Europi i Latinskoj Americi.

*The story of the most ambitious project ever conceived on the Internet, and the people who tried to stop it. In 1937 HG Wells predicted the creation of the "World Brain", a giant global library that contained all human knowledge which would lead to a new form of higher intelligence. Seventy years later the realisation of that dream was underway, as Google scanned millions and millions of books for its Google Books website. But over half those books were still in copyright, and authors across the world launched a campaign to stop them, climaxing in a New York courtroom in 2011. A film about the dreams, dilemmas and dangers of the Internet, set in spectacular locations in China, USA, Europe and Latin America.*

#### **Festivali i nagrade**

Najboljim dokumentarcem proglašen je na Rincon International Film Festivalu u Puerto Ricu. Specijalnu nagradu žirija dobio je na Sheffield Doc Festivalu u UK. Film je prikazan na Sundance Film Festivalu, Cleveland Film Festivalu, San Francisco International Film Festivalu, Dokumenti Madrid, Docs Barceloni i DOXA Documentary Film Festivalu u Kanadi.

#### **Festivals and awards**

The best documentary at Rincon International Film Festivalu in Puerto Rico. Special Jury Award at Sheffield Doc Festival in UK. Presented at Sundance Film Festival, Cleveland Film Festival, San Francisco International Film Festival, Dokumenta Madrid, Docs Barcelona and DOXA Documentary Film Festival in Canada.

# MALI SVIJET

## LITTLE WORLD



redatelj / director: **Marcel Barrena**; scenarist / screenwriter:  
Marcel Barrena; snimatelji / camera: Victor Torija, Albert  
Serrador; montaža / editing: Domi Parra, Marcel Barrena;  
producenti / producers: Victor Correal, Adriá Cuatrecasas;  
zemlja / country of origin: Španjolska / Spain; godina / year of  
production: 2012.; trajanje / duration: 84 min.

- *Producer in Corte y Confección*
- *de Películas*
- *C/Elkano 21, low floor*
- *08004, Barcelona, Spain*
- *orjol@corteyconfeccion.net*
- *www.corteyconfeccion.net*



# 14MFF



**3**0.000 kilometara. 200 dana. 20 eura. 4 kotača. Albert Kasals je mlad momak, koji se kreće u kolicima, nakon što je obolio od leukemije kad je imao 5 godina. Ta okolnost ga nije spriječila da ostvari svoj san: da proputuje svijet. I to na svoj način: bez novca, bez prtljage, bez ikoga. Nema ništa osim svoje mašte, hrabrosti i suosjećajna. "Mali svijet" će nam pokazati njegov najveći i najludiji izazov: doći točno na suprotnu strau planete. Je li moguće obići svijet u ovom stanju? Miješajući tehnike samosnimanja s intervjuima i tradicionalnim dokumentarcem, saznat ćemo tko je ovaj mladić, doznati njegovu ljubavnu priču, njegovu posebnu filozofiju života i način na koji njegovi roditelji odgajaju dijete. Vidjet ćemo kako Albert i njegova djevojka Anna idu iz Barcelone (Španjolska) na jedan izolirani svjetionik na Novom Zelandu. Ili kako ne uspijevaju u tom pokušaju.

*30.000 km. 200 days. 20 euros. 4 wheels. Albert Casals is a young boy who moves in a wheelchair since he suffered leukemia when he was 5 years old. A circumstance that hasn't prevented him from making his dream come true: to travel around the world. And to do it his way: without money, without companions, without luggage. He has nothing but his imagination, his courage and his sympathy. "Little world" will show us his biggest and craziest challenge: to reach exactly the other side of the planet. Is it possible to cross the earth in this conditions? Mixing the techniques of the self-shoot with the interviews and the traditional documentary, we will get to know who this young boy is, his love story, his special philosophy of life and his parents' way to raise a child. We will see how Albert and his girlfriend Anna go from Barcelona (Spain) to an isolated lighthouse in New Zealand. Or how they fail in the attempt.*

#### **Festivali i nagrade**

Film je nagrađen na IDFA festivalu nagradom Docu Award te na Boulder IFF u Coloradu za najbolji dokumentarni film. Na ZagrebDoxu je dobio Teen Doc nagradu, a nagradu publike na Eurodok festivalu u Islandu. Također je prikazan na Palm Springs International Film Festivalu, Rome Independent Film Festivalu i Norwegian Documentary Film Festivalu.

#### **Festivals and awards**

The Docu Award at IDFA festival, and at Boulder IFF in Colorado as the best documentary. At ZagrebDox won the Teen Doc award, and the Audience Award at Eurodok Festival in Island. Also presented at Palm Springs International Film Festival, Rome Independent Film Festival and Norwegian Documentary Film Festival.

# GANGSTER TE VOLI

## GANGSTER OF LOVE



redatelj / director: **Nebojša Slijepčević**; scenaristi / screenwriters:  
Nebojša Slijepčević, Vanja Jambrović; snimatelj / camera: Nebojša  
Slijepčević; montaža / editing: Nebojša Slijepčević, Iva Kraljević;  
producentica / producer: Vanja Jambrović; zemlja / country of origin:  
Hrvatska, Njemačka, Rumunjska / Croatia, Germany, Romania; godina /  
year of production: 2013.; trajanje / duration: 80 min.

• **RESTART**  
• *Trg Vladka Mačeka 1*  
• *10000 Zagreb, Croatia*  
• *vanja@restarted.hr*  
• *www.restarted.hr*  
•



# 14MFF



"Gangster te voli" je tragikomedija o ljubavnim odnosima u 21. stoljeću. Nedjeljko Babić bračni je posrednik. Prije 25 godina ostavio je posao parketara kako bi se posvetio karijeri za koju je rođen – spajanju usamljenih muškaraca i žena. Brzo se proslavio, zahvaljujući uspješnosti, ali i svom zvučnom nadimku – Gangster. Za razliku od suvremenih bračnih posrednika, Gangster vjeruje u osobni kontakt. Svakoga svojeg klijenta upozna osobno kako bi ga procijenio, ali i dao mu neke korisne savjete. Kada se Gangsteru za pomoć u pronalaženju muža obrati 35-godišnja Bugarka Maja, čini se da će njen slučaj biti vrlo jednostavan za riješiti. No, činjenica da je Maja samohrana majka trogodišnjeg djeteta i strankinja, ovaj se slučaj pretvara u Gangsterovu nemoguću misiju. Momci u Hrvatskoj koliko god bili željni da pronađu životnu partnericu, ne žele Bugarku s djetetom.

*"Gangster of Love" is a tragicomedy on love affairs in 21st century. Nedjeljko Babić is a marital intermediary. 25 years ago he gave up his job of laying parquetry and committed himself to the job for which he was born – joining lonesome men and women. He got famous soon thanking to his successfulness, but also to his nickname – Gangster. For the difference from the modern marital intermediators, he believes in personal contact. He meets personally each of his clients as to evaluate them, and also to be able to give them some useful advice. When the Gangster was asked for help to find a husband for 35-years-old Bulgarian named Maja, it seemd to be an easy case. But the fact that Maja is a single mother to a three-years-old child and a foreigner, this case turns out to be Gangster's Mission Impossible. However the bachelors in Croatia may be eager to find a life partner, they do not want a Bulgarian with a child.*

#### Festivali i nagrade

Nagradu publike za najbolji film dobio je na ZagrebDoxu. Prikazan je na HOT DOCS-u u Torontu, na festivalu Karlovy Vary u Češkoj, na Festivalu Mediteranskog Filma u Splitu i na Sarajevo Film Festivalu.

#### Festivals and Awards

Audience Award for the best film at Zagreb Dox. Presented at HOT DOCS in Toronto, at the Festival Karlovy Vary in Czech Republic, the Festival of Mediterranean Film in Split and at Sarajevo Film Festival.

# VENECIJANSKI SINDROM

## THE VENICE SYNDROME



redatelj / director: **Andreas Pichler**; scenaristi / screenwriters:  
Andreas Pichler, Thomas Tielsch; snimatelj / camera: Attila  
Boa; montaža / editing: Florian Miosge; producent / producer:  
Thomas Tielsch; zemlja / country of origin: Njemačka, Austrija,  
Italija / Germany, Austria, Italy; godina / year of production:  
2012.; trajanje / duration: 80 min.

- *Taskovski Films*
- *7 Granard Business Centre,*
- *Bunns Lane*
- *London, UK, NW7 2DQ*
- *festivals@taskovskifilms.com*
- *www.taskovskifilms.com*
- 



# 14MFF

**V**enecija je čista romantika; nešto za čim žudi čitava Europa, san svih Amerikanaca. Ali najljepši grad na svijetu postaje nenastanljiv. Film nam pokazuje što je preostalo od života u Veneciji: supkultura industrije turističkih usluga; luka za čudovišne jahte; Venecijanci koji sele na kopno jer više nema stanova na raspolaganju. Rekvijem za još uvijek veličanstveni grad. Prikaz kako zajedničko dobro postaje plijen manjine. Elegija posljednjim Venecijancima, njihovom humoru i njihovim srcima.

*Venice is pure romance; that which all Europeans yearn for, the dream of all Americans. But the world's most beautiful city is becoming uninhabitable. The film shows what remains of Venetian life: a subculture of tourist service industries; a port for monstrous cruisers; Venetians who move to the mainland as there are no longer affordable apartments to be found. A Requiem for a still grand city. An illustration of how common property becomes the prey of few. An elegy to the last Venetians, their humour and their hearts.*

#### **Festivali i nagrade**

Film je prikazan na Berlinale-u, DOK Leipzig-u, Festivalu Dei Popoli u Italiji, DocVille-u u Belgiji i na festivalu DocAviv u Izraelu.

#### **Festivals and awards**

Presented at Berlinale, DOK Leipzig, Festival Dei Popoli in Italy, DocVille in Belgium and at DocAviv Festival in Israel.

# KUĆA CASA



redateljica / director: **Daniela De Felice** ; scenaristica / screenwriter :  
Daniela De Felice; snimatelj / camera: Matthieu Chatellier; montaža /  
editing: Alessandro Comodin; producenti / producers: Marc Faye, Gérald  
Leroux; zemlja / country of origin: Francuska / France; godina / year of  
production: 2013.; trajanje / duration: 54 min.

• Novanima  
• 30 rue des Mobiles  
• 24 000 Périgueux, France  
• [alienor@novanima.com](mailto:alienor@novanima.com)  
• [www.novanima.com](http://www.novanima.com)  
•  
•



# 14MFF

**H**tjela sam ovjekovječiti ove prizore prije nego sve napustim. S majkom i bratom sam htjela čarolijom sačuvati mir ove kuhinje, klavir, morskog konjića ili kutiju s bubama, sve događaje kojima je ova kuća svjedočila. Odjeke života u ovim zidovima. Nježnost, ljubav, obitelj. Posljednji mali rituali prije nego što utješena odem.

*I wanted to capture the images before leaving it all. With my mother and brother, I wanted to conjure up in this kitchen at rest, around an accordion, a seahorse or a box of beetles, the events this house had witnessed. The echoes of life in these walls. Tenderness, love, family. The last small rituals before leaving, appeased.*

#### **Festivali i nagrade**

Film je nagrađen na Festivalu Cinéma du Réel u Parizu, a također prikazan je i u Nyonu na Festivalu Visions du Réel.

#### **Festivals and awards**

Awarded at the Festival Cinéma du Réel in Paris and presented at Nyon at Festival Visions du Réel.

# PABLOVA ZIMA

PABLO'S WINTER



redatelj / director: **Chico Pereira**; scenarist /  
screenwriter: Chico Pereira; snimatelj / camera: Julian  
Schwanitz; montaža / editing: Nick Gibbon; producent  
/ producer: Chico Pereira; zemlja / country of origin:  
Španjolska / Spain; godina / year of production: 2012.;  
trajanje / duration: 76 min.

- OPA Films
- C/Mayor, 85 Almaden
- Ciudad Real C.P. 13400, Spain
- [chicopereira55@hotmail.com](mailto:chicopereira55@hotmail.com)
- [www.chicopereira.com](http://www.chicopereira.com)
- 
- 



# 14MFF



**P**ablo mora prestati pušiti. Zašto? Zato što njegova žena, obitelj i liječnik tako kažu. Ali Pablo je tvrdoglav čovjek. Radio je u rudnicama žive u Almadénu u Španjolskoj, riskirajući život svaki dan, imao je pet jakih srčanih udara i puši po dvadeset Winston cigareta svaki dan od svoje dvanaeste godine. Sada je u sedamdesetim. Veći dio dana provodi pred televizorom okružen oblakom dima, leđima čvrsto okrenut prema selu koje je vidjelo i bolja vremena.

*Pablo needs to stop smoking. Why? Because his wife, family and doctor say he should. But Pablo is a stubborn man. He's worked in the mercury mines of Almadén, Spain, risking his life daily, he's had five severe heart attacks and smoked 20 Winston's a day since he was 12. Now in his seventies, Pablo spends most of his day in front of the TV, surrounded by a cloud of smoke, with his back turned firmly towards a village that has lived through better times.*

#### **Festivals i nagrade**

Na festivalu DOK Leipzig redatelj je dobio Healthy Workplaces nagradu i specijalno priznanje za talentirane redatelje. Film je na IDFA-i dobio nagradu za najbolji studentski dokumentarac. Prikazan je Dokfest-u u Minhenu, na međunarodnom filmskom festivalu u Glasgou te ga je vidjela publika u MOMA-i i na Full Frame Doc festivalu.

#### **Festivals and awards**

The Director won the Healthy Workplaces award and the special recognition for talented directors at DOK Leipzig Festival. The film won the Award for the best students' documentary at IDFA. Presented at Dokfest in Muenich, at International Film Festival in Glasgow, at MOMA and Full Frame Doc Festival.

# U BRAKU SA ŠVICARCEM

## MARRIED TO THE SWISS FRANC



redatelj / director: **Arsen Oremović**; scenarist /  
screenwriter: Arsen Oremović; snimatelj / camera:  
Vjekoslav Vrdoljak; montaža / editing: Slaven Jekauc;  
producent / producer: Ivan Maloča; zemlja / country of  
origin: Hrvatska / Croatia; godina / year of production:  
2013.; trajanje / duration: 55 min.

• INTERFILM  
• Okučanska 9  
• 10000 Zagreb, Croatia  
• [interfilm@interfilm.hr](mailto:interfilm@interfilm.hr)  
• [www.interfilm.hr](http://www.interfilm.hr)  
•



# 14MFF



**D**ugometražni dokumentarni film o kreditima u švicarskim francima, odnosno o problemu na kojem se dramatično zrcali nebriga vlasti, lijeve i desne jednako, za vlastite građane. Film govori o problemu kroz nekoliko razina: kroz sudbine žrtava kredita iz cijele Hrvatske koji doživljavaju teške drame – rast rate kredita sa šest na deset tisuća kuna, raspadi obitelji, bolesti, smrtni slučaj – i objašnjenja stručnjaka o financijskim, pravnim, političkim i povijesno-sociološkim aspektima problema. No, postavljaju se i pitanja kako to da reakcija 120 tisuća prevarenih ljudi od osjećaja bespomoćnosti i sudske tužbe Udruge Franak ne pre-rasta u konkretnija izražavanja bunta i može li upravo pitanje duga (na široj društvenoj razini) biti sredstvo za mobilizaciju masa.

*Long feature documentary on credit loans in Swiss Francs, i.e. the problem which dramatically reflects the negligence of the authorities, both left and right oriented parties, for their fellow citizens. The film speaks about the problem at several levels: through the destinies of the victims of the credits from all over Croatia who are experiencing terrible dramas – the growth of monthly payments from six to ten thousand kunas, family breakings, sicknesses, deaths – and explanations of experts on financial, legal, political and historic-sociological aspects of the problem. But there are the questions like how comes that the reaction of 120.000 deceived people from the feeling of helplessness and the law accusation by Franak Association does not overgrow into more concrete manifestations of revolt and can the very issue of debt (on a wider social scale) be the means for mobilization of the masses.*

#### **Festivali i nagrade**

Film je prikazan na Sarajevo Film Festivalu i na Subversive film festivalu u Zagrebu.

#### **Festivals and awards**

Presented at Sarajevo Film Festival and at Subversive Film Festival in Zagreb.

BOSNA I HERCEGOVINA  
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**ŽIRI** JURY  
**DUGOMETRAŽNI DOKUMENTARCI**  
FEATURE DOCUMENTARIES

## NEDŽAD BEGOVIĆ

**N**edžad Begović rođen je 1958. u Bijeljini. Od 1985. član je Udruženja filmskih radnika Bosne i Hercegovine. Režira i piše scenarije za animirane, dokumentarne i igrane filmove kao i za TV serije. Osvojio je tridesetak nagrada u zemlji i svijetu, kao što su Zlatna medalja za najbolji animirani film (Beograd, 1985.), Nagrada žirija za najboljeg debitanta (Tampere, 1986.), Posebno priznanje žirija (Stuttgart, 1986.), Priznanje omladinskog filmskog centra (Oberhausen, 1987.), Velika zlatna medalja za najbolji kratki film (Beograd, 1991.). Tijekom rata od 1992. do 1995. aktivno je se bavio snimanjem filmova i bio uključen u produkciju filmskog projekta SA-LIFE, za koji je produkcija SaGA osvojila brojne nagrade, uključujući nagradu Europske filmske akademije FELIX. Njegov film „Sasvim lično“ svjetsku je premijeru imao na Tribeca filmskom festivalu u New Yorku. Od 2012. uposlenik je u Redakciji dokumentarnog programa FTV-a.

*Nedžad Begović was born in 1958 in Bijeljina. Member of the BiH Film workers Association since 1985. Deals with directing and screenplay writing for animated, documentary and feature films as*



*well as for TV series. Won about thirty awards in the country and abroad, like The Golden Medal for the best animated film (Belgrade 1985), Jury Award for the best debutant (Tampere 1986), Special Jury Recognition (Stuttgart 1986), Youth Film Center Recognition (Oberhausen 1987), Great Golden Medal for the best short film (Belgrade 1991). In the war period 1992 till 1995 actively dealt with film making and was included into SA-LIFE film production, for which SaGA production won numerous awards, including the Award of the FELIX Film Academy. His film "Sasvim lično" (Completely personal) had the world premiere at Tribeca Film Festival in New York. Employed at Editorial Board of FTV Documentary program since 2012.*

## DEAN ŠOŠA

**D**ean Šoša rođen je 1975. u Zagrebu. Diplomirao je komparativnu književnost i povijest na Filozofskom fakultetu u Zagrebu. Na Hrvatskoj radioteleviziji bio je Urednik stranog programa, urednik Filmske redakcije i v.d. Glavnog urednika HTV-a. O filmu je pisao u raznim časopisima i magazinima (Nacional, Globus...). Urednik je filmske emisije „Posebni dodaci“. Koautor je cjelovečernjeg dokumentarnog filma „Pula povjerljivo“ o povijesti filmskog festivala u Puli, te „Artavangard“, „Kako je Vojtjeh tražio istinu“, „Tokyo light“ i „Asobi“. Trenutačno obnaša funkciju Urednika trećeg programa na Hrvatskoj radioteleviziji.



*Dean Šoša was born in Zagreb in 1975. Graduated from Philosophy Faculty Zagreb, Comparative Literature and History branch. At Croatian TV worked as Editor of the Foreign Program, Head of Film Editorial Board and as Acting Manager of HTV Chief Editor. Wrote about film in various papers and magazines (Nacional, Globus...). Editor of Film TV*

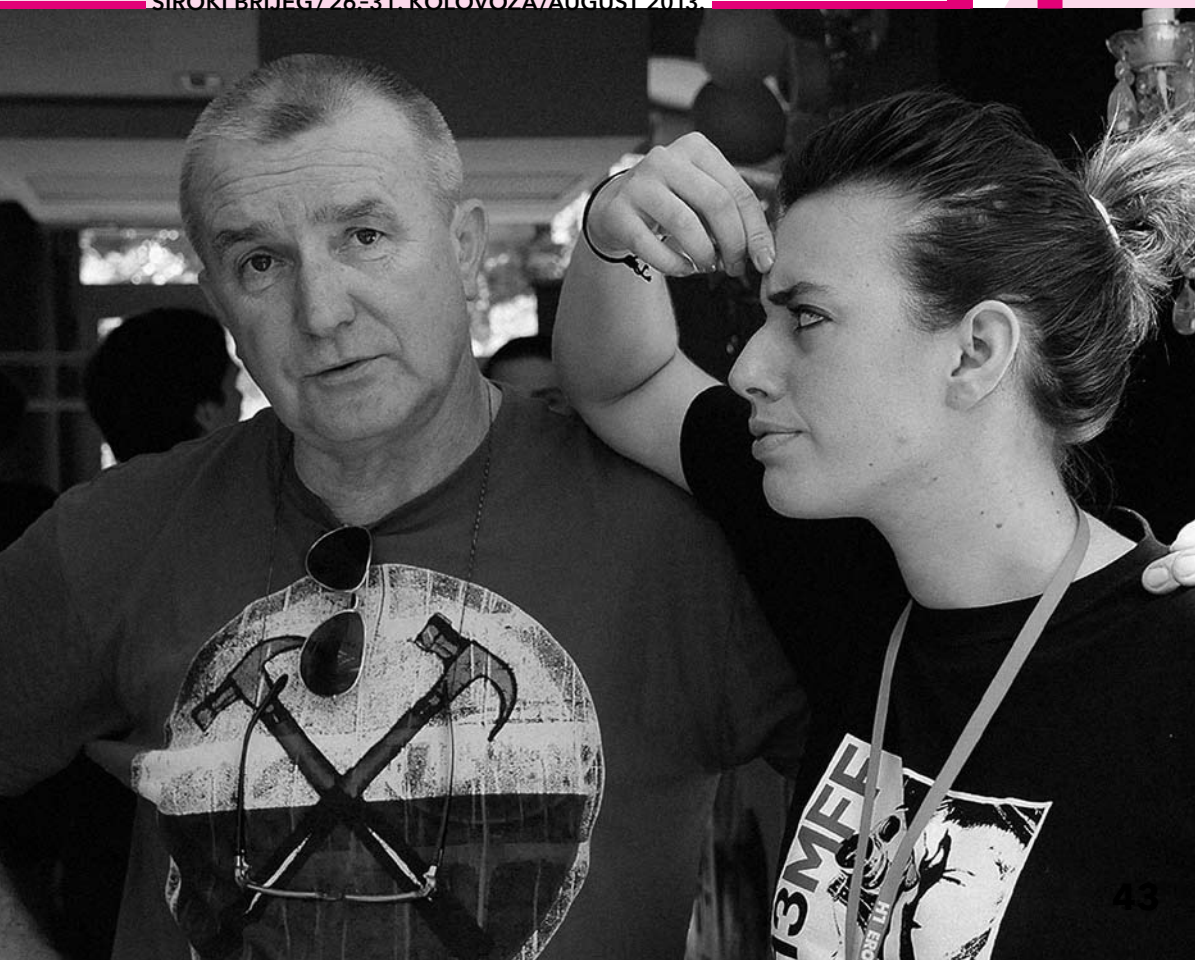
*Show "Posebni dodaci". Coauthor of long feature documentary film "Pula povjerljivo" about the history of Pula Film Festival, and "Artavangard", "Kako je Vojtjeh tražio istinu", "Tokyo light" and "Asobi". Presently works as the Editor of the Third program at Croatian TV.*

## SERGIO OKSMAN

*Sergio Oksman rođen je u Sao Paolu 1970. Madridski je filmski stvaratelj brazilskih korijena. Studirao je novinarstvo u Sao Paolu i filmsku umjetnost u New Yorku. Drži predavanja o filmu u Madridu i voditelj je Dok Films produkcije. Njegova redateljska filmografija uključuje "The Beautician" (2004), "Goodbye, America" (2007), "Notes on the Other" (2009) i "A Story for the Modlins" (2012). Osvojio je preko 50 nagrada za svoje filmove na festivalima širom svijeta. Na 13. Mediteran Film Festivalu osvojio je drugu nagradu za film "A Story for the Modlins"*



*Sergio Oksman was born in Sao Paolo in 1970. Madrid-based filmmaker of Brazilian origin. He studied Journalism in Sao Paulo and Film in New York. He is a film teacher in Madrid and heads up Dok Films productions. His filmography as director includes "The Beautician" (2004), "Goodbye, America" (2007), "Notes on the Other" (2009) and "A Story for the Modlins" (2012). Won over 50 awards for his films worldwide. At 13th Mediterranean Film Festival won the Second Award for the film "A Story for the Modlins".*









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**PROGRAM U SLUŽBENOJ**  
**KONKURENCIJI** THE OFFICIAL  
COMPETITION PROGRAM  
**KRATKOMETRAŽNI DOKUMENTARCI**  
SHORT DOCUMENTARIES

8 x 8



redatelj / director: **Mario Papić**; scenarist / screenwriter: Mario Papić; snimatelj / camera: Mario Papić; montaža / editing: Mario Papić; producenti / producers: Vedran Šušar, Matko Burić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2013.; trajanje / duration: 10 min.

• Filmska Autroska Grupa  
• "Enthusia Planck"  
• Josipa Komparea 5,  
• 10430 Samobor, Coatia  
• matko@fagep.hr  
• www.fagep.hr



14MFF

**D**okumentarac '8 x 8' Marija Papića prati partiju šaha, odnosno kibicira 'bitku na 64 polja' kroz mimiku, geste, pokrete i riječi – kibica. Sam film počinje usred partije te se nakon jednog kulminativnog trenutka jednako tako naprasno gasi. Sve to čine kamere čvrsto prikovane za lica kibica, ne skliznuvši niti u jednom trenutku na ploču, svojom dosljednošću uspješno priječeći gledatelju da zadovolji vlastite kibicerske, odnosno voajerske potrebe.

*The documentary "8X8" follows a chess match, i.e. the onlookers' mime, gestures, movements and words during a "battle on 64 fields". The film starts in the middle of the match, and after a culmination moment it ends up equally abruptly. All this is achieved through cameras riveted to the faces of the onlookers, not turning to the chess-board even for a moment, where their consistency successfully prevents the audience from satisfying their kibitcing i.e. peeping urges.*

#### **Festivali i nagrade**

Film je prikazan na 22. Danima hrvatskog filma u Zagrebu.

#### **Festivals and awards**

Presented at the Days of Croatian film in Zagreb.



# SAVRŠENA LJUBAV

## AMOR PERFETTO



redatelj / director: **Germano Polano**; scenarist / screenwriter:  
Germano Polano; snimatelj / camera: Germano Polano; montaža  
/ editing: Germano Polano, Adam Selo; producenti / producers:  
Germano Polano, Adam Selo; zemlja / country of origin: Italija / Italy;  
godina / year of production: 2013.; trajanje / duration: 16 min.

• EleNfant FILM  
• Via de' Coltelli, 5  
• 40124 Bologna, Italy  
• [elenfantdistribution@gmail.com](mailto:elenfantdistribution@gmail.com)  
• [www.elenfant.com](http://www.elenfant.com)



# 14MFF



ŠIROKI BRIJEG / 26.-31. KOLOVOZA/AUGUST 2013.

**P**ovijest jednog doživljaja u prvom licu na ulicama okruga Maddalena u Genovi.

*History of an experience lived in first person through the alleys of the district of Maddalena in Genova.*

**Festivali i nagrade**

Film je prikazan na festivalu Premio Marcellino De Baggis u Italiji.

**Festivals and awards**

Presented at Premio Marcellino De Baggis Festival in Italy.

# MUŠKI FILM

REAL MAN'S FILM



redatelj / director: **Nebojša Slijepčević**; scenarist /  
screenwriter: Nebojša Slijepčević; snimatelj / camera:  
Nebojša Slijepčević; montaža / editing: Nebojša  
Slijepčević; producentica / producer: Vanja Jambrović;  
zemlja / country of origin: Hrvatska / Croatia; godina / year  
of production: 2012.; trajanje / duration: 12 min.

• RESTART  
• Trg Vladka Mačeka 1  
• 10000 Zagreb, Croatia  
• vanja@restarted.hr  
• www.restarted.hr  
•



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**S**ituacija na terenu je ozbiljna: puške i pištolji u svakoj su ruci. Koncentracija naoružanja dosegla je kritičnu točku. I najmanji incident dovoljan je da naruši krhki mir! Jedan nervozni prst na okidaču pokrenut će kaos koji će biti nemoguće zaustaviti...

*The situation in the field is grave: rifles and guns in each hand. Concentration of weaponry has reached the critical point. The smallest incident might be sufficient to disrupt the frail piece! One nervous finger on the trigger shall start a chaos which will be impossible to stop...*

#### **Festivali i nagrade**

Osvojio je nagradu za ljudska prava na Sarajevo Film Festivalu 2012. i nagradu Golden Beggar na festivalu Local Televisions u Slovačkoj. Film je također prikazan na brojnim festivalima kao što su Dokufest Prizren, ZagrebDox, Indie Lisboa Portugal, Jihlava International Documentary Film Festival Češka...

#### **Festivals and awards**

Won the Human Rights Award at Sarajevo Film Festival 2012 and Golden Beggar Award Local Televisions Festival in Slovakia. Also presented at numerous festivals like Dokufest Prizren, ZagrebDox, Indie Lisboa Portugal, Jihlava International Documentary Film Festival Czech Republic...

# CRVENI TEPIH

## THE RED CARPET



redatelj / directors: **Manuel Fernández, Ious López;**  
scenaristi / screenwriters: Manuel Fernández, Ious López;  
snimatelj / camera: Manuel Fernández; montaža / editing:  
Rubén Sánchez; producenti / producers: Manuel Fernández,  
Ious López; zemlja / country of origin: Španjolska / Spain;  
godina / year of production: 2012.; trajanje / duration: 12 min.

- LINE UP Shorts - Short Film
- Distribution
- C/ Góndola, 12. 2º – Ático.
- CP 21100 Punta Umbria –
- Huelva, Spain
- [lineupshorts@gmail.com](mailto:lineupshorts@gmail.com)
- [www.lineupshorts.wordpress.com](http://www.lineupshorts.wordpress.com)



# 14MFF

**1** 58 milijuna ljudi živi u sirotinjskim četvrtima Indije u krajnje nezdravim uvjetima. Milijuni djece igraju se okruženi smećem, kravama, štakorima, izmetom. U takvoj četvrti zvanoj Garib Nagar u okrugu Bandra (Bombaj, Indija) živi dvanaestogodišnja djevojčica čiji je cilj postati glumica i promijeniti svoje okruženje u čistije mjesto pogodnije za stanovanje.

*158 million people live in Indian slums under very extreme insalubrity. Millions of children play surrounded by rubbish, cows, rats and excrements. Garib Nagar slum, in Bandra district (Bombay, India) is Rubina's home, a 12-year old girl who aims to become an actress and change the slum into a more clean and habitable place.*

#### **Festivali i nagrade**

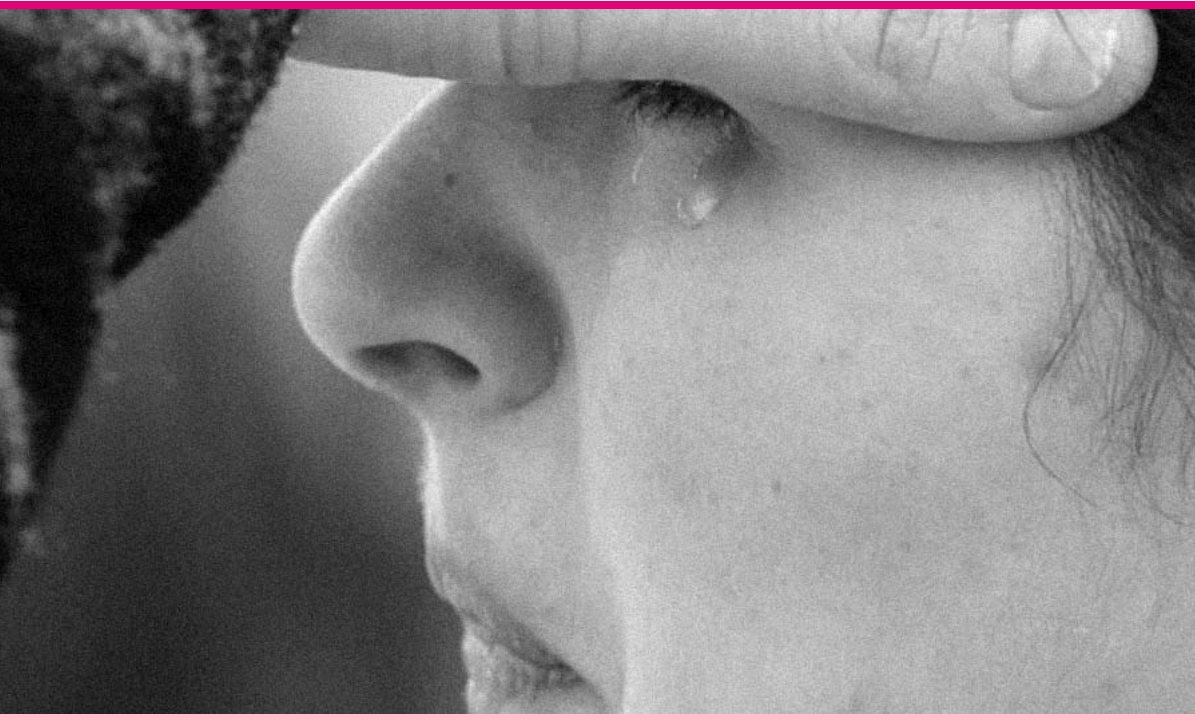
Film je dobio nagradu žirija za najbolji kratki film na Chiclana Human Rights Festivalu u Španjolskoj, kao i posebno priznanje na Corto Helveticu al Femminile International Film Festivalu u Švicarskoj i na 13<sup>o</sup> Festival Internacional de Cine de Lanzarote. Prikazan je na desetak festivala od Italije, Španjolske, Srbije, Kanade i Švedske.

#### **Festivals and Awards**

Won the Jury Award for the best short film at Chiclana Human Rights Festivalu in Spain, the Special Recognition at Corto Helveticu al Femminile International Film Festival in Switzerland, and at 13th Festival Internacional de Cine de Lanzarote. Presented at about ten festivals in Italy, Spain, Serbia, Canada, Sweden.

# PRESUDA

## THE VERDICT



redatelj / director: **Đuro Gavran**; scenarist / screenwriter:  
Đuro Gavran; snimatelji / camera: Pavel Posavec, Tamara  
Dugandžija, Nikola Sučević, Đuro Gavran; montaža / editing:  
Iva Mrkić; producent / producer: Miljenka Čogelja; zemlja  
/ country of origin: Hrvatska / Croatia; godina / year of  
production: 2013.; trajanje / duration: 11 min.

• PIPSER D.O.O.  
• Vlaška 72a  
• 10000 Zagreb, Croatia  
• [djuro@pipser.hr](mailto:djuro@pipser.hr)  
• [www.pipser.hr](http://www.pipser.hr)  
•



# 14MFF

ŠIROKI BRIJEG / 26.-31. KOLOVOZA/AUGUST 2013.

Šesnaest godina poslije rata, na glavnom zagrebačkom trgu, nekoliko tisuća ljudi se okupilo da gledaju prijenos uživo izricanja presude hrvatskim generalima. Nizom krupnih kadrova film svjedoči erupcijama emocija koje je prouzročila presuda.

*Sixteen years after the war, in the main square of Zagreb several thousand people gathered to watch a live broadcast of the verdict to Croatian generals. Through a series of close-ups, the film documents the eruption of emotions caused by the verdict.*

#### **Festivali i nagrade**

Film je dobio posebno priznanje na ZagrebDox 2013. Prikazan je na Danima Hrvatskog Filma, Tabor film festivalu, te na festivalima u Rotterdamu, Kijevu, Lisabonu i Guanajuatou.

#### **Festivals and awards**

Won the Special Recognition at ZagrebDox 2013. Presented at Days of Croatian Film, Tabor Film Festival, and at festivals at Rotterdam, Kiev, Lisbon and Guanajuato.



# NAŠI DANI APSOLUTNO MORAJU BITI PROSVIJETLJENI

OUR DAYS, ABSOLUTELY, HAVE TO BE ENTLIGHTENED



redatelj / director: **Jean-Gabriel Périot**; scenaristi /  
screenwriters: Jean-Gabriel Périot, Gérard Kurdian; snimatelji  
/ camera: Denis Gravouil, Vianney Lambert; montaža / editing:  
Jean-Gabriel Périot; producentica / producer: Cécile Lestrade;  
zemlja / country of origin: Francuska / France; godina / year of  
production: 2012.; trajanje / duration: 22 min.

- *Alter ego Production*
- *48, rue de Bourgogne*
- *45000 Orléans, France*
- *info@alterego-prod.com*
- *www.alterego-prod.com*
- 
- 



# 14MFF

**O**rléans (Francuska), 28 svibnja 2011.g. U zatvoru zatvorenici pjevaju, nevidljivi kameri i ljudskom oku. S druge strane zida ljudi slušaju. Poneseni glazbom te prigode, lica slušatelja se ozare prenoseći kameri različite moguće priče. S jedne strane glasovi, s druge lica - između to dvoje počinje se formirati emocionalna povezanost.

*Orléans (France), 28 May 2011. The inmates of a prison are singing, unseen by camera or human eye. On the other side of the wall, people are listening. Carried along by the music, the faces of the listeners come for the occasion light up, conveying many possible stories to the camera. On one side, voices; on the other, faces - between the two, emotional ties begin to form.*

#### **Festivali i nagrade**

Proglašen je za najbolji kratki film na Visions du Réel - Nyon festivalu u Švicarskoj, osvojio je posebno priznanje na International Short Film Festivalu Clemont-Ferrand u Francuskoj. Na Timishort Film Festivalu u Rumunjskoj dobio je specijalno priznanje. Film je prikazan na pedesetak festivala u svijetu.

#### **Festivals and awards**

The best short film at Visions du Réel - Nyon festival in Switzerland. Won the Special Recognition at Short Film Festival in Clemont-Ferrand, France. Special Recognition at Timishort Film Festival in Romania. Presented at about fifty festivals worldwide.

# DOBRO JUTRO SVIJETE

## GOOD MORNING WORLD



redateljica / director: **Dorit Weisman**; scenaristica  
/ screenwriter: Dorit Weisman; snimatelj / camera:  
Michal Aronson; montaža / editing: Zohar Safra;  
producentica / producer: Dorit Weisman; zemlja  
/ country of origin: Izrael / Israel; godina / year of  
production: 2012.; trajanje / duration: 3 min.

- Dorit Weisman
- 43 Palyam street
- Jerusalem 97890, Israel
- [doritweisman@gmail.com](mailto:doritweisman@gmail.com)
- 
- 
- 



# 14MFF

**N**akon operacije kojom joj je odstranjena izraslina na grudima, redateljica recitira pjesmu zahvale svemu oko sebe, svome tijelu, postojanju, svijetu. U pjesmi, koja je napisana u jutro poslije operacije, kojom joj je odstranjen rak dojke, ona zahvaljuje svemu svojim riječima, počevši od jednostavnih pa prema složenijim stvarima: "... dobro jutro moj izvađeni tumoru, dobro jutro plazmi i limfi i limfocitima i trombocitima..."

*Following surgery to remove a growth from her breast, the director recites a poem of praise to everything around her, to her body, to existence, to the world. In the poem, that was written the morning after the operation to remove breast cancer, she thanks everything in her world, beginning from the simple things to the more complex things: "... good morning my extracted tumor good morning plasma and lymph and lymphocytes and thrombocytes..."*

#### **Festivals i nagrade**

Film je prikazan na Liberated Words Poetry Film Festivalu u Londonu, na Jaipur International Film Festivalu u Indiji i u Anthology Film Archives u New Yorku.

#### **Festivals and awards**

Presented at Liberated Words Poetry Film Festival in London, at Jaipur International Film Festival in India and at Anthology Film Archives in New York.

# PROSTORI VREMENA - VIGO

## SPACES OF TIME - VIGO



redatelj / director: **David Hernández**; scenarist / screenwriter: David Hernández;  
snimatelj / camera: David Hernández; montaža / editing: David Hernández;  
producenti / producers: Alex Penabade, David Hernández; zemlja / country of origin:  
Španjolska / Spain; godina / year of production: 2013.; trajanje / duration: 15 min.

• Adarme Visual  
• Avenida da Hispanidade 57, oficina 7  
• 36.203 VIGO, Spain  
• correo@adarmevisual.com  
• www.adarmevisual.com



# 14MFF

Ovo je rad koji se kreće oko posmatranja grada Viga kao scene na kojoj žive ljudi i neživi elementi u stanju stalne preobrazbe. Slike, zvuci i glazba opisuju sa subjektivne točke gledišta grad kao mjesto suživota gdje upoznajemo odnose između ljudi, životinja i stvari.

*The work revolves around the observation of city of Vigo as scene lived by people and unanimated elements in continuous transformation. Images, sounds and music describing from a subjective point of view the city as a coexisted place where we meet relations between people, animals and objects.*

**Festivals i nagrade**

Svjetska premijera.

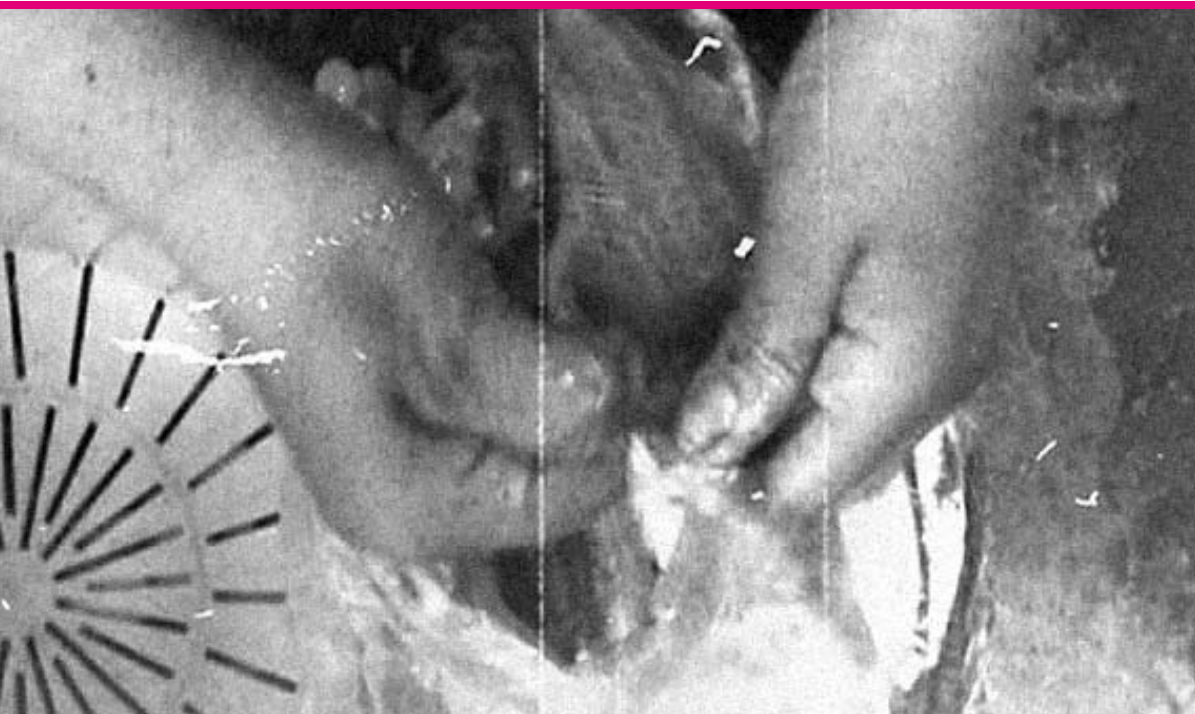
**Festivals and awards**

The world premiere.



# JEDAN DAN ŽIVOTA

A DAY IN LIFE



redatelj / director: **Simo Ezoubeiri**; scenarist / screenwriter:  
Hassan Amejal; snimatelj / camera: Simo Ezoubeiri; montaža  
/ editing: Simo Ezoubeiri; producent / producer: Simo Danja;  
zemlja / country of origin: Maroko / Morocco; godina / year of  
production: 2013.; trajanje / duration: 4 min.

• *Simo Ezoubeiri*  
• 2558 W Walton Street, F1  
• Chicago, IL 60622, USA  
• ezoubeiri@hotmail.com  
• [www.medezoubeiri.blogspot.com](http://www.medezoubeiri.blogspot.com)



# 14MFF



**"**Jedan dan života" je subjektivni doživljaj jednog složenog dana u gradu Marakešu kroz oči jednog domaćeg filmađžije Simoa Ezoubeirija. Jedno sažeto putovanje koje oslikava odnose između umjetnika i njegove lokalne kulture i marokanskih korijena. To je jednim dijelom esej o eksperimentalnom filmu, a jednim "cinema verite" snimljeno iz ruke s nekonvencionalnom montažom.

*"A day in life" is a subjective regard of a complex day in the city of Marrakech through the eyes of a native filmmaker, Simo Ezoubeiri. It's a compressed journey that depicts the relationship between the artist and his local culture and Moroccan roots. A day in life is part an essay experimental film, part "cinema verite" with a handheld camera and unconventional montage.*

**Festivali i nagrade**

Svjetska premijera.

**Festivals and awards**

The world premiere

# RUPA U NEBU

## A HOLE IN THE SKY



redatelj / directors: **Alex Lora, Antonio Tibaldi**; scenaristi / screenwriters: Amina Souleiman, Alex Lora, Antonio Tibaldi; snimatelj / camera: Antonio Tibaldi; montaža / editing: Alex Lora, Antonio Tibaldi; producent / producer: Francis Mead; zemlja / country of origin: Francuska, SAD / France, USA; godina / year of production: 2013.; trajanje / duration: 10 min.

• No Permits Productions  
• 70 West 95th St. Suite 17H  
• New York, NY 10025, USA  
• [tibaldi@nopermitsproduktions.com](mailto:tibaldi@nopermitsproduktions.com)  
• [www.nopermitsproduktions.com](http://www.nopermitsproduktions.com)  
•



# 14MFF

**M**lada Alifa gleda u somalijsko nebo. Razmišlja o svom svakodnevnom životu pastirice. Zna da će uskoro doći dan koji će zauvijek promijeniti njen život.

*Young Alifa looks up at the Somali sky. She thinks about her daily life as a shepherdess. She knows that the day that will change her life forever is about to come.*

#### **Festivals i nagrade**

Prikazan je na Palm Springs Film Festivalu i na Brooklyn Film Festivalu u Sjedinjenim Američkim Državama.

#### **Festivals and awards**

Presented at Palm Springs Film Festival and Brooklyn Film Festival in USA.

# TAKSI

## TAXI



redatelj / director: **Asier Urbieta**; scenarist / screenwriter:  
Asier Urbieta; snimatelj / camera: Asier Urbieta; montaža /  
editing: Asier Urbieta; producent / producer: Asier Urbieta;  
zemlja / country of origin: Španjolska / Spain; godina / year of  
production: 2012.; trajanje / duration: 8 min.

- BANATU Filmak
- Severo Ochoa 23 Bajo
- 48480 - Arrigorriaga
- (Bizkaia), Spain
- [info@banatufilmak.com](mailto:info@banatufilmak.com)
- [www.banatufilmak.com](http://www.banatufilmak.com)



# 14MFF

**F**erlin Hobson je jedini taksist na "plaži od 90 milja", pustoj plaži oko 100 kilometara na dalekom sjeveru Novog Zelanda. Lubing Fei je jedan od mnogih taksista u Shenzhenu, najbrže rastućem megapolisu u Kini. Dva svijeta veoma različita, dva taksista, mnogo toga zajedničkog.

*Ferlin Hobson, the only taxi driver of "90 mile beach", a deserted beach 100 kilometers in far north of New Zealand. Lubing Fei, one of the many taxi drivers in Shenzhen, the fastest growing megalopolis of China. Two worlds very diferent, two taxi drivers, many things in common.*

#### **Festivals i nagrade**

Dobio je nagradu za najbolji kratki film na festivalu Internacional de Fenaco u Peruu i na festivalu ULL-NU u Andori. Film je također prikazan na nekoliko festivala u Španjolskoj i Južnoj Americi.

#### **Festivals and awards**

The Award for the best short film at Festival Internacional de Fenaco in Peru and at ULL-NU Festival in Andora. Also presented at several festivals in Spain and South America.

# TREĆE POLUVRIJEME

## THE THIRD HALFTIME



redatelj / director: **Igor Tešić**; scenarist / screenwriter: Igor Tešić; snimatelji / camera: Danijela Barašin, Dragan Miljić, Dejan Grujčić; montaža / editing: Žarko Kalaba; producent / producer: Igor Tešić; zemlja / country of origin: Bosna i Hercegovina / B&H; godina / year of production: 2011.; trajanje / duration: 21 min.

- Akademija umjetnosti
- Banja Luka
- Cerska 55, B&H
- iteshic@yahoo.com



# 14MFF

**N**ogometna priča kakva do sada nije viđena. U Banjaluci, u prigradskom naselju Česma postoji nogometni klub „Rekreativo“. Igraju posljednju ligu iz koje nema ispadanja, ali u redovima svojih navijača imaju i svjetske zvijezde. Fanovi nogometnog kluba su najbolji svjetski rukometaš Nikola Karabatić, slavni svjetski redatelj Emir Kusturica, nizozemski nogometaši Ronald de Bur i Rud Gullit, nekadašnja najbolja svjetska tenisačica Jelena Janković i mnogi drugi. Ovo je priča o običnim momcima i djevojkama koji su svojim odricanjem, borbom, entuzijazmom, ljubavlju, strašću, i smijehom opčinili čitav svijet. Kada sistem zakaže većina se preda, ali su oni nastavili s borbom na svoj specifičan način.

*A football story that has never been seen before. In Banja Luka, in a suburb settlement Česma there is a football club "Rekreativo". They play in the lowest league, there is no place to which they can fall out. The fans of this club are some of the world famous stars like handball player Nikola Karabatić, the world famous film director Emir Kusturica, Netherlands football players Ronald de Boer and Ruud Gullit, former world's best tennis player Jelena Janković and many others. This is a story about common boys and girls that have charmed the world with their self-denial, struggle, enthusiasm, love, passion and laughter. When the system fails many shall give up, but they did not, they continued to fight in their particular way.*

#### **Festivali i nagrade**

Osvojio je nagradu za najbolji regionalni film na Kratkofil-u u Banja Luci. Prikazan je također na Flicks Festivalu u Nizozemskoj, Cinema city u Novom Sadu i na Sarajevo Film Festivalu.

#### **Festivals and awards**

The best regional film at Kratkofil in Banja Luka. Also presented at Flicks Festival in Netherlands, Cinema city in Novi Sad and at Sarajevo Film Festival.



# ČAROBNI PROJEKT

## MAGIC PROJECT



redatelj / director: **Manuel Jiménez Núñez**; scenaristi / screenwriters: Antonio L. Altamirano, Pedro Sara, Diego Lara, David Navas, Manuel Jiménez; snimatelj / camera: Pedro Pablo Sara; montaža / editing: David Navas Cañedo; producenti / producers: Antonio L. Altamirano, Pedro Sara, Diego Lara, David Navas, Manuel Jiménez; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2013.; trajanje / duration: 20 min.

- BANATU Filmak
- Severo Ochoa 23 Bajo
- 48480 - Arrigorriaga (Bizkaia), Spain
- [info@banatufilmak.com](mailto:info@banatufilmak.com)
- [www.banatufilmak.com](http://www.banatufilmak.com)
- 
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# 14MFF

**B**ožanski čarobnjak. Čarobnjak koji se na malom nogometnom prostoru kretao elegantno kao što je to činio i u vječnoj noći. Jorge Alberto Barillas došao je u Španjolsku za svjetsko nogometno prvenstvo 1982. godine noseći plavu boju svoje voljene zemlje. Otišao je nakon dvogodišnjeg građanskog rata. Pred njim su bili dani slave i boemske noći. Čarobnjakova legenda postala je mit u srcima ljudi. Kako su govorili svi njegovi suigrači, mogao je biti najbolji igrač, ali sve što je on htio bilo je "biti sretan i ne zgaziti nikome na prste". U Salvadoru svi navijaju ili za Real Madrid ili za Barcelonu, a naravno i za Cádiz F.C.

*Mágico the god. A magician that moved in the tiny football area as elegantly as he did in the eternal night. Jorge Alberto Barillas arrived to Spain with the 1982 World Cup wearing blue from his beloved country. He was leaving behind two years of civil war. The glory days and bohemian nights lay ahead of him. The magician's legend became a myth in the people's hearts. For all his team players, he could have been the best ever player, but all he wanted was to "be happy without stepping on anyone's toes". Back in Salvador, everybody follows either Real Madrid or Barcelona and of course, Cádiz F.C.*

#### **Festivals i nagrade**

Film je prikazan na festivalu Muestra Cinematográfica del Atlántico u Španjolskoj.

#### **Festivals and awards**

Presented at Muestra Cinematográfica del Atlántico Festival in Spain.

BOSNA I HERCEGOVINA  
ŠIROKI BRIJEG  
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[WWW.MFF.BA](http://WWW.MFF.BA)

**14MFF**

**ŽIRI** JURY  
**KRATKOMETRAŽNI DOKUMENTARCI**  
SHORT DOCUMENTARIES

## TOMISLAV ČAVAR

**T**omislav Čavar rođen je 1973. u Širokom Brijegu. Na Filozofskom fakultetu u Zadru diplomirao je njemački jezik, književnost i povijest umjetnosti. Zaposlen kao prof. njemačkog jezika u Prvoj osnovnoj školi u Širokom Brijegu i kao viši asistent na Odjelu za povijest umjetnosti Filozofskog fakulteta u Mostaru. Predsjednik je Udruge za promicanje vizualne kulture Čavarovo Brdo Pictures. Voditelj je video sekcije u Gimnaziji fra Dominika Mandića i Prvoj osnovnoj školi. Autor je više eksperimentalnih filmova. Sudjelovao je i nagrađivan na festivalima kratkog filma u zemlji i inozemstvu.

*Tomislav Čavar was born in 1973 in Široki Brijeg. Graduated German language, Literature and Art History at Philosophy College of Zadar, Croatia. Presently works as German language Teacher at the First Primary School in Široki Brijeg and a Higher Assistant at Art History Department of Philosophy Faculty in Mostar. Also the Head of the Association for Promotion of Visual Culture Čavarovo Brdo Pictures, as well as of the Video Section at Fra Dominik*



*Mandić Gymnasium and First Primary School in Široki Brijeg. Author of several experimental films. Participated and won awards at Short Film Festsivals in the country and abroad.*

## JELENA JINDRA

**J**elena Jindra rođena je u Rijeci. Dolaskom 1991. na studij novinarstva u Zagreb, na Fakultetu političkih znanosti, pod utjecajem kulturnog filmskog časopisa "Kinoteka", počinje pisati filmske kritike. Krajem 90-ih radi kao novinarka na prvoj nacionalnoj privatnoj televiziji TV Mreži, a poslije u tjedniku "Globus" i na Hrvatskoj televiziji. Danas je urednica-voditeljica na Trećem programu HTV-a, a bila je članica FIPRESCI-jevog žirija na Filmskom festivalu u Cottbusu (Njemačka).

*Jelena Jindra was born in Rijeka. In 1991 came to study Journalism at Political Sciences Faculty in Zagreb, and under the influence of the cult film magazine „Kinoteka” started writing film critics. By the end of the 90s works as a journalist at the first private National TV network, later in the weekly magazine “Globus” and at Croatian TV. Presently the Editor – Host at the HTV Third Program. Was a FIPRESCI Jury member at Film Festival in Cottbus (Germany).*



## LUCY MARIE EAGLESON

Lucy Eagleson dolazi iz Escondida u Kaliforniji. Završila je dodiplomski studij komunikacija na Sveučilištu u San Diegu. Nakon studija živjela je i radila kao volonterka u Majčinom selu u Međugorju skoro tri godine. Poslije toga je diplomirala na studiju Umjetnosti na Filmskoj i TV Produkciji na Sveučilištu u Južnoj Kaliforniji. Tu je radila kao redateljica i producentica na više od 15 filmova dokumentarnog i narativnog žanra. Njen diplomski film "This Time Tomorrow" (Sutra u ovo vrijeme) prikazan je na raznim festivalima te je emitiran i na Shorts International kanalu. Članica je Sportskog odjela NBC-a i Mpower Production-a i od tada radi za Brown United na izradi i dizajnu struktura i pozornica za televizijsku produkciju prijenosa uživo sportskih događaja diljem svijeta. Trenutnačno piše i snima kratke dokumentarce u pripremi pokretanja "Sky Train Collective," njene vlastite kompanije za medijsku produkciju zasnovanu u San Diegu.

*Lucy Marie Eagleson is from Escondido, California and completed her undergraduate degree in Communication Studies from the University of San*



*Diego. After finishing college, she lived and volunteered at Mother's Village in Medjugorje for nearly 3 years. She then went on to obtain her Master of Fine Arts degree in Film & Television Production at the University of Southern California School of Cinematic Arts. There, she worked as a director and producer on over 15 films, in both documentary*



*and narrative genres. Most notably, her fiction narrative thesis film "This Time Tomorrow," has been in various festivals and it has aired on the Shorts International channel. She has interned at the NBC sports news department and MPower Productions and has since worked for Brown United, building and designing structures and stages for television production of live sports events worldwide. She is currently writing and shooting short documentary films in preparation for the launch of "Sky Train Collective", her own media production company based out of San Diego.*

# 4MFF



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WESTERAN  
FILM  
FESTIVAL

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The background consists of several overlapping rectangular shapes in various shades of pink and magenta. A prominent vertical magenta bar runs down the right side. Other shapes in lighter and darker pinks are scattered across the left and top areas, creating a layered, abstract effect.

**OFF PROGRAM**  
**FILMOVI DOMAĆIH AUTORA**  
FILMS OF HOME AUTHORS

## NIŠTA SE NE DOGAĐA SLUČAJNO

Iako nema organiziranije filmske proizvodnje kao u centrima s brojnim produkcijama i velikim studijima, u Hercegovini ipak nastaju filmovi. Većina autora djeluje ovdje i snima domaće priče, ali pojedini djeluju i izvan Hercegovine i bave se temama koje su daleko od ovdašnjih događanja. Program filmova domaćih autora konstantan je na Mediteran Film Festivalu i nadati je se nastavku filmovanja na domaćem terenu. Ovakva konstanta nije slučajna, ona je plod dugogodišnjeg upornog promicanja filmske umjetnosti kroz naš festival, ali i kroz produkcije nastale izravno iz festivalskog miljea. Iako je filmski život tinjao desetljećima, kroz prikazivačku djelatnost smo pokazali kako je i ona stvaralačka moguća. Film Zdenka Jurilja „Pacijent“ jedan je od novih dragulja hercegovačke dokumentaristike. On je pravi pokazatelj da u okvirima domaćih filmskih produkcija može biti proizveden i film koji se natječe u glavnim programima festivala kao što je Sarajevo Film Festival. Jurilju je ovo šesti film, a sve ih je proizveo uz podršku MFF-a, Kino video kluba Amater i ostalih širokobriježskih produkcija. Film „U potrazi za očevim grobom“ don Pavla Crnjca primjer je želje da se intimna



obiteljska priča ispriča preko medija. Crnjac nema u svojoj filmografiji opus koji bi bio zavidan, no ipak se upustio u filmsku avanturu. Autor ne živi u Hercegovini, ali vidljivo je iz filma da ona živi u nje-mu. Don Pavao vješto slaže mozaik obiteljske „kalvarije“,

a film svojim iscrpnim podacima otvara nove poglede na hrvatske bojišnice u Drugom svjetskom ratu. Marijo Čučić se već etablirao u svijetu dokumentarnog filma i ponovno je s nama. Živi u dalekom Japanu i drugi je put na MFF-u. Ovaj put s filmom „Tsunami Attack“ (Napad tsunamija). Iako mu je strast glazbeni dokumentarizam, pokazuje spremnost i za druge dokumentarne žanrove. Čučić nas u novom filmu ponovno vodi u skriveni svijet glazbenog Tokija. Sjajni glazbenici u filmu govore o nastojanju da nastupe na tradicionalnom koncertu usprkos tsunamijima, potresima i nuklearnim katastrofama. Veselimo se što ćete s nama uživati u novim filmovima domaćih autora. Festival je tu da vam prezentira filmografiju koja je u usponu, a autorima želimo dug filmski život i brojne premijere.

*Tomislav Topić, direktor festivala*

## NOTHING HAPPENS BY CHANCE

**H**erzegovina does not have the well-organized film production as it is the case in the centers with numerous productions and big studios, yet films are made here. Most of the authors act here and shoot local stories, yet some are active abroad and deal with topics that are distant from our local events. The program of home authors' films is a constant at Mediterranean Film Festival and we can hope that the filming shall continue at the local ground. This constant is not accidental, it is an outcome of long and persistent promotion of film art through our Festival as well as through productions that have emerged directly from festival milieu. Although the film life has been smoldering for decades, through the presentation activities we have shown that the creation one is possible as well. The film "Pacijent" (The Patient) by Zdenko Jurilj is one of the new jewels of Herzegovinian documentarism. It is a true evidence that within the local film productions a film can be made that shall compete at main programs of the festivals like Sarajevo Film Festival. This is Jurilj's sixth film, all of which were made with support of MFF, Kino Video

*Club Amater and other productions from Široki Brijeg. "U potrazi za očevim grobom" (In search for father's grave) by don Pavao Crnjac is an example of the wish to tell an intimate family story through the media. Crnjac does not have a remarkable opus in his filmography, yet he got involved into the film adventure. The author does not live in Herzegovina, but through the film we can see that Herzegovina lives in him. Don Pavao skillfully arranges the mosaic of family Calvary, and the abundant and detailed data are opening new views onto Croatian frontlines from World War II. Marijo Čužić has already established himself in the world of documentary film and he is back with us again. He lives in the remote Japan and this is his second time at MFF. This time he brings the film "Tsunami attack". His passion are the musical documentaries, yet he shows the readiness for other genres as well. In this film Čužić brings us again into the hidden world of musical Tokio. The splendid musicians in this film speak about their attempts to perform at a traditional concert in spite of tsunamis, earthquakes and nuclear disasters. We are looking forward to meet you and enjoy together the new films of home authors. The Festival is here to present you a thriving filmography and we wish the authors a long film life and numerous premieres.*

Tomislav Topić, the Festival Director



# PACIJENT

PATIENT



redatelj / director: **Zdenko Jurilj**; scenarist / screenwriter:  
Zdenko Jurilj; snimatelj / camera: Antoni Čorić; montaža /  
editing: Tomislav Topić; producent / producer: Tomislav Bubalo;  
zemlja / country of origin: Bosna i Hercegovina / BiH; godina /  
year of production: 2013.; trajanje / duration: 24 min.

*Kadar film & video production*  
*Trg širokobriježkih žrtava 1*  
*88220 Široki Brijeg, BiH*  
*info@kadar.ba*  
*www.kadar.ba*



# 14MFF

Film je narativna dokumentarna priča o stanju pacijenta prije, za vrijeme i nakon operacije srca. Riječ je o filmu atmosfere koji prikazuje stanje u kojem se može naći svaki čovjek. Pacijent je film nadahnut Kantovom mišlju: "Što mogu znati? Što moram raditi? Čemu se mogu nadati? Što je čovjek?"

*This film is a narrative documentary story about a patient before, during and after a heart surgery. The film shows a situation in which every person can find himself. Patient is a film basically inspired by the thoughts of Immanuel Kant: "What can I know? What ought I to do? What may I hope? What is the man?"*

# U POTRAZI ZA OČEVIM GROBOM

## IN QUEST OF FATHER'S GRAVE



redatelj / director: **Don. Pavao Crnjac**; scenarist / screenwriter : Don Pavao Crnjac;  
snimatelj / camera: Don Pavao Crnjac; montaža / editing: Miroslav Matanović; producent  
/ producer: Don Pavao Crnjac; zemlja / country of origin: Hrvatska / Croatia; godina / year  
of production: 2012.; trajanje / duration: 32 min.

Don Pavao Crnjac  
[pavao.crnjac@zg.t-com.hr](mailto:pavao.crnjac@zg.t-com.hr)



# 14MFF

**D**okumentarni film „U potrazi za očevim grobom“ pripovijeda tragičnu sudbinu Stipana Crnjca, vojnika „Lako prijevoznog zbruga Hrvatske legije“, koji je bio u sastavu talijanske Osme armije, na rijeci Donu u Drugom svjetskom ratu. Iz pouzdanih izvora se zna da je Stipan Crnjac poginuo u bitci za Meškovskaja na rijeci Donu, 150 km zapadno od Staljingrada, danas Volgograda u Rusiji. Film započinje traganjem sina Pave za očevim grobom iz žive uspomene iz djetinjstva, III razreda osnovne škole. Traganje nastavlja po raznim međunarodnim institucijama i arhivu u Zagrebu. Na tom traganju susreće svjedoke suvremenike, a posljednji najvažniji je povjesničar Aleksandar Cvetnov iz Čertkova kraj Millerova na rijeci Donu. Po njegovim iskazima otkriva masovnu grobnicu u mjestu Meškovskaja na rijeci Donu. Na tom traganju otkriva i sudbinu poginulih 360 hrvatskih vojnika, među njima Stipan Crnjac i Oton Vjekoslav Prpić iz Longovca (Loganac) iz Krivog Puta kraj Senja.

*This documentary tells us about tragic destiny of Stjepan Crnjac, a soldier of "Light Mobile Company of Croatian Legion" which was incorporated into the Italian Eighth Army at the river Don during World War II. It is known from reliable sources that Stipan Crnjac was killed in the battle at Meškovskaja at river Don, 150 kilometer west from Stalingrad, nowadays Volgograd in Russia. The film starts with the quest of the son Pavo after his father's grave from his vivid memories from the childhood, from the third grade of elementary school. The quest goes on through various institutions and the City Archive of Zagreb. In the quest he meets the witnesses contemporaries, and the most relevant one is Aleksandar Cvetnov, the Historian from Čertkovo village near Millerovo on the River Don. During the quest he reveals the destiny of 360 Croatian soldiers killed, among whom Stipan Crnjac and Oton Vjekoslav Prpić from Longovac (Loganac), from Krivi Put near Senj.*

# NAPAD CUNAMIJA (SNAGA ROCK N' ROLLA)

## TSUNAMI ATTACK (THE POWER OF ROCK N' ROLL)



redatelj / director: **Mario Čužić**; scenarist / screenwriter : Mario Čužić; snimatelji / camera: Mario Čužić, Tanno Masato; montaža / editing: Mario Čužić, Ringo; producent / producer: Mario Čužić; zemlja / country of origin: Japan, Hrvatska / Japan, Croatia; godina / year of production: 2012.; trajanje / duration: 53 min.

• *Mario Čužić*  
• *Chuo House Chuo 1-20-29*  
• *Nakano-ku Tokyo, Japan*  
• *marcuzic@hotmail.com*



# 14MFF

"N apad cunamija" je dokumentarac koji se bavi velikim zemljotresom u Tohokuu i nuklearnoj krizi u Japanu iz 2011. godine, te godišnjim rock koncertom koji je nazvan Mods May Day. Održava se svakog svibnja u raznim japanskim gradovima od 1981.g. Ovaj je trebao biti održan u Fukushimi 2011.g. Kada se dogodila katastrofa, organizatori su dvojili bi li događaj premjestili u neki drugi grad ili bi ga potpuno otkazali. Rock grupa "The Minnesota Voodoo Men" iz Tokija trebala je biti glavni nositelj događaja. Organizatori Tsubohachi, Ryu-kun i Otsuki odlučili su nastaviti održavanje događaja i detaljno govoriti o životu u pogođenom području. Zajedno s Minnesotom govore o značaju ovog događaja i učinku koji je imao. Eddie Legend daje nam kratak uvod i svoja razmišljanja o događaju iz 2011.g.

*"Tsunami Attack" is a documentary that relates to The Great Tohoku earthquake and nuclear crisis of 2011 in Japan and an annual Rock n'Roll concert called the Mods May Day. The Mods May Day has been held every May in a different Japanese city since 1981. The event was scheduled to be held in Fukushima in 2011. When the disaster struck the organizers were not sure weather to move the event to another city or cancel it all together. Tokyo Rocker Band "The Minnesota Voodoo Men" were to headline the event. Organizers Tsubohachi and Ryu-kun and Otsuki decided to follow through with the events and speak in great detail about life in the affected areas. Along with the Minnesota they talk about the significance of the event and the effect that it had. Eddie Legend gives a brief introduction and his thoughts about the 2011 event.*









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*Ambasciata d' Italia  
Sarajevo*

**PRETPROGRAM FORE PROGRAM**  
**RETROSPEKTIVA FEDERICA**  
**FELLINIJA FEDERICO**  
**FELLINI RETROSPECTIVE**

**PROGRAM JE NASTAO U SURADNJI S VELEPOSLANSTVOM  
REPUBLIKE ITALIJE U BOSNI I HERCEGOVINI THE PROGRAM  
WAS CREATED IN COOPERATION WITH THE EMBASSY OF THE  
REPUBLIC OF ITALY IN BOSNIA AND HERZEGOVINA**

## „INSTITUCIJA“ FELLINI

**R**adni vijek prvog superstar redatelja Federica Fellinija običava se dijeliti u nekoliko različitih tematsko-stilskih razdoblja, gdje prvo obilježava teme prožimanja zbilje s maštom i nadanjima („Bijeli šaik“, „Dangube“), drugo poetiku neorealizma, točnije neorealizma duše („Ulica“, „Probisvijet“, „Cabirijine noći“), a treće potpuno napuštanje klasične, linearne naracije i okretanje prema mozaičkim strukturama gdje „Slatki život“ predstavlja vrhunac drugog i prelazak na treće razdoblje koje nadalje karakteriziraju postmodernistička načela („Osam i pol“). Iduća ostvarenja razrađuju pojedine sadržajne ili formalne aspekte prethodnih („Giulietta od duhova“, „Satyricon“, „Amarcord“, „Grad žena“, „Proba orkestra“...). Fellini je rođen 1920. kao dijete srednjestaleške obitelji iz malog grada koje je pohađalo katolički internat da bi prvom prilikom, s dvanaest godina, pobjeglo s gostujućom cirkuskom trupom. Iako je nakon samo nekoliko dana vraćen u školu, ovo iskustvo ostavit će neizbrisiv trag na njegovu estetiku i „veću od života“ fascinaciju cirkusom, varijetom i sličnim zabavljačkim, jednostavnim oblici-



ma „narodne“ prikazivačke umjetnosti, odnosno spektakla. Godine 1939. dolazi u vječno određite Rim, grad prema kojem će cijelog života gajiti ambivalentne osjećaje. Iako nije imao formalnu filmsku naobrazbu, imao je onu zapravo i važniju – praktičnu, k tome ostvarenu kroz mentorstvo još jednog filmskog velikana, Roberta Rossellinija. Prvo surađuje na scenariju filma „Rim, otvoreni grad“ (1945.), da bi na ostalim radovima bio koscenarist i asistent redatelja: „Paisa“ (1946.), „Ljubav“ (1947.), „Franjo Asiški, božji lakrdijaš“ (1950.) i „Europa 51“ (1952.). Godina 1950. je dobra godina, jer je to godina u kojoj debitira filmom „Svjetlosti varijetea“ koji režira zajedno s Albertom Lattuadom. Giulietta Masina, izvanredna glumica neobično izražajnog lica koju su uspoređivali s Chaplinom, a koja mu suprugom postaje još 1943., pojavljuje se od ovog filma nadalje u skoro svim njegovim radovima. Dvije godine kasnije izlazi prvi samostalni Fellini naslovljen „Bijeli šaik“ u kojem je suradnik na scenariju M. Antonioni. Film je, naime, inspiriran Antonionijevim dokumentarnim filmom iz 1949. „Ljupka laž“ koji razotkriva svu površnost tada veoma popularnih foto-romana i stripova. Sljedeće godine nastaju „Dangube“ kojima redatelj stječe status značajnog autora, a koje se opet vraćaju u lokalitet dokone, malograđanske provin-

cije na obali mora kojom redatelj tretira dobro mu poznatu situaciju pasivnih, inertnih karaktera bez volje i ambicije koji mladost provode nimalo ne brinući o budućnosti, jer je ona obiteljskim dobrima osigurana. I napokon međunarodna slava i prvi Oscar za strani film „Ulica“ s G. Masinom i Anthonyjem Quinnom u čuvenim ulogama pomalo zaostale i hipersenzibilne cirkuske pomoćnice Gelsomine i brutalnog snagatora Zampana. Fabula je smještena u milje putujućeg cirkusa dok je minuciozna obrada likova i njihovog kompleksnog odnosa ponukala povjesničare da počnu govoriti o pojavi neorealizma duše. Opori zaokret koji loše prolazi jest realistička drama teške atmosfere i nepopularne tematike „Probisvijet“ (1955.) koja prikazuje trojicu sitnih varalica, koji prerušeni u svećenike, iskorištavaju sirotinju. Međutim, „Cabirijine noći“ (1957.) vraćaju Fellinija na oscarovski kolosijek međunarodnih festivalskih priznanja. Naslovnu ulogu igra opet nezamjenjiva Masina. Ovdje je riječ o prostitutki željnoj ljubavi i boljeg, ljepšeg života koja se ni u najbjednijim trenucima ne odriče svog deplasiranog, vedrog optimizma. Ovu ulogu koja je od Masine učinila zvijezdu i za koju je dobita brojne nagrade, mnogi smatraju najvećom u njenoj karijeri. „Cabirijine noći“ predstavljaju posljednji film prve Fellinijeve faze u kojoj je proble-

matizirao provinciju, periferiju, sirotinju i bijedu (neorealizam). 1960. označava veliki prijelaz na novu poetiku, to može biti samo 'Slatki život'. Radnja je preseljena u urbani lokalitet Rima - svijet zabave, potrošnje i masovnih medija. Protagonist postaje intelektualac u potrazi za identitetom i senzacijama, novinar Papparazzo (od tada je naziv u širokoj upotrebi) Marcelo Mastroianni opet je autorov alter ego. „Slatki život“ zaobilazi Oscar, ali ne i

Grand Prix Cannesa. Vrhunac Fellinijevog stvaralaštva, istomišljenici su i kritičari, dogodio se osmim i pol po redu filmom „Osam i pol“ (1963.). Fellini je, naime, izračunao da je do tog trenutka snimio sedam i pol filmova (šest cjelovečernih, jedna korežija i po dvije epizode u omnibusima). Film priča autobiografsku priču o uspješnom i hvallenom redatelju u osobnoj i stvaralačkoj krizi pred snimanje novog filma – što je situacija u kojoj se

Fellini tada zatekao.

„Osam i pol“ je jedan od najvažnijih metafilmova koji problematizira sam filmski kreativni proces, te rabi iznimno složenu strukturu miješanja i izjednačavanja po važnosti različitih razina i tretiranja realiteta (prošlost, san, zbiljski sadržaj, mašta, podsvijest, stilizacija). Fellini je ovim djelom, koje osvaja Oscara i od 1972. se stalno nalazi na listama deset najboljih filmova svih vremena, postao redatelj-su-



perstar. Prvi film u boji, „Giulietta i duhovi“, napisan je za voljenu Masinu, a analizira krizu identiteta sredovječne kućanice, te je kao takav svojevrsan ekvivalent liku redatelja Guida Anselmija iz prethodnog filma. „Satyricon“ (1969.) ispostavlja opet zaokret u vidu antičkog, dekadentnog Rima u kojem dotadašnji pojedinac u krizi postaje društvo u krizi. Snimljen je prema fragmentarnobilnoj prozi G. Petronija Arbitera koja je omogućila redatelju puno razvijanje mozaičke strukture i vizualno atraktivnih, stiliziranih prizora, pravih malih spektakala. „Rim“ (1972.) predstavlja osobno viđenje drevnog grada – mladost, urbane atrakcije, navike i radosti grada – skupljena su tu sjećanja, opservacije, kritika, ironija i satira. Najuspješniji film po izboru gledatelja, ujedno i populistički sinonim za Fellinija, je naravno, četvrti Oscar „Amarcord“ (1973.) koji nas vraća u redateljevo djetinjstvo i Rimini 1930-ih koji se karakterizira tradicionalnim prirodnim, društvenim i obiteljskim spektaklima i ritualima prožetim dačkim nepodopštinama, lokalnim spletkarenjima i seksualnim odrastanjem. 1976. slijedi „Casanova“ s Donaldom Sutherlandom u naslovnoj ulozi, a kojeg je Fellini prikazao kao raskalašeni i promašeni život. „Proba orkestra“ (1978.), svojevrsna politička satira snimljena za TV, izdvaja se kvalitetom u zadnjoj redateljevoj fazi i



često smatra posljednjim njegovim velikim odličnikom. Radnja: orkestar se uvijek bava pod palicom njemačkog dirigenta, što prati i TV-ekipa koja u pauzama obavlja intervju. Dirigent se žali na nepoštivanje autoriteta, a glazbenici sve više počinju iskazivati svoje mišljenje i biti neposlušni. „Grad žena“ (1979.) se ponovno vraća „feminističkoj“ te-





matici. Film je, naime, napravljen kao san jednog profesora erotomana koji sanja da se našao u hotelu u kojem se održava feministički skup. Okružen samo ženama, bježi. Od straha se budi i ugleda kako u kupe njegovog vlaka ulaze sanjane žene. Fellini je ukupno režirao dvadesetak filmova, od kojih je zadnji nastao tri godine prije njegove smrti. Zadivljujuća je sposobnost ovog velikana spajanje i balansiranje potpunih suprotnosti u savršenoj harmoniji - dokumentaristički odnos prema stvarnosti prožet problematiziranjem te stvarnosti na strukturnoj razini (stilizacija, vizualizacija mašte, onirizam); kritički stav i tezičnost ublažavaju se melankolijom lika i situacije; isjecci pragmatične društvene prakse asociraju na cirkus i nijemu komediju; nostalgija se razlaže ironijom, a sentimentalnost groteskom. Globalna metafora koja pojašnjava autorov odnos prema materijalu koji izbjegava uspostavljanje uzročno-posljedičnih relacija među svojim prizorima, glazbeni lajtmotiv za gotovo svaki lik i prepoznatljiva cirkuska disonantnost, Nino Rota kao stalni glazbeni suradnik sve do smrti, motivi mističnog izjavljenja, mozaička struktura, kritički humanizam... sve je to obožavana institucija Fellini.

*www.filmski.net*



## THE FELLINI "INSTITUTION"

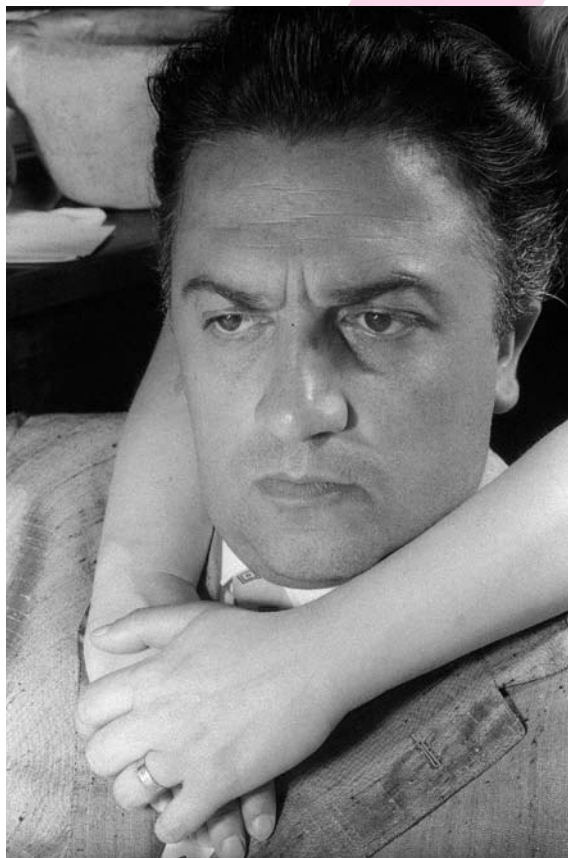
The working era of the first superstar Director Federico Fellini is commonly divided into several different thematic-style periods, the first one characterized by the themes of interfusion of reality with fantasy and hopings ("White Sheik", "I vitelloni"), the second one poetics of the neorealism, or precisely the neorealism of the soul ("La Strada", "Il Bidone", "Nights of Cabiria") and the third one the complete abandoning of the classical linear narration and turning towards the mosaic structures where "Dolce vita" presents the summit of the first and transition into the third period which is furthermore characterized by postmodernistic principles ("8 1/2"). The following achievements deal with particular contents or formal aspects of the previous ones ("Juliet of the Spirits", "Satyricon", "Amarcord", "The City of Women", "Orchestra rehearsal"...). Fellini was born in 1920 in a middle class family from a small town, attended the Catholic Boarding School, and on the first occasion ran away with a travelling circus performing in their town. Although he was returned to school after only a few days, this experience shall leave a permanent mark on his aes-



thetics and "bigger than life" fascination by circus, burlesque and the like simple entertaining forms of "folk" art of performing, i.e. spectacle. In 1939 he arrived at the eternal destination of Rome, the city towards which he shall always have ambivalent feelings. Although lacking the formal film education, he had the true and actually more relevant one – the practical one, and at that realized through the mentorship by another great film person, Roberto Rossellini. He was firstly cooperating at the screenplay for "Rome, open city" (1945), and at other pieces he was assistant script writer and Director Assistant:

*"Paiza" (1946), "Amore" (1947), "The Flowers of St. Francis" (1950), "Europe '51" (1951).*

*The year of 1950 was a good year, since it was when he had his debut with the film of "Variety Lights", directing together with Alberto Lattuada. Giulietta Massina, an extraordinary actress with very expressive face who was compared to Chaplin, became his wife in 1943 and after this film she appeared in almost all his works. Two years later the first independent Fellini appeared, titled "White Sheik", where M. Antonini cooperated at the screenplay. Namely the film was inspired by Antonini's documentary film from 1949, "Loving Lie", which revealed all the superficialness of the then very popular comics and photo-novels. Next year he made "I vitelloni" with which he gained the status of a relevant author, and returning to the idle petty-bourgeois province at the seaside, with which the author treats the well known situation of passive, inert characters with no will or ambitions, who spend their youth not caring at all of their future, because it is well secured by the family welfare. And finally the international glory and the first Oscar for a foreign film "La Strada" with G. Masino and Anthony Quinn in the famous roles of a little bit retarded and hypersensitive circus assistant Gelsomina and the brutal muscle-man Zampano. The fable is located into the milieu of a*







*travelling circus, while the meticulous treatment of characters and their complex relations urged the historians to start talking about the emergence of neorealism of the soul. A tart turn that went poor was the realistic drama of a heavy atmosphere and unpopular thematics "Il Bidone" (1955) presenting three petty imposters cheating poor people dis-*

*guised as priests. But the "Nights of Cabiria" turned Fellini back into the Oscar winning tracks of international festival recognitions. The leading role is again played by unreplaceable Masina. It is about a prostitute who strives for better and more beautiful life who does not give up her inappropriate cheerful optimism. This role made Masina a star and she*

won many awards for it, and it is generally considered to be the greatest one in her career. "Nights of Cabiria" presents the last film from Fellini's first period in which he presented problems of province, city outskirts, poverty and misery (neorealism). The year of 1960 determines the great turn into the new poetics, and it can only be the "Dolce vita". The action is transferred into the urban locality of Rome – the world of fun, consumption and the mass media. The protagonist is an intellectual in search of identity and sensations, Paparazzo the journalist (hence the expression in broad use), Marcello Mastroianni is again the author's alter ego. "Dolce vita" missed Oscar, but not the Grand Prix of Cannes. The peak of Fellini's creation, the critics are of a uniform opinion, is the eighth and a half film in a line, the film "8 ½" (1963). Namely Fellini calculated that he had made seven and a half films up to that moment (six feature-length, one co-directing and twice per two episodes in omnibusses). The film tells an autobiographic story about a successful and praised Director in a personal and creative crisis on the eve of a new film shooting – the very situation in which Fellini was at the time. "8 ½" is one of the most significant metafilms dealing with the very creative process of film-making, and uses an extremely complex structure of mixing and equalizing by impor-

tance the different levels of reality treating (the past, dreams, true contents, imagination, subconsciousness, stylization). With this piece Fellini won Oscar in 1972 and has ever since been at the top ten lists of best films ever, becoming a super-star Director. The first color film, "Juliet of the Spirits", written for his beloved Masina, analyses identity crisis of a middle-aged housewife, and was hence a particular equivalent to the character of the Director Guido Anselmi from the previous film. „Satyricon“ (1969) represents another turn in the sense of antic, decadent Rome, where an individual in crisis becomes the society in crisis. It was shot after the fragmentar prose of G. Petroni Arbitero that enabled the Director a full development of mosaic structure and visually attractive stylized scenes, true little spectacles. "Rome" (1972) is a personal view on an ancient city – youth, urban attractions, customs and joys of city – gathered memories, observations, critics, irony and satire. The most successful film upon the spectators' choice and at the same time the populism synonym for Fellini is certainly the fourth Oscar winner "Amarcord" (1973) that turns us back into the time of Director's childhood and Rimini of the 1930s that was characterized by traditional natural, social and family spectacles and rituals saturated by pupils' mischief, local intrigues and sexual growing



up. In 1976 there followed "Casanova" with Donald Sutherland in the lead role, being presented as a riotous and missed life. "Orchestra rehearsal" (1978) is a particular political satire made for TV, distinguished in quality in the last Director's period and is often regarded as his last great piece. The plot: an orchestra is practicing under the baton of a German conductor, monitored by a TV crew which makes interviews during the breaks. The Conductor complains of the authority disrespect, and the musicians start to express their opinion more and more and show disobedience. "City of Women" (1979) turns back to "feministic" thematics. Namely the film was made as a dream of an erotomaniac pro-

fessor in which he finds himself in a hotel where a feminists congress takes place. Surrounded only by women he runs away. He wakes up in fear and sees the women from the dream entering his train compartment. Fellini directed twenty films, the last one three years before he died. The amazing capability of this splendid director is merging and balancing of the total contraries into perfect harmony – documentaristic relationship towards reality saturated with problematization of this reality at the structural level (stylization, visualization of imagination, onirism or the state of a blurred mind); critical attitude and thesis which are soothed by the melancholy of the character and situation; segments of pragmatical social practice resemble the circus and silent comedy. Nostalgia is decomposed by irony, sentimentality by grotesque. The global metaphor that explains the author's relationship towards the material that eludes establishment of proximate cause relationship among his scenes, the musical leitmotif for almost each character and a recognizable circus dissonance, Nino Rota as permanent musical associate all the way to his death, the motifs of mystical redemption, mosaic structure, critical humanism... all that is the adored institution Fellini.





# BIJELI ŠEIK

THE WHITE SHEIK / LO SCEICCO BIANCO



redatelj / director: **Federico Fellini**; scenaristi / screenwriters: Federico Fellini, Ennio Flaiano, Tullio Pinelli; snimatelj / camera: Arturo Gallea; uloge / cast: Brunella Bovo, Leopoldo Trieste, Alberto Sordi, Giulietta Masina; montaža / editing: Rolando Benedetti; glazba / music: Nino Rota; producent / producer: Luigi Rovere; zemlja / country of origin: Italija / Italy; godina / year of production: 1952.; trajanje / duration: 83 min.



# 14MFF

**P** rva dva dana braka. Ivan, savjesni i pedantni službenik, dovodi svoju tek vjenčanu nevjestu u Rim na medeni mjesec, audijenciju kod pape, te da je predstavi svom ujaku. Stižu rano izjutra, i on ima vremena malo zadrijemati. Ona se krišom izvuče da bi pronašla ured ljubavnog magazina koji čita s vjerskim zanosom: želi upoznati "Bijelog šeika", junaka iz stripa sapunice. Opijena slavom zvijezde, završi 20 milja daleko od Rima u čamcu sa šekom. Sav izvan sebe Ivan zataškava stvar, izjavljujući da je bolesna. Te noći oboje lutaju ulicama, nju privlači ideja o samoubojstvu a njega prostitutke. Slijedećeg dana u 11 sati je njihova audijencija kod pape. Može li se situacija još uvijek srediti?

*The first two days of a marriage. Ivan, a punctilious clerk brings his virginal bride to Rome for a honeymoon, an audience with the Pope, and to present her to his uncle. They arrive early in the morning, and he has time for a nap. She sneaks off to find the offices of a romance magazine she reads religiously: she wants to meet "The White Sheik," the hero of a soap-opera photo strip. Star-struck, she ends up 20 miles from Rome, alone on a boat with the sheik. A distraught Ivan covers for her, claiming she's ill. That night, each wanders the streets, she tempted by suicide, he by prostitutes. The next day, at 11, is their papal audience. Can things still right themselves?*

# DANGUBE

THE YOUNG AND THE PASSIONATE / I VITELLONI



redatelj / director: **Federico Fellini**; scenaristi / screenwriters: Federico Fellini, Tullio Pinelli, Ennio Flaiano; snimatelji / camera: Otello Martelli, Luciano Trasatti, Carlo Carlini; uloge / cast: Franco Interlenghi, Franco Fabrizi, Alberto Sordi, Leopoldo Trieste, Riccardo Fellini, Leonora Ruffo, Jean Brochard, Claude Farell, Carlo Romano, Enrico Viarisio, Paola Borboni; montaža / editing: Rolando Benedetti; glazba / music: Nino Rota; producenti / producers: Jacques Bar, Mario De Vecchi, Lorenzo Pegoraro; zemlja / country of origin: Italija, Francuska / Italy, France; godina / year of production: 1953.; trajanje / duration: 107 min.



14MFF

**F**austo je zaveo sestru svog prijatelja i suradnika Marolda, te je prisiljen oženiti ju. Poslije medenog mjeseca on na-  
 lazi zaposlenje kao prodavač relikvija u jednoj maloj trgo-  
 vini. Brak ga nije promijenio: i dalje trči za ženama, zajedno sa  
 svojim prijateljima, kad god i gdje god ih mogu pronaći. Čak  
 pokuša zvesti i ženu svog šefa te dobije otkaz. Poslije svake  
 epizode Sandra mu oprost. On i njegovi prijatelji sličnog tem-  
 peramenta zadovoljni su time što su dokoni, jure za curama, a  
 ostavljaju rad i potragu za poslom drugima, uvijek planiraju,  
 ali nikad ne urade ništa konstruktivno.

*Fausto, having seduced the sister of his friend and companion, Moraldo, is forced to marry her. After their honeymoon, he finds a job as a salesman of religious objects in a small shop. His marriage hasn't changed him: he still looks for women, with his friends, when and where they can find them. He even tries to seduce the wife of his boss and gets fired. After each episode, Sandra forgives him. He and his friends of similar temperament are content to be idle, chase girls and leave the work and job-hunting to others, always planning but never getting around to do anything constructive.*



# SLATKI ŽIVOT

## LA DOLCE VITA



redatelj / director: **Federico Fellini**; scenaristi / screenwriters: Federico Fellini, Tullio Pinelli, Ennio Flaiano, Brunello Rondi; snimatelj / camera: Otello Martelli; uloge / cast: Marcello Mastroianni, Anouk Aimée, Anita Ekberg, Walter Santesso, Lex Barker, Yvonne Fourneaux, Alain Cuny, Magali Noël; montaža / editing: Leo Cattozzo; glazba / music: Nino Rota; producent / producer: Giuseppe Amato, Franco Magli, Angelo Rizzoli; zemlja / country of origin: Italija, Francuska / Italy, France; godina / year of production: 1960.; trajanje / duration: 168 min.



# 14MFF

Rimski novinar Marcello Rubini konstantno je u potrazi za društvenim senzacijama. Rubini piše za popularni talijanski dnevnik i dio njegovog posla je da bude prisutan na svakom događaju o kojemu govori krema talijanskoga glavnoga grada: otvorenju važne izložbe, razuzdanoj zabavi poznatih osoba ili pak konferenciji za novinare međunarodne filmske zvijezde, koja dolazi snimati film u Cinecitta. Uz dnevne poslove, Rubini ode u noćni lokal, gdje se susreće s ocem, odvodi u bolnicu djevojku koja se zbog njegove nevjere pokušala ubiti, pokapa prijatelja kojem je samoubojstvo uspjelo, a na morskoj obali očekuje golemu ražu kao nesvakidašnji ulov lokalnih ribara.

*Marcello Rubini is a journalist from Rome in constant search for social sensations. He writes for a popular Italian daily paper and it is a part of his job to be present at each event which is subject of talk among the high society population of the Italian capital: opening of an important exhibition, a wild party of the celebrities or a press conference for international film stars coming to shoot a film at Cinecitta. By his daily obligations Rubini goes to a night pub where he meets his father, takes to hospital the girl who tried to commit suicide due to his infidelity, buries his friend who succeeded to commit suicide, and at the sea shore he is expecting a giant ray as an exceptional catch of local fishermen.*



# ISKUŠENJA DOKTORA ANTONIA

THE TEMPTATIONS OF DOCTOR ANTONIO / LE TENTAZIONI DEL  
DOTTOR ANTONIO (BOCCACCIO '70)



redatelj / director: **Federico Fellini**; scenarist / screenwriter: Federico Fellini, Tullio Pinelli, Ennio Flaiano; snimatelj / camera: Otello Martelli; uloge / cast: Peppino De Filippo, Anita Ekberg; montaža / editing: Leo Cattozzo; glazba / music: Nino Rota; producent / producer: Antonio Cervi, Carlo Ponti; zemlja / country of origin: Italija, Francuska / Italy, France; godina / year of production: 1962.; trajanje / duration: 53 min.



# 14MFF

U Iskušenjima doktora Antonia jednom starijem građaninu je dozlogrdila pretjerana nemoralnost u vidu nedoličnih sadržaja u tisku. Njegov bijes postaje bezgraničan kad u parku blizu njegovog stana postave reklamni plakat na kojem Anita Ekberg oglašava "Pijte više mlijeka". On i ne sanja kako će taj plakat promijeniti njegov život. Tijekom filma čujemo kako djeca pjevaju jingl "Bevete più latte, bevete più latte" - "Pijte više mlijeka!" Ta slika počinje ga progoniti u halucinacijama gdje se ona pojavljuje kao napasnica, a doktor Antonio je sveti Juraj koji će kopljem probosti zmaja - proganja ga i ulovi prsata švedska zvijezda u opustošenom Rimu i u jednom trenutku njegov kišobran pada među njene grudi.

*In Le Tentazioni del Dottor Antonio, an elderly citizen is fed up with too much immorality in the form of indecent content in print. His anger knows no bounds when a provocative billboard of Anita Ekberg advertising 'Drink more milk' is put up in a park near his residence. Little does he know how that billboard will go on to change his life. Throughout the film, children are heard singing the jingle "Bevete più latte, bevete più latte" - "Drink more milk!" The image begins to haunt him with hallucinations in which she appears as a temptress and Dr. Antonio as St. George to spear the dragon - he is pursued and captured by the buxom Swedish star in a deserted Rome and at one point, his umbrella falls between her breasts.*

# DUŠE MRTVIH

TRE PASSI NEL DELIRIO / SPIRITS OF THE DEAD



redatelji / directors: **Federico Fellini, Loui Malle, Roger Vadim**; scenaristi / screenwriters: Federico Fellini, Bernardino Zapponi; snimatelj / camera: Giuseppe Rotunno; uloge / cast: Terence Stamp, Salvo Randone, Anne Tonietti, Marina Yaru; montaža / editing: Ruggero Mastroianni; glazba / music: Nino Rota; producent / producer: Alberto Grimaldi; zemlja / country of origin: Francuska, Italija / France, Italy; godina / year of production: 1968.; trajanje / duration: 116 min.



14MFF

**T**ri redatelja rade svaki za sebe adaptaciju jedne Poove kratke priče za ekranizaciju: bivši šekspirovski glumas Toby Dammit gubi glumačku karijeru zbog alkoholizma. Pristaje raditi na filmu koji će biti snimljen u Rimu a bit će plaćen novim Ferrarijem. Nakon što pomogne jednoj djevojčici pronaći izgublenu loptu, Dammit počinje doživljavati neočekivane vizije te djevojčice i lopte. Na svečanosti dodjele filmskih nagrada on se napije i čini se da polako počinje gubiti razum. (Fellinijeva priča: "Toby Dammit")

*Three directors each adapt a Poe short story to the screen: Former Shakespearean actor Toby Dammit is losing his acting career to alcoholism. He agrees to work on a film, to be shot in Rome, for which he will be paid with a brand new Ferrari. After helping a little girl find her lost ball, Dammit begins to have unexpected visions of the girl and the ball. While at a film award ceremony, he gets drunk and appears to be slowly losing his mind. (Fellini story: "Toby Dammit")*

# KLAUNOVI

I CLOWNS



redatelj / director: **Federico Fellini**; scenaristi / screenwriters: Federico Fellini, Bernardino Zapponi ; snimatelj / camera: Dario di Palma; uloge / cast: Alex, Bario, Père Lorient, Ludo, Nino, Charlie Rivel, Riccardo Billi, Fanfulla, Tino Scotti, Carlo Rizzo, Federico Fellini, Liana Orfei, Tristan Rémy, Anita Ekberg; montaža / editing: Ruggero Mastroianni; glazba / music: Nino Rota; producent / producer: Ugo Guerra, Elio Scardamaglia; zemlja / country of origin: Italija, Francuska, Njemačka / Italy, France, Germany; godina / year of production: 1970.; trajanje / duration: 88 min.



# 14MFF

Fellini pokazuje svoju veliku privrženost svijetu cirkusa prisjećajući se iskustva iz djetinjstva kada je jedan cirkus gostovao u blizini njegovog doma. Odlučuje se pridružiti cirkuskoj ekipi i otputovati iz Italije u Pariz, tražeći najveće europske klaunove koji još uvijek žive u tim zemljama. Također upoznaje Anitu Ekberg dok ona pokušava kupiti panteru iz cirkusa. Mješavina stvarnih sjećanja i dokumentarizma s Fellinijevim istraživanjem dječake opsesije: cirkuskim klaunovima.

*Fellini demonstrates his great attraction for the world of circus by recalling the childhood experience of a circus arriving nearby his home. He decides to join the crew and travel from Italy to Paris, looking for the last greatest European clowns still living in these countries. He also meets Anita Ekberg while trying to buy a panther in a circus. A mix of real memories and documentary with Fellini exploring a childhood obsession: circus clowns.*





# RIM ROMA



redatelj / director: **Federico Fellini**; scenaristi / screenwriters: Federico Fellini, Bernardino Zapponi ; snimatelj / camera: Giuseppe Rotunno; uloge / cast: Peter Gonzales, Fiona Florence, Pia DeDoses, Federico Fellini, Marcello Mastroianni, Gore Vidal, Anna Magnani, Alberto Sordi; montaža / editing: Ruggero Mastroianni; glazba / music: Nino Rota; producent / producer: Turi Vasile; zemlja / country of origin: Italija, Francuska / Italy, France; godina / year of production: 1972.; trajanje / duration: 114 min.



# 14MFF



**R**im, poznat također kao Fellinijev Rim, je poluauto-biografski poetični komično-dramatični film koji opisuje preseljenje redatelja Federika Fellinija iz njegovog rod-nog Riminija u Rim. Sačinjen je od niza labavo povezanih epi-zoda. Radnja je minimalna i jedini lik koji se značajno razvija jeste sam Rim. Peter Gonzales igra mladog Fellinija, a ostali glumci su uglavnom nepoznati.

*Roma, also known as Fellini's Roma, is a semi-autobiographical, poetic comedy-drama film depicting director Federico Fellini's move from his native Rimini to Rome. It is formed by a series of loosely connected episodes. The plot is minimal and the only character to develop significantly is Rome herself. Peter Gonzales plays the young Fellini and the film features mainly unknowns in the cast.*



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KINO BORAJ

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## MEDITERAN: MUČE GA KRIZE I RATOVI, ALI NIGDJE ŽIVOT NIJE TAKO RAZIGRAN



**V**ećina mediteranskih država danas je u banani. Europski dio Mediterana, koji uglavnom pripada južnom, siromašnijem dijelu Europske unije (izuzev nas, zemlje domaćina Bosne i Hercegovine koja je još daleko od EU, kao i Albanije i Turske), nalazi se u permanentnoj ekonomskoj krizi. U krizi su i donedavno moćne zemlje poput Italije, Španjolske i Francuske. Afrički dio Mediterana, zahvaćen afričkim proljećem, doživio je islamizaciju koja je

prouzročila ukidanje niz prava (prije svega ženama i manjinama). No, u tom je dijelu svijeta sada krenuo obrnut proces, deislamizacija, koja će stečena prava vratiti, a ljudi će živjeti u prividnoj demokraciji pod snažnom kontrolom vojske (Atatürkov model). Mladi svijet, prije svega Egipćani i Tunizani, radije će živjeti pod čizmom sekularne vojske, nego da im pravila života određuje Muslimansko bratstvo. Na koncu, azijski dio Mediterana (Izrael, Sirija, Libanon) je u najdubljoj, višedesetljetnoj krizi koja se ne smiruje, a trenutno kulminira sektaškim ratom u Siriji u koji su umiješane gotovo sve zemlje Bliskog istoka. Dakle, Mediteran je i danas najživlji dio svijeta. Nije da se baš možemo hvaliti po dobrome, po napretku kakvo je ovo područje pokazivalo kroz povijest (Egipat, Egejska kultura, Grčka, Rim), prije bi se reklo da civilizaciju trenutno vučemo unatrag. No, po intenzitetu događaja, sukoba, promjena, ali s druge strane i suživota, niti jedno mjesto na svijetu nije ovako razigrano kao naš Mediteran. A to u filmskom prijevodu znači – nigdje se toliko dobrih priča za snimanje filmova ne nudi kao na ovom prostoru. Osobno, žudim za tim da pogledam dokumentarac o sirijskom sukobu, ne zato što me to zabavlja, jer rat je zlo koje očito ne umire i koje je nažalost nemoćuće iskorijeniti. Žudim zbog toga jer je Sirija divna zemlja koju bestijalno razaraju, u koju su se uselile



## THE MEDITERRANEAN: ALTHOUGH TORN BY CRISIS AND WARS, THE LIFE HERE IS EVER SO FRISKY

horde zla sa svih strana i gdje jedan od najvažnijih spomenika gradske kulture (Alepo) doslovce nestaje s karte ljudskog roda. Žudim jer želim još bolje upoznati zemlju u kojoj živi toliko različitih skupina ljudi, a sve dok se zlo nije nadvilo nad njihovu zemlju, nisu ni znali što znači mrziti susjeda. Želim gledati filmove o Siriji, Egiptu i Izraelu, ali ne filmove koji su dio propagandne mašinerije s Istoka ili Zapada, već filmove koji nas obrazuju. Zato očekujem da se dogode dvije stvari koje će prouzročiti još više dobrih filmova na Mediteranu: da prestane ekonomska kriza u Europi (pa da bude više sredstava za kinematografiju) i da prestanu ratovi na Bliskom istoku. Ako se to dogodi, autori će slobodnije snimati filmove na području na kojem je ljudska civilizacija dočekana s "dobro jutro". A ako se to ne dogodi, bojim se da će biti otpraćena s jednim – "zbogom zauvijek".

**M**ost of Mediterranean countries are in a dubious situation nowadays. The European part of the Mediterranean mostly belongs to the southern, poorer part of the European Union (except us, the host country of Bosnia and Hercegovina, still far from EU, like Albania and Turkey) which has been in a permanent economic crisis for a while. The countries like Italy, France or Spain, that had been mighty until recently, have now subdued to the crisis. The African part of Mediterranean, influenced by the African spring, experienced Islamization that has caused rescinding of series of rights (firstly to women and minorities). But in this part of the world there is now a reverse process of deislamization that shall return the rights gained, and the people shall live in a virtual democracy under powerful control of army (Atatürk's model). Young people, firstly the Egyptians and Tunisians, shall rather live under the boot of the secular army than have their lives ruled



*by Muslim brotherhood. In the end, the Asian part of Mediterranean, (Israel, Syria, Lebanon) is in the deepest crisis that has been going on for decades and does not calm down, and is presently culminating in the sectarian war in Syria where almost all countries of the Middle East are involved. Hence the Mediterranean is the friskiest part of the world nowadays. It is not that we can boast of good things exactly, of prosperity which this region used to perform through history (Egypt, Aegean culture, Greece, Rome), we could rather say that we are presently pulling the civilization backwards. But considering the intensity of events, the conflicts, changes, and on the other hand the coexistence, there is no other place in the world as playful as our Mediterranean. And in film terms that means - this region is offering the largest number of good stories for film making. Personally I am craving to see the documentary on Syrian conflict, not because it would be fun since the war is an evil thing which unfortunately does not die and can not be rooted out. I wish to see it because Syria is a beautiful country being savagely torn apart, the evil hordes have moved in from all sides and one of the most important monuments of city culture (Alepo) is literally vanishing from the map of humanity. I wish to get to know better the country where so many groups of different people live, and*

*before the evil spread over their country they had not known what it means to hate your neighbor. I wish to see the films about Syria, Egypt and Israel, but not the films which are a part of propaganda machinery from East or West, I wish to see the films which educate us. Therefore I expect two things to take place which shall cause more good films in the Mediterranean: end of economic crisis in Europe (to get more resources for cinematography) and the end of the wars in the Middle East. If that happens, the authors will make films more freely in the region where the human civilization was met with «good morning». If it does not happen, I am afraid it could be seen off by a "farewell forever".*

Robert Bubalo, MFF Producer



4MFF



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**14MFF**



**IGRANI FILMOVI**  
FICTION FILMS

# OBRANA I ZAŠTITA

## A STRANGER



redatelj / director: **Bobo Jelčić**; scenarist / screenwriter : Bobo Jelčić; snimatelj / camera:  
Erol Zubčević; uloge / cast: Bogdan Diklić, Nada Đurevska, Ivana Roščić, Selma Alispahić,  
Sadžida Šetić, Rakan Rushaidat, Vinko Kraljević, Izudin Bajrović, Nermin Karačić, Ivo Krešić,  
Slaven Knezović; montaža / editing: Ivana Fumić; producentica / producer: Zdenka Gold;  
zemlja / country of origin: Hrvatska, Bosna i Hercegovina / Croatia, BiH; godina / year of  
production: 2013.; trajanje / duration: 83 min.

- Spiritus Movens Production
- Rakušina 5
- 10 000 Zagreb, Croatia
- zdenka@spiritus-movens.hr
- www.spiritus-movens.hr
- 
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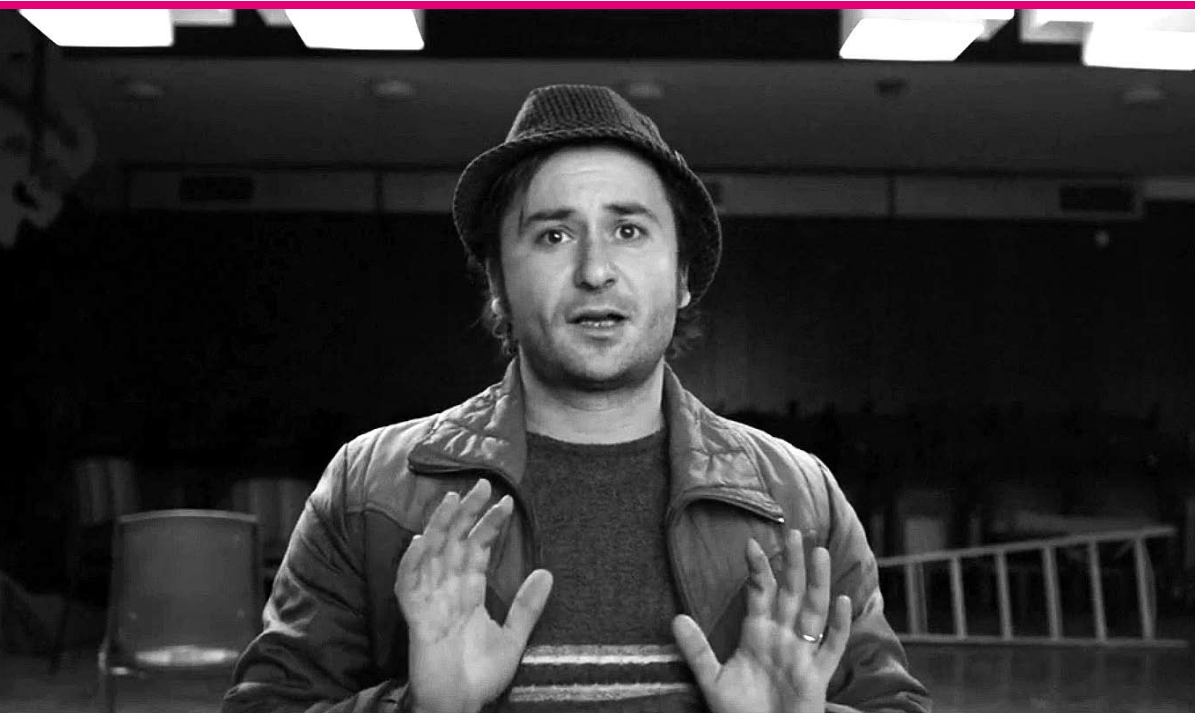


# 14MFF

**K**ad Slavkov stari prijatelj Đulaga umre, Slavko osjeća obvezu otići na sahranu. Ali u njegovom rodnom gradu Mostaru u Bosni i Hercegovini, ova jednostavna društvena obveza nosi sa sobom mogućnosti da ga uvali u razne neprilike: kako sa susjedima tako i s lokalnim političkim moćnicima. Ako pak ne ode, njegova žena će ga smatrati kukavicom, ožalošćena obitelj mu nikad neće oprostiti – a mogao bi imati i nevolje s tim da oprostí sam sebi. Ovo je teška priča o svakodnevnom životu u razlomljenom društvu, o svijetu u kojem paranoja, komedija i drama žive zajedno. Ovo je istovremeno i oštromno oslikan psihološki portret čovjeka koji je prisiljen prijeći nevidljivu liniju koja dijeli dva društva. Iznad svega ovo je priča o čovjeku koji je izgubio sve što ga je određivalo kad se njegova zemlja raspala.

*When Slavko's old friend Đulaga dies, Slavko feels obliged to go to the funeral. But in his hometown of Mostar, in Bosnia & Herzegovina, this simple social obligation has the potential to get him into all kinds of trouble: with his neighbours or even with local political bigwigs. Yet if he does not go, his wife will think he's a coward, the grieving family will never forgive him – and he might have trouble forgiving himself. This is a compelling tale of everyday life in a fractured society, and a world where paranoia, comedy and drama co-exist. It is also an astute psychological portrait of a man who is forced to cross the invisible line that divides two communities. Above all, it is the story of a man who lost everything that defined him, when his country disintegrated.*

# KAUBOJI COWBOYS



redatelj / director: **Tomislav Mršić**; scenarist / screenwriter: Tomislav Mršić;  
snimatelj / camera: Predrag Dubravčić; uloge / cast: Saša Anočić, Živko Anočić,  
Hrvoje Barišić, Kruno Klabučar, Ivana Rushaidat, Rakan Rushaidat, Radovan  
Ruždjak ; montaža / editing: Hrvoje Mršić; producentica / producer: Suzana  
Pandek; zemlja / country of origin: Hrvatska / Croatia; godina / year of  
production: 2013.; trajanje / duration: 105 min.

• Kabinet  
• Martićeva 51,  
• Zagreb 10000, Croatia  
• +385 1 4812 100  
• [suzana@kabinet.hr](mailto:suzana@kabinet.hr)  
• [www.kabinet.hr](http://www.kabinet.hr)  
•



# 14MFF



Šest muškaraca, jedna žena (i njezin brat) okupljaju se s jednim ciljem – da postave predstavu. No ovo nije obična priča o showbusinessu i umjetnosti jer je ova glumačka družina sastavljena od antijunaka, besciljnih lutalica, naoko izgubljenih u vremenu i prostoru, u gradiću gdje i sunce kao da zalazi na istoku. Pod vodstvom kazališnog redatelja Saše, ova družina društveno neprilagođenih glumaca amatera bori se protiv demona i nadvaladava predrasude – i unutar zajednice i sami sa sobom. Odlučuju zasnovati svoju predstavu na klasičnom holivudskom westernu. Kako vrijeme prolazi, predstava se više ne doima kao nemoguća misija; glumci je počinju smatrati metaforom vlastite sudbine i grabe je kao životnu priliku. Predstava im daje šansu da nešto dovrše – možda i prvi put – i uživaju u uspjehu po prvi put u životu.

*Six men, one woman (and her brother) gather with one goal – to put on a stage play. This is no ordinary story of show-business and art, however, because this particular theatre company is an assembly of anti-heroes, drifting aimlessly, seemingly lost in space and time, in a small town where even the Sun seems to set in the east. Under the guidance of theatre director Sasa, this company of socially maladjusted amateur actors must fight their demons and overcome prejudice – within the community and within themselves. They decide to base their play on the classic Hollywood western. As time passes, the play no longer feels like an impossible mission; the actors start to view it as a metaphor for their own destinies, and grasp it as the opportunity of a lifetime. The play offers them a chance to finish something – perhaps for the first time ever – and to enjoy success for the first time in their lives.*

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**14 MFF**

The background consists of several overlapping rectangular shapes in two shades of pink: a lighter, pale pink and a darker, vibrant magenta. The shapes are arranged in a non-uniform, abstract pattern, creating a modern and artistic feel.

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

## NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

### GRAND PRIX (NAJBOLJI DUGOMETRAŽNI DOKUMENTARAC MFF-a)

MFF PROJEKTOR

"GRAND PRIX - JACK DANIEL'S"

NOVČANA NAGRADA

### BEST SHORT (NAJBOLJI KRATKOMETRAŽNI DOKUMENTARAC MFF-a)

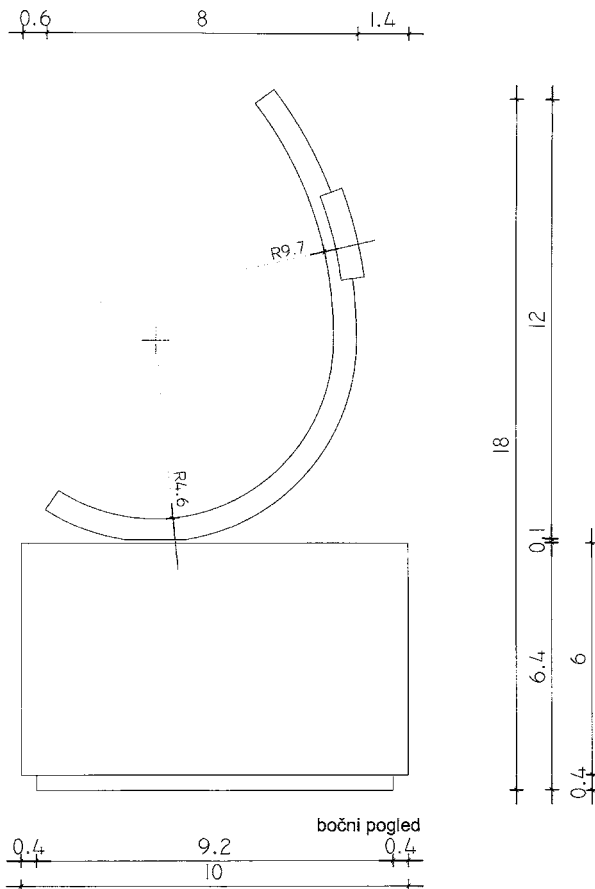
MFF PROJEKTOR "BEST SHORT"

NOVČANA NAGRADA

### NAGRADA PUBLIKE

MFF PROJEKTOR "AUDIENCE AWARD"

NOVČANA NAGRADA



ŠIROKI BRIJEG / 26.-31. KOLOVOZA / AUGUST 2013.

## MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

### GRAND PRIX (BEST FEATURE DOCUMENTARY OF MFF)

MFF PROJECTOR

"GRAND PRIX - JACK DANIEL'S"

THE MONEY PRIZE

### BEST SHORT (BEST SHORT DOCUMENTARY OF MFF)

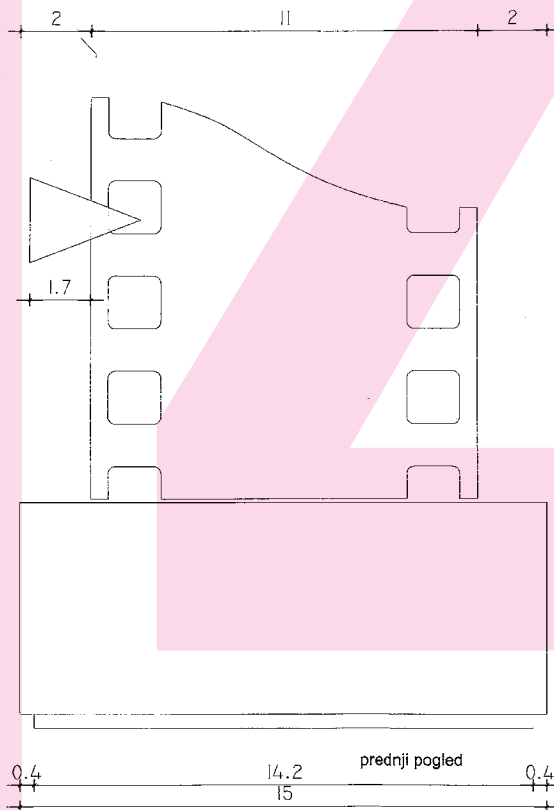
MFF PROJECTOR "BEST SHORT"

THE MONEY PRIZE

### THE AUDIENCE AWARDS

MFF PROJECTOR "AUDIENCE AWARD"

THE MONEY PRIZE



# POBJEDNICI 13. MFF

WINNERS OF THE 13th MFF



GRAND PRIX

## POSLJEDNJA KOLA HITNE POMOĆI U SOFIJI / SOFIA'S LAST AMBULANCE

Ilian Metev - Bugarska, Hrvatska, Njemačka / Bulgaria, Croatia, Germany



# 14MFF



DRUGA NAGRADA / 2nd PRIZE

**PRIČA O MODLINOVIMA**

A STORY OF THE MODLINS

**Sergio Oksman** - Španjolska / Spain



NAGRADA PUBLIKE / AUDIENCE AWARD

**KRALJ**

THE KING

**Dejan Aćimović** - Hrvatska / Croatia

**141**







BOSNA I HERCEGOVINA  
ŠIROKI BRIJEG  
26.-31. KOL/AUG 2013.  
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The background consists of several overlapping rectangular shapes in two shades of pink: a lighter, dusty rose and a darker, vibrant magenta. The shapes are arranged in a non-uniform, abstract pattern, with some shapes partially overlapping others, creating a layered effect. The overall composition is clean and modern.

**TKO JE TKO** WHO IS WHO

## **DIREKCIJA FESTIVALA / FESTIVAL DIRECTION**

Tomislav Topić, direktor /director  
Robert Bubalo, producent / producer

## **SELEKTORI PROGRAMA / PROGRAM SELECTORS**

Damir Čučić, selektor glavnog programa / main  
program selector  
Ilaria Ragnoni, Tomislav Topić, Retrospektiva Fed-  
erica Fellinia, / Federico Fellini Retrospective  
Robert Bubalo, filmovi domaćih autora / films of  
home authors  
Tomislav Topić, igrani filmovi / fiction films

## **KOORDINACIJA FESTIVALA / FESTIVAL COORDINATION**

Tomislav Topić, Robert Bubalo, Ivana Buhač

## **IZVRŠNA PRODUKCIJA / EXECUTIVE PRODUCTION**

Srećko Slišković, Oliver Polić, Boris Galić

## **TEHNIČKO VODSTVO / TECHNICAL MANAGMENT**

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

## **URED ZA GOSTE / GUEST OFFICE**

Ivana Buhač, koordinatorica / Coordinator  
Miro Martić, koordinator / Coordinator  
Božana Topić, koordinatorica / Coordinator  
Silvija Kraljević, koordinatorica / Coordinator

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

Katarina Lončar

## **PRESS CENTAR / PRESS OFFICE**

Katarina Lončar, Antoni Čorić, Marko Zeljko

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

Marko Godeč, Ministarstvo titlova

## **FESTIVALSKI PREVODITELJI / FESTIVAL TRANSLATION**

Vladimir Mikulić, Ivana Buhač

## **VIZUALNI IDENTITET / VISUAL IDENTITY**

SMART, Raguž & Barbarić design

## **SLUŽBA ZA VOLONTERE / HEAD OF VOLUNTEERS**

Maja Galić

**FESTIVALSKI FOTOGRAF /  
FESTIVAL PHOTOGRAPHER**

Marko Mandić

**FESTIVALSKI SNIMATELJ /  
FESTIVAL CAMERAMAN**

Antoni Ćorić

**DIZAJN SKULPTURE /  
SCULPTURE DESING**

Gordana Galović, HYPER DESIGN

**IZRADA SKULPTURE /  
SCULPTURE PRODUCTION**

AG Kamen

**WEB-DIZAJN / WEB DESING**

Nikola Galić

**FESTIVALSKA ŠPICA / FESTIVAL TRAILER**

Tomislav Topić, Tomislav Bubalo, Nikola Galić

**RAČUNOVODSTVO / ACCOUNTACY**

Marko Galić

**SUORGANIZATORI FESTIVALA /  
FESTIVAL CO-ORGANIZERS**

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

**FILMSKE RADIONICE / MFF SCHOOL**

Midge Coustin, Lucy Marie Eagleson, Tomislav Bubalo, Antoni Ćorić

**HVALA / THANKS**

Anđelko Bazina, Tomislav Botić, Marinko Bradarić,  
 Marija Buntić, Miljenko Crnjac, Bariša Čolak, Ivo  
 Čolak, Žana Ćorić, Zdenko Ćosić, Tomislav Galić,  
 Vanja Gavran, Marinko Ivanković, Ivan Jurilj, Amer  
 Kapetanović, Miro Kraljević, Darija Krstičević,  
 Berislav Kutle, Helena Lončar, Toma Mandić,  
 Tomo Marić, Zdravka Marić, Jovan Marjanović, Ivo  
 Marušić, Grgo Mikulić, Ivona Milas, Jozo Pavković,  
 Stipe Prlić, Ilaria Ragnoni, Stjepan Skoko, Željko  
 Spajić, Ivica Šušnjar, Dževdet Tuzlić, Marko Zeljko,  
 Lucy Eagleson







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SMART/ RAGUŽ & BARBARIĆ DESIGN



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AMONG OUR LATEST ACQUISITIONS ARE "FORTRESS" BY KLARA TASOVSKA & LUKAS KOKES - WINNER OF JIHLAVA IDFF AND TASKOVSKI'S CO-PRODUCTION - IDFA FEATURE-LENGTH COMPETITION - "WHO WILL BE A GURKHA" BY KESANG TSETEN.

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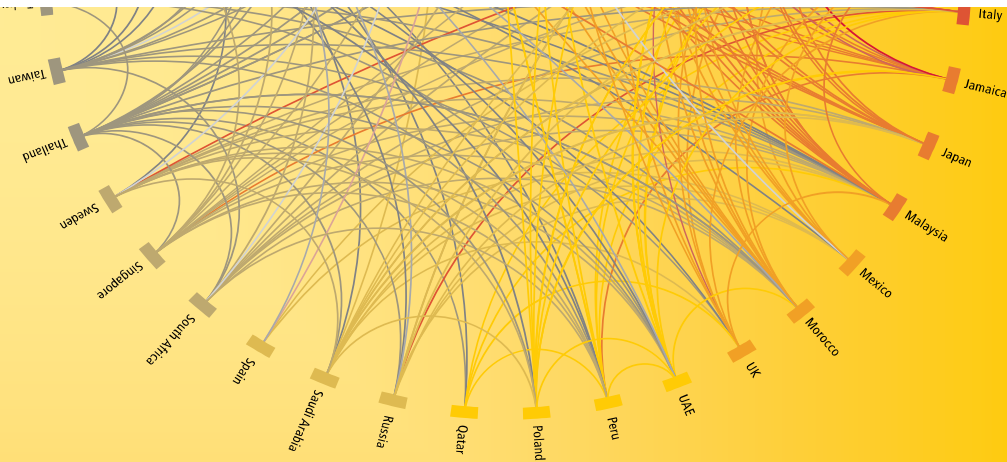
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**BILJEŠKE** NOTES

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## **IZDAVAČ / PUBLISHER**

Kino video klub "Amater"

## **ZA IZDAVAČA / FOR THE PUBLISHER**

Tomislav Topić

## **AUTORI TEKSTOVA / WRITERS**

Tomislav Topić, Damir Čučić,  
Robert Bubalo

## **PRIJEVOD NA ENGLISKI / TRANSLATION INTO ENGLISH**

Vladimir Mikulić, Ivana Buhač

## **LEKTORI / PROOFREADERS**

Robert Bubalo, Vesna Bjelica

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