

15 **MEDITERAN** **FILM FESTIVAL**

**27.-30. KOLOVOZ/ AUGUST 2014. • ŠIROKI
BRIJEG • BOSNA I HERCEGOVINA • MFF.BA**

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HT ERONET



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

Mediteran Film Festival organiziran je u suradnji s gradonačelnikom Širokog Brijega i Turističkom zajednicom Županije Zapadnohercegovačke, a sufinanciran je sredstvima Fondacije za kinematografiju BiH, Vlade Županije Zapadnohercegovačke, Državnog ureda za Hrvate izvan RH, Federalnog ministarstva kulture i sporta, Federalnog ministarstva okoliša i turizma, te Ministarstva civilnih poslova BiH.

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

The Mediterranean Film Festival is organized in the cooperation with the mayor of Široki Brijeg and Tourist Board of West Herzegovinian County, and it is co-financed with the funds of the B&H Foundation for Cinematography, The Government of West Herzegovinian County, Republic of Croatia's State Office for Croats Abroad, Federal Ministry of Culture and Sports, Federal Ministry of Environment and Tourism and Ministry of Civil Affairs of Bosnia and Herzegovina.



UVOD INTRO

FILMOM PROTIV PROLAZNOSTI

Kad smo prije 15 godina u dvoranu kina Borak donijeli nekonvencionalne filmske programe, nesvjesno smo započeli s novom erom odnosa prema filmu kod domaće publike. Bio je to pozitivan šok koji se zarazno proširio na nekolicinu filmoljubaca, te im danas omogućio profesionalno bavljenje filmskom kreacijom iz koje nastaju reprezentativni filmovi. Bilo je to vrijeme kad su digitalne tehnologije još bile u razvoju, a mobiteli i internet nisu bili baš svima dostupni. To je vrijeme analogne tehnologije koja je još uvijek bila proširenija od digitalnog „super“ načina življenja. Organizacija festivala je tada bila znatno teža od današnje. S producentima i autorima filmova teže smo uspostavljali kontakte i ostvarivali suradnju. Filmovi za selekciju pristizali su poštom, a za samu projekciju u filmskim rolama koje su težile i do 50 kilograma. Festivala u regiji nije bilo kao danas i iskustvo organizacije gradili smo uz malu pomoć prijateljskih kino klubova i Hrvatskog filmskog saveza.

Malo je danas filmskih festivala u regiji koji su stariji od našeg Mediteran Film Festivala. Bilo je to vrijeme analognih projektorista koji su zagrijavali projekcijsku kabinu do usijanja i vrijeme kad su digitalni projektori morali stajati samo par metara od platna i projicirali ne tako kvalitetnu sliku. Možda vam se čini da pretjerujem, ali 15 godina za digitalno doba je dugo razdoblje koje je omogućilo napredak za svakog organizatora festivala. Danas većinu stvari riješite jednim klikom. Dostupnost informacija i proizvodnja



TOMISLAV TOPIĆ, DIREKTOR FESTIVALA

filmova stostruko se povećala. Ono što je ostalo isto na festivalu je kvaliteta programskog sadržaja i teme kojima se autori bave. Životni problemi nisu se promijenili, sukobi, ratovi, ljudska prava kao da ne žive u digitalnom dobu. Ovogodišnji program upravo govori o sukobima i ratovanju,

nepravdama i sudbinama, te o nostalgičarskom pogledu unatrag. Nostalgično i mi gledamo na prve festivalske godine. Bili smo mlađi i izazovi su bili snažniji. Bojali smo se budućnosti, ali smo se hrabro suočavali sa svakim novim izdavanjem festivala i uspješno ga ucrkali na kartu respektabilnih festivala u regiji.

Svake godine pred kraj ljeta promatram plakat našeg prvog festivala i razmišljam o njegovu nastanku. Nije tada postojala agencija od koje možete tražiti likovno rješenje ili vizualni identitet festivala. U velikim gradovima se podrazumijevalo da imate takve usluge, ali u malom mjestu takva zanimanja nisu postojala. Plakat prvog festivala napravila je skupina entuzijasta kojima je u tom trenutku bila potrebna bilo kakva kreacija, bilo kakav odmak od stvarnosti. Ne podcjenjujući ostale plakate, prvi mi je ipak najdraži i često mu se vraćam. Postoje i ljudi koji godinama prate filmske programe MFF-a, zbog njih festival treba opstati.

Na kraju, zbog njih se filmovi i snimaju, oni su prava publika i ne zaboravljaju filmove. Često, u neformalnim ćakulama, čujem od njih naslov filma kojeg smo vrtjeli prije 15 godina.

Ovogodišnji festival je prvi koji se odvija u gradu Širokom Brijegu. Dosadašnjih 14 organizirali smo u općini koja nije imala status grada. Vjerujem da je i festival dijelom zaslužan za promjenu statusa naše općine u grad. Gradovi bez festivala su kao gradovi bez ljudi. Često čujem pitanja kada će Dani filma, pa iako mi taj naziv ne godi uhu, s ponosom odgovorim. Drago mi je da ljudi pitaju za MFF jer to je znak da je ispunio zadaću. Stotine filmskih autora i gostiju prošlo je kroz Široki Brijeg i festival. Broj je impozantan ako znamo da godišnje oko 70 ljudi iz Mediterana gostuje na festivalu.

Na MFF-u su se sklopila razna prijateljstva, dogovorili razni poslovi i profesionalni angažmani, a kroz radionice i predavanja osigurana je budućnost

filmskog stvaralaštva u gradu. Kino Borak ostalo je isto svih ovih godina, nije se mijenjalo gotovo ništa. Vrijeme je za promjene nabolje. Iako su krizna vremena, potrebno je ulaganje u kino Borak kao središnje mjesto filmske umjetnosti u gradu. Vjerujem u taj napredak i on će se ostvariti. Naći će se načina, jer ulaganje u kulturu je ulaganje u ljude, a bez kulture i kulturnih sadržaja tek bi shvatili što je prava kriza.

Nostalgičnim pregledom albuma fotografija s prvog festivala shvatim da nismo imali niti jednu digitalnu fotografiju. Vidim ljude koji više nisu među nama i kako je sve prolazno. Ovogodišnje izdanje festivala je nova prekretnica za novo vrijeme, prekretnica koja će stvoriti nove ljude za nove filmove i festivale. A prolaznost neka se ipak odvija uz kulturni sadržaj jer joj je on najveći i poželjan neprijatelj. Uživajte u novim projekcijama starog kina Borak na 15. Mediteran Film Festivalu.



When we introduced unconventional movie programs to Borak cinema 15 years ago, we unknowingly started a new era of the relation of the local audience towards film. It was a positive shock that contagiously expanded to a few film lovers, and enabled them to be professionally engaged in film creation that produces representative films. That was the time when digital technologies were still developing, and the cell phones and internet weren't available to all. It was the time of analogue technology that was more expanded than the digital 'super' lifestyle. Organization of the festival was much harder than today. It was harder to establish contacts and cooperation with the producers and authors of the films. Films for the selection arrived by mail and for the screening at the festival in roll films that weighed up to 50 kg. There were not as many festivals in the region as today, nor friendly cinema clubs and Croatian Film Association.

There aren't many film festivals in the region that are older than our Mediterranean Film Festival. That was the time of analogue projectors that heated up the projection cabin and the time when the digital projectors had to

be placed only a few metres away from the screen and did not project a high quality picture. It may seem to you that I am exaggerating, but 15 years is a long period for digital age that enabled improvement for every festival organizer. Today, you can solve most of the things with a click. Access to information and production of films has increased greatly. What remained the same at the festival is the quality of the program and the topics that the authors deal with. Life problems haven't changed; as if conflicts, wars, human rights didn't live in a digital age. This year's program exactly talks about conflicts and warfare, injustice and destinies and about nostalgic views backwards. We also look at the first festival years with nostalgia. We were younger and the

FILM AGAINST EVANESCENCE



FILM AGAINST EVANESCENCE

challenges were stronger. We were afraid of the future, but we have bravely faced every new festival edition and successfully charted it among the respectable festivals in the region.

At the end of the summer every year I watch the poster of our first festival and think about its establishment. There was no agency from which you could ask artistic design or visual identity for the festival. It was understood that you had these services in big towns, but in a small town there were no such professions. The poster of the first festival was created by a group of enthusiastic people that needed any kind of creative work at that moment, any kind of distance from reality. Not depreciating the other posters, I like the first one the most and I come back to it often. Then, there are the people that attend the film programs of MFF, and the festival should subsist because of them. In the end, films are created because of them, they are the real audience and they don't forget the films. Often, in informal chats with them, I hear the title of the film that we screened 15 years ago.

This year's festival is the first one that shall take place in the town of Široki Brijeg. The past 14 festivals were organized in the municipality that did not

have the status of the town. I believe that the festival also had its share in changing the status of our municipality to town. Towns without festivals are like towns without people. I often hear the question about the Days of film, and even though this title is not pleasant to my ear, I proudly answer. I am glad that people ask for MFF, because that is the sign that the festival has fulfilled its task. Hundreds of film authors and guests have passed through Široki Brijeg and the festival. It is an impressive number if we know that 70 people from the Mediterranean guest at the festival every year. A lot of friendships were formed at MFF, various businesses and professional engagements were arranged, and the future of the film creation in town is ensured through the workshops and lectures. Cinema Borak has remained the same through all these years, almost nothing has changed. It is time for changes for the better. Even though it is the time of crisis, there is a need to invest into the Borak cinema as the central place of the art of film in the town. I believe in this progress and it will be achieved. There will be the means, because investing into culture is investing into people, and without culture and cultural programs we would realise what is the real crisis.

With the nostalgic review of the photo album from the first festival, I have realised that we had no digital photographs. I can see people that are not among us any more and that everything is temporary. This year's edition of the festival is a new turning point for a new time, turning point that will create new people for new films and festivals. And let evanescence carry on with cultural program, because that is its biggest and desirable enemy. Enjoy the new screenings of the old Borak cinema at the 15th Mediterranean Film Festival.

Tomislav Topić, Festival Director





DAMIR ČUČIĆ, SELEKTOR FESTIVALA

NAŠ PROGRAM JE VRELO KINEMATOGRAFIJE

Nada ipak živi na Mediteranu, barem što se tiče dokumentarnog filma. Tako ove godine bilježimo povećan broj prijavljenih kratkometražnih filmova na naš festival. Dobrom se pokazala prošlogodišnja odluka o podjeli programa na kratke i duge filmove. Recesija se pak ukazala kad govorimo o broju pristiglih dugometražnih dokumentaraca. Na sreću, kvaliteta dugih se nije srozala. Sa zadovoljstvom mogu reći da je i ovogodišnji program vrelo kinematografije na kojem se okom i uhom mogu napojiti i najprobirljivija nepca. Ako se odvažite gledati sve naše projekcije postat će vam razvidno kako se na Mediteranu odvjecka i navjeka štovala tradicija čvrsto usidrena u vjeri. No unatoč svim molitvama nismo spriječili da svako malo bukne rat potaknut vjerskim pitanjem. Kad se dogodi krvoproliće onda poduže oplakujemo mrtve i prijetimo osvetom. Potom se zatvorimo u kuće, pa u sebe. Ne preostaje nam ništa drugo nego čamiti pred televizorom i u tv sapunicama gledati kako je drugima teže.

Samo se odvažni usude krenuti potražiti sreću tamo kuda ih noge nose. Na Mediteranu su spjevani epovi o tome koliko junaci mogu biti tvrdoglavi i ustrajati u naumu, upravo kako je to u nekoliko filmova koji su na programu festivala. Da bi tortura represijom bila potpuna naš program nudi: otmice, krvne osvete te, podrazumijeva se, i ovrhu. Više od desetljeća festivalski program ima filmove koji na različite načine aktualiziraju položaj žena u društvu. U ovom aktivističkom trenutku svaki pravovjerni gledatelj mora znati da je vidio polovicu ovogodišnjeg programa MFF-a. U drugu polovicu programa smjestili su se filmovi koji tematiziraju svakodnevicu djece beskućnika, dosta realistično rekao bih. Naglo razvedranje festivalskog programa ide u pravcima potrage za identitetom, srećom, djevojkom, ocem, bakom i nadom, jer ona umire posljednja.

I dok se okrenete oko sebe došla je još jedna noć na zemlji i službeno je vrijeme da naš festival postane smotra mediteranskog humora. Nježni teroristi će vam na baršunastom tepihu uručiti turistički suvenir koji vas možda odvede

u potragu za prijateljem, pa ćete zajedno ratovati protiv kapitalizma. Pobjeda se podrazumijeva. I sve to da bi vas posljednji dan festivala razbudile žene koje dižu brda u zrak, a bogme ima dosta žena i po zatvorima. U sevdah bi vas trebao zabaciti grad u kojem nema snova, a pomirljivo finale označio bi film o tome kako je zabranjena prijateljstva ipak najbolje držati u tajnosti, te o njima tek ponekad govoriti kroz uopćenu rečenicu: E, kako je nekad bilo dobro.





OUR PROGRAM IS THE SOURCE OF CINEMATOGRAPHY

Hope still lives in the Mediterranean, so far as the documentary film is concerned. So, this year we have registered increased number of short films that have entered for the competition at our festival. Last year's decision about dividing the program into short and feature length films has turned out to be right. But, there was a recession when talking about the number of feature length films that entered for the festival. Fortunately, the quality of the feature length films hasn't declined. It is my pleasure to say that this year's program too is the well of cinematography, which can even soothe the thirst of the senses that are hard to please. If you dare to watch all our screenings, it will become obvious to you that the tradition strongly attached to religion has always been cherished in the Mediterranean. But, in spite of all

the prayers we haven't stopped the eruption of wars encouraged by the religious issues. Whenever there is bloodshed we mourn after the dead ones and threaten with revenge.

Then, we shut ourselves in the house and withdraw into a shell. There is nothing left but to fade away in front of the television and see in soap operas that other people have a harder life.

Only the bold ones have the courage to move and search for their luck. Epics have been composed in the Mediterranean about the heroes' stubbornness and persistency in their intentions and that we can see in several films, which are in the program of the festival. In order to make the torture with repression complete our program offers: kidnappings, vendettas, and, of course, foreclosures. For over a decade the program of the festival has had films that make the position of women in the society topical in various ways. In this activist moment every true viewer has to know that he has seen half of the program of this year's MFF. Films that show daily life of the homeless children, I would say pretty realistically, found place in the second half of the program. Sudden brightening up of the festival program is heading towards the search for identity, fortune, a girl, the fa-

ther, the grandmother and hope, because while there is hope there is life. And before you knew another night on the earth came and it is time for our festival to become the review of Mediterranean humour. Gentle terrorists will hand you in the tourist souvenir on the red carpet that might take you to a search for a friend and you will fight capitalism together. Victory is understood. And finally, on the last day of the festival, women that blow up hills will wake you up, and there are a lot of imprisoned women, indeed. A city without dreams should make you blue, and the reconcilable finals should be marked with the film which shows that it is for the best to keep forbidden friendships in secret, and only sometimes generally talk about them: Oh, the good old days.

Damir Čučić, Festival Selector





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

KISMET



REDATELJICA / DIRECTOR: **NINA MARIA PASCHALIDOU**

scenaristica / screenwriter: Nina Maria Paschalidou;
snimatelj / cameraman: Michalis Aristomenopoulos; **montaža / editing:** Thodoris Armaos; **producenti / producers:** Rea Apostolides, Yuri Averof, Nina Maria Paschalidou; **zemlje / countries of origin:** Cipar, Grčka / Cyprus, Greece; **godina / year of production:** 2013.; **trajanje / duration:** 66 min.

Turske sapunice osvojile su svijet na juriš, osvajajući srca milijuna gledatelja na Bliskom Istoku, Sjevernoj Africi, Balkanu i u Aziji. S jedinstvenim pristupom, glamuroznim glumcima i kreativnim talentima industrije, film "Kismet" odgonetava tajne ovog izvanrednog uspjeha koji nadilazi religiju i kulturu. Od raskošnih produkcijskih scena najpopularnijih turskih sapunica, film putuje na ulice i u domove Kaira, Abu Dhabija, Istanbula, Sofije i Mostara da bi otkrio kako ove sapunice koje razbijaju tabue pomažu ženama u regiji da dođu do svojih prava i preokrenu svoje živote.

Turkish soap operas have taken the world by storm, conquering the hearts of millions of viewers in the Middle East, North Africa, the Balkans and Asia. With unprecedented access to the industry's most glamorous actors and creative talent, 'Kismet' unravels the secrets of this phenomenal success that transcends religion and culture. From the lavish production sets of the most popular Turkish soap operas, the film travels to streets and homes in Cairo, Abu Dhabi, Istanbul, Athens, Sofia and Mostar, to discover how these taboo-breaking soaps are helping women across the region to claim their rights and transform their lives.

ELENI CHRISTODOULOU; Forest Troop; eleni@foresttroop.com; www.foresttroop.com



Festivali i nagrade

"Kismet" je nominiran za najbolji film srednjeg metra na IDFA 2013. Prikazan je na Sarajevo Film Festivalu 2014., Istanbul Film Festivalu 2014., Međunarodnom Planete Film Festivalu 2014. i Thessaloniki Festivalu dokumentarnog filma 2014.

Festivals and awards

'Kismet' has been nominated for the IDFA 2013. Best Mid-Length Documentary Film Award. It has been shown at the Sarajevo International Film Festival 2014., Istanbul International Film Festival 2014., Planete International Film Festival 2014. and Thessaloniki Documentary Festival 2014.

SREĆA... OBEĆANA ZEMLJA

HAPPINESS ... PROMISED LAND



REDATELJ / DIRECTOR: **LAURENT HASSE**

scenarist / screenwriter: Laurent Hasse; snimatelj / cameraman: Laurent Hasse; montaža / editing: Matthieu Augustin; producent / producer: Stéphane Bubel; zemlja / country of origin: Francuska / France; godina / year of production: 2012.; trajanje / duration: 94 min.

Bez pripreme, i noseći samo ruksak i kameru, dokumentarni filmski stvaratelj Laurent Hasse pješačio je od francuskih Pirineja do obale sjeverne Francuske. "Sreća... obećana zemlja" je film ceste s brzinom hoda, s Hasseovim neplaniranim i iskrenim susretima sa sunarodnjacima koji određuju strukturu. On postavlja jedno važno središnje pitanje: koja je tvoja definicija sreće? I ispostavlja se da je na to pitanje teško odgovoriti.

Without preparation, and carrying only a backpack and a camera, the documentary filmmaker Laurent Hasse hiked from the French Pyrenees to the coast of northern France. 'Happiness... Promised Land' is a road movie at walking pace, with Hasse's unplanned and openhearted encounters with his compatriots determining the structure. He has one important central question: what's your definition of happiness? And it turns out to be a tough question to answer.

LA BASCULE PRODUCTIONS; lhasse@club-internet.fr; www.labascule.tv



Festivali i nagrade

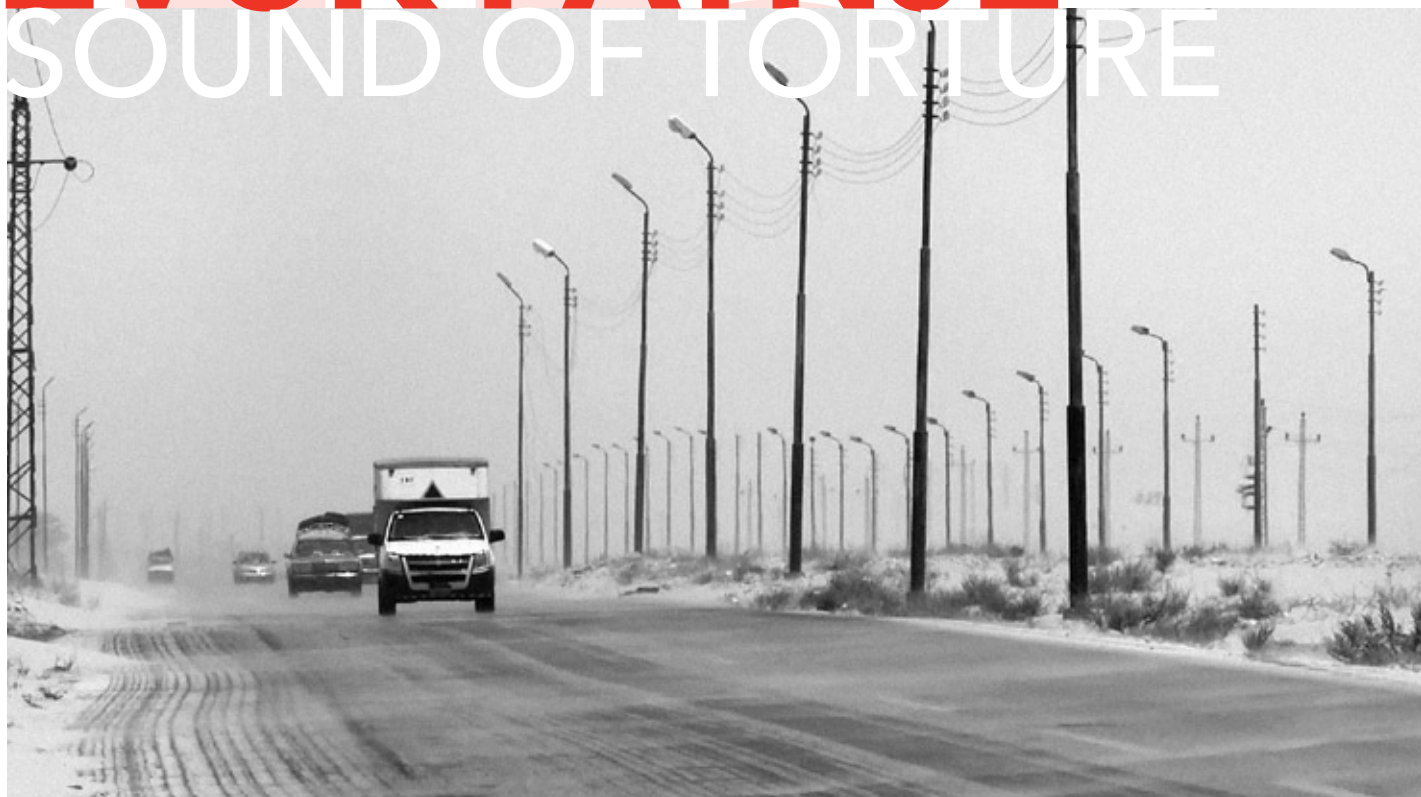
"Sreća... obećana zemlja" dobio je posebnu nagradu žirija na Millenium Festivalu u Belgiji, prvu nagradu na Ecozine Festivalu u Španjolskoj, nagradu za najbolji publicistički film na Almaty Int. Film Festivalu u Kazahstanu, najbolji dokumentarac na Ischia Film Festivalu u Italiji i prvu nagradu na Islantilla Cineforum u Španjolskoj. Prikazan je na međunarodnom filmskom festivalu u Amsterdamu, Monterrey Film Festivalu u Meksiku, American Documentary Film Festivalu u SAD-u...

Festivals and awards

'Happiness ... Promised Land' received Special Jury award at Millenium Festival in Belgium, first prize at Ecozine Festival in Spain, award for best nonfiction film at Almaty Int. Film Festival In Kazakhstan, best documentary at Ischia Film Festival in Italy and first prize at Islantilla Cineforum in Spain. It was shown at Int. Doc. Fest. of Amsterdam in Netherlands, Monterrey Film Festival in Mexico, American Documentary Film Festival in USA and many others.

ZVUK PATNJE

SOUND OF TORTURE



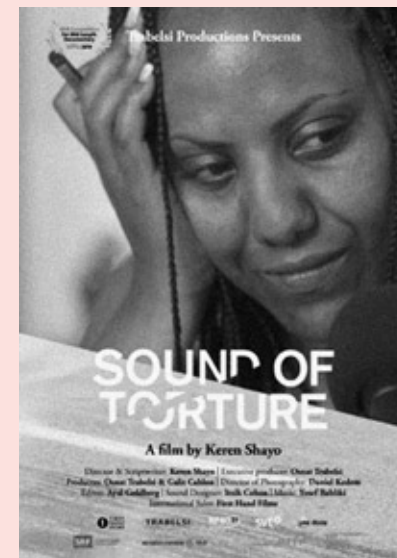
REDATELJ / DIRECTOR: **KEREN SHAYO**

scenarist / screenwriter: Keren Shayo; snimatelj /
cameraman: Daniel Kedem; montaža / editing: Ayal Goldberg;
producenti / producers: Osnat Trabelsi, Galit Cahlon; zemlja /
country of origin: Izrael / Israel; godina / year of production:
2013.; trajanje / duration: 60 min.

Otkad je Europa zatvorila vrata afričkim izbjeglicama, tisuće Eritrejaca pobjeglo je od diktature u svoju domovinu i otputovalo na sjever, u Izrael. Mnoge su oteli beduinski krijumčari prilikom prelaska pustinje Sinaj. Drže ih u kampovima i muče dok se ne plati otkupnina. Film prati eritrejsku radijsku voditeljicu Meron Estefanos koja je intervjuirala tisuće izbjeglica zatočenih u tim kampovima i objavila priče u svojim radijskim emisijama u Švedskoj. Kroz ove radijske intervjuje film dodiruje i mnoge druge dirljive priče. Primjerice o Hariti (22) koja je rodila svoje prvo dijete u kampu, dok je njezin muž pokušao skupiti 30.000 dolara u Izraelu da bi otkupio njihovo oslobođanje. Ili o Timnit (20) koja je nestala negdje uz izraelsko-egipatsku granicu i koju još uvijek traži njezin brat.

Ever since Europe closed its gates to African refugees, thousands of Eritreans have fled the brutal dictatorship in their homeland and travelled north, to Israel. Many were seized by Bedouin smugglers as they crossed the Sinai desert. They are held in camps and tortured until they pay a ransom. This film follows Eritrean radio presenter Meron Estefanos, who interviews thousands of refugees imprisoned in those camps from her home in Sweden. Through these radio interviews the film touches on many other moving stories. We hear about Hariti, 22, who gave birth to her first child in camp, while her husband tried to collect \$30,000 in Israel to purchase their release; and about Timnit, 20, who disappeared along the Israeli-Egyptian border, and is still searched for by her brother.

MAYA WEINBERG; Trabelsi Productions; trabelsi.screenings@gmail.com; www.trabelsiproductions.com



Festivali i nagrade

„Zvuk patnje” je osvojio nagradu publike na festivalu Movies that Matter, te posebno priznanje na Genera Human Rights Film Festivalu. Prikazan je na IDEA-i, Göteborg međunarodnom filmskom festivalu i One World festivalu.

Festivals and awards

‘Sound of Torture’ won the Audience Award at the Movies that Matter, and Special mention Award at the Genera Human Rights Film Festival. It was shown at the IDEA, Göteborg International Film Festival and One World.

OV RHA FORECLOSURE

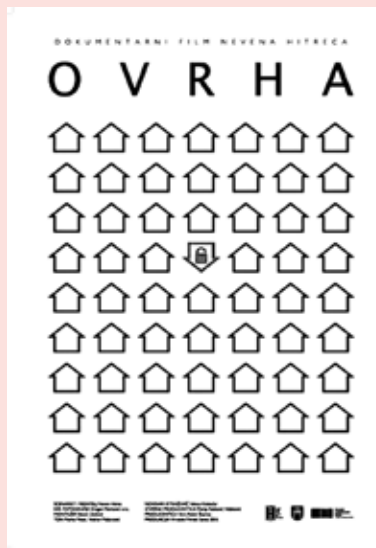


REDATELJ / DIRECTOR: NEVEN HITREC

scenarist / screenwriter: Neven Hitrec; snimatelj /
cameraman: Dragan Marković; montaža / editing: Slaven
Zečević; producent / producer: Vera Robić Škarica; zemlja
/ country of origin: Croatia / Hrvatska; godina / year of
production: 2013.; trajanje / duration: 46 min.

Film prati situaciju i ozračje u nekretnini pod ovrhom. Postupak se sastoji od dugog razdoblja u kojem se obitelj Medak izuzetno dobro naviknula na kameru koja je postala dio njihove svakodnevice. Istodobno, njihov se život raspada... Ovaj film natjerat će vas da se zapitate kako obitelj može funkcionirati ako zna da za dva dana, dva mjeseca ili dvije godine može završiti na ulici?

The film follows the situations and the atmosphere in a property under foreclosure. The procedure consists of a long period, in which the Medak family has gotten used to camera that has become a part of their daily life. At the same time, their normal life is falling apart... This film will make you wonder how a family could function normally if they could end up in the street in a few days, two months or two years.



Festivali i nagrade

Film "Ovrha" premijerno je prikazan 2013. u kinu Tuškanac u Hrvatskoj, te je 2014. sudjelovao na Međunarodnom festivalu dokumentarnog filma ZagrebDox.

Festivals and awards

The film 'Foreclosure' had its premiere in 2013, in cinema Tuškanac in Croatia, and in 2014 it participated at the International Documentary Film Festival ZagrebDox.

CROATIAN FILM ASSOCIATION, 10 000 Zagreb, Croatia, Tuškanac 1, vera@hfs.hr

DIVLJE GODINE

THE WILD YEARS



REDATELJ / DIRECTOR: **VENTURA DURALL**

scenarist / screenwriter: Ventura Durall; **snimatelj / cameraman:** Mauro Herce; **montaža / editing:** Martí Roca; **producent / producer:** Ventura Durall, Marija Capek; **zemlja / countries of origin:** Španjolska, Etiopija / Spain, Ethiopia; **godina / year of production:** 2013.; **trajanje / duration:** 70 min.

Tri se glavna lika igraju, jedu i prepiru zajedno. U tome nisu različiti od svojih vršnjaka. Ali jesu u jednoj ključnoj stvari - zato što devetogodišnjak Daniel i dvanaestogodišnjaci Habtom i Yohannes žive na ulici. Bore se da prežive bez novca i bilo kakvog oblika potpore odraslih u Adis Abebi, glavnom gradu Etiopije. Film bilježi svakodnevni život triju dječaka bez previše sentimentalnosti. Vidimo ih kako žive, puše joint i rješavaju sukobe s drugom uličnom djecom. Ove scene prošarane su intervjuima u kojima oni raspravljaju o svojoj situaciji u opuštenom i začuđujuće odraslom tonu. Što ih je natjeralo da žive na ulici? Je li život tamo stvarno toliko bolji nego kod kuće?

The three protagonists play, eat and argue together. In this, at least, they are no different from other boys their age. But they are different in one crucial way, because nine-year-old Daniel and Habtom and Yohannes, both aged 12, live on the street. Without money or any form of adult support, they struggle to survive in Addis Ababa, the capital of Ethiopia. The film records the three boys' daily lives without being overly sentimental. We see how they live, smoke a joint together and solve conflicts with other street children. These scenes are interspersed with interviews in which they discuss their situation in a relaxed and astonishingly adult tone. What prompted them to live on the street? Is life there really so much better than at home?

TASKOVSKI FILMS LTD., 7 Granard Business Centre, Bunns Lane,
www.taskovskifilms.com London UK, info@taskovskifilms.com



Festivali i nagrade

Film je prikazan na IDFA dugometražnoj konkurenciji, Festivalu de cine Español de Málaga, Planete Doc Film Festivalu, Documentamadrid 2014., Argentina Festival Internacional de Cine Político... Dobio je nagradu za najboljeg snimatelja koja je pripala Mauru Herceu na 20. Shangai TV Festivalu.

Festivals and awards

Film has been presented on IDFA Feature Length Competition, Festival de cine español de Málaga, Planete Doc Film Festival, Documentamadrid 2014., Argentina Festival Internacional de Cine Político... Also it has been awarded with Best Photography Award for Mauro Herce on 20th Shangai TV Festival.

EUGÈNE GABANA LE PETROLIER

EUGÈNE GABANA LE PETROLIER



REDATELJI / DIRECTORS: JEANNE DELAFOSSE, CAMILLE PLAGNET

scenaristi / screenwriters: Jeanne Delafosse & Camille Plagnet; **snimatelj / cameraman:** Jeanne Delafosse; **montaža / editing:** Florence Bresson; **producenti / producers:** Camille Plagnet, Raphaël Pilloso, Fabrice Marache, Emeline Bonnardet; **zemlja / country of origin:** Francuska / France; **godina / year of production:** 2014.; **trajanje / duration:** 59 min.

Eugène, učenik računovodstva u srednjoj školi u Ouagadougou (Burkina Faso), posvećuje cijelo svoje slobodno vrijeme umjetnosti snalaženja. Kao u klasičnom gangsterskom filmu, maleni Eugène pridodaje najveću važnost svom liku i ispred kamere i s grupom svojih prijatelja. Krećući se kroz blokove koji oponašaju duga lutanja „Pétroliera“ na biciklu, film je ipak više od pripovijedanja o sitnoj trgovini, nasuprot pozadini dubokog siromaštva.

Eugène, an accountancy student at Ouagadougou (Burkina Faso) high school, devotes all of his free time to the art of getting by, be it by borrowing his brother's motorbike or convincing a potential buyer of the value of a cell phone mysteriously lacking a charger. Like in a classic gangster film, puny Eugène attaches the utmost importance to his image both in front of the camera and with his gang of friends. Advancing in blocks that mimic the long driftings of the biking "Pétrolier", the film nonetheless is more than the account of petty trafficking against a backdrop of cavernous poverty.



Festivali i nagrade

„Eugène Gabana Le Pétrolier“ je prikazan na Cinéma du Réel Festivalu u Francuskoj i Visions du Réel u Švicarskoj.

Festivals and awards

„Eugène Gabana Le Pétrolier“ was shown at Cinéma du Réel Festival in France and Visions du Réel, in Switzerland.

L'ATELIER DOCUMENTAIRE, 75 rue Camille Sauvageu, 33 800 Bordeaux, France
atelierdocumentaire@yahoo.fr, www.atelier-documentaire.fr

JOŠ JEDNA NOĆ NA ZEMLJI ANOTHER NIGHT ON EARTH



REDATELJ / DIRECTOR: **DAVID MUÑOZ**

scenarist / screenwriter: David Muñoz; snimatelj / cameraman: David Muñoz; montaža / editing: David Muñoz, Alicia Medina; producent / producer: David Muñoz; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2012.; trajanje / duration: 52 min.

Kairo, grad usred revolucije, ima najgori promet na svijetu. U beskrajnim prometnim gužvama putnici i vozači taksija razgovaraju i raspravljaju o svojoj sadašnjosti i budućnosti, te otkrivamo gledišta i probleme koji utječu na ljude usred dramatične društvene promjene.

Cairo, a city in the midst of revolution, has the worst traffic in the world. In endless traffic jams, passengers and taxi drivers talk and debate about their present and future, and we discover the outlooks and problems influencing the people in the midst of dramatic social change.



Festivali i nagrade

Nagrada za najbolji kratki dokumentarac na IBAFF Festival Internacional de Cine de Murcia 2013. i FIPRESCI nagrada na festivalu Dok Leipzig. Na Guanajuato međunarodnom filmskom festivalu 2012. film je osvojio nagradu za najbolji dokumentarni film, na festivalu Message to Man 2012. osvojio je Centaur nagradu za najbolji kratki dokumentarac, a na Tirana film festivalu 2012. nagradu za najbolji kratki dokumentarac.

Festivals and awards

Best Short Documentary Award at IBAFF Festival Internacional de Cine de Murcia 2013. and FIPRESCI Award at Dok Leipzig. On Guanajuato International Film Festival 2012 'Another night on earth' won the award for Best International Feature Documentary Film, at Festival Message to Man 2012. won Centaur Award for Best Short Documentary, at Tirana International Film Festival 2012. award for Best Short Documentary and many others...

HIBRIDA, Burgos 21, Pozuelo de Alarcon, 28223 Madrid, Spain hibrida@hibrida.es, www.hibrida.es

BARŠUNASTI TERRORISTI VELVET TERRORISTS



REDATELJI / DIRECTORS: **PETER KEREKES, PAVOL PEKARČÍK, IVAN OSTROCHOVSKÝ**

scenaristi / screenwriters: Ivan Ostrochovsky, Pavol Pekarčík, Peter Kerekes; **snimatelj / cameraman:** Martin Kollar; **montaža / editing:** Marek Šulík; **producenti / producers:** Peter Kerekes, Filip Remunda, Siniša Juričić; **zemlje / countries of origin:** Slovačka, Češka, Hrvatska / Slovakia, Czech, Croatia; **godina / year of production:** 2013.; **trajanje / duration:** 87 min.

“Baršunasti teroristi” film je o manjim i neuspjelim terorističkim zavjerama u bivšoj Čehoslovačkoj. Vrti se oko tri protagonista. Prvi je htio dići u zrak ukrašenu pozornicu postavljenu za proslavu Praznika rada u sedamdesetima. Drugi je planirao atentat na predsjednika i početak antikomunističke revolucije, ali je njegovo pismo CIA-i bilo toliko naivno da mu se nitko nije potrudio odgovoriti. Treći je digao u zrak komunističke plakate. Radnje koje su se nekoć smatrale zločinima danas se smatraju junaštvom. Ovo je film o relativnim pogledima na povijest i perspektivama iz kojih možemo promatrati te pojedince i njihova djela.

Velvet Terrorists is a film about minor and unsuccessful terrorist conspiracies in former Czechoslovakia. It is based on three characters. The first one wanted to blow up the stage set for the celebration of the Labour Day in the seventies. The second one planned the assassination attempt on the president and start of the anticommunist revolution, but his letter to the CIA was so naive that nobody gave an effort to answer to it. The third one blew up the communistic posters. Actions that used to be considered as crimes are heroism today. This is a film about relativistic views of the history and perspectives from which we can observe those individuals and their actions.



Festivali i nagrade

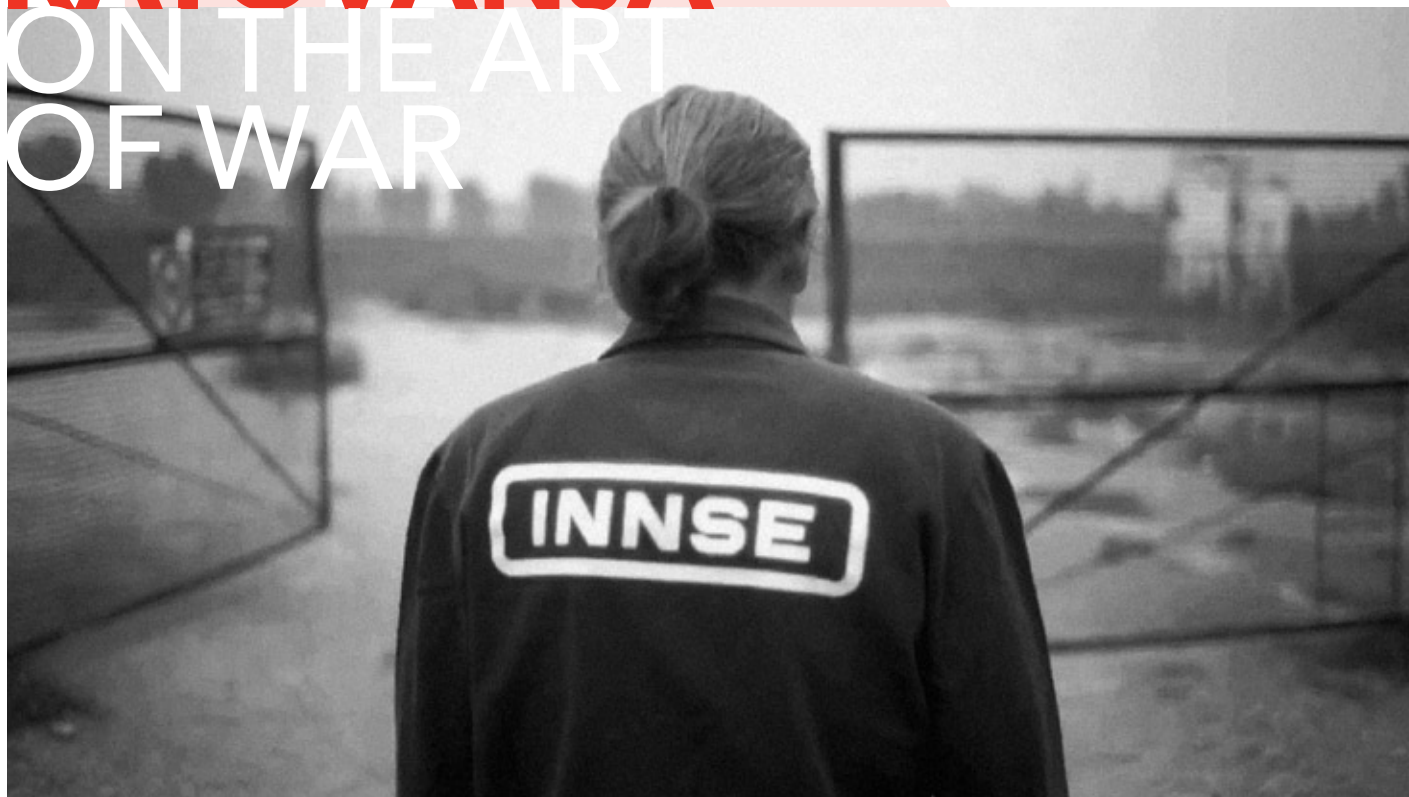
Na Međunarodnom filmskom festivalu u Berlinu 2014. “Baršunasti teroristi” osvojili su nagradu nezavisnog žirija publike za najbolji film u međunarodnom programu Forum, te FEDEORU na Međunarodnom filmskom festivalu u Karlovym Varyma 2013.

Festivals and awards

“Velvet Terrorists” won the audience award at the International Berlin Film Festival 2014 in the international Forum programme, and FEDEORA at the International Film Festival Karlovy Vary 2013.

IVANA IVISIC, Everything Works, ivanaivisic@me.com, www.velvetterrorists.com

O UMIJEĆU RATOVANJA ON THE ART OF WAR



REDATELJI / DIRECTORS: **SILVIA LUZI, LUCA BELLINO**

scenaristi / screenwriters: Silvia Luzi, Luca Bellino; snimatelji / cameramans: Luca Bellino, Giorgio Carella, Vania Tegamelli; montaža / editing: Luca Bellino; producent / producer: Giovanni Pompili; zemlja / country of origin: Italija / Italy; godina / year of production: 2012.; trajanje / duration: 85 min.

Četiri radnika penju se na 20 metara visoku dizalicu u sklopu INNSE, posljednje tvornice u Milanu. Prijeteći da će skočiti s nje ako se tvornica zatvori, pružaju otpor osam dana i sedam noći. To nije samo borba radničke klase, to je rat s praktičnim primjerom za sve oblike borbe.

Four workers climb on a crane 20 meters of height within the INNSE, the last factory in Milan. Threatening to jump off if the factory will be closed, they resist for eight days and seven nights. It is not a simple working-class struggle: it's a war with a viable paradigm for all forms of struggle.



Festivali i nagrade

Na Linz Film Festivalu: Crossing Europe 2014. film je osvojio nagradu za društvenu osviještenost (Social Awareness Award), dok je na Dok Leipzig 2013. nagrađen u međunarodnom programu. Također je nagrađen na Urugvaj International Film Festivalu 2013. u konkurenciji ljudskih prava, kao i na Rome International Film Festivalu 2012.

Festivals and awards

On the Linz Film Festival: Crossing Europe 2014. film won the Social Awareness Award, on Dok Leipzig 2013. it was awarded in international program. Also, 2013. It was awarded on Uruguay International Film Festival 2013. on human rights competition and on Rome International Film Festival 2012.

LAB 80 FILM, Via Pignolo, 123, IT-24121 Bergamo, Italy, info@lab80.it, www.Lab80.it

ZATVORENE LOCKED DOWN

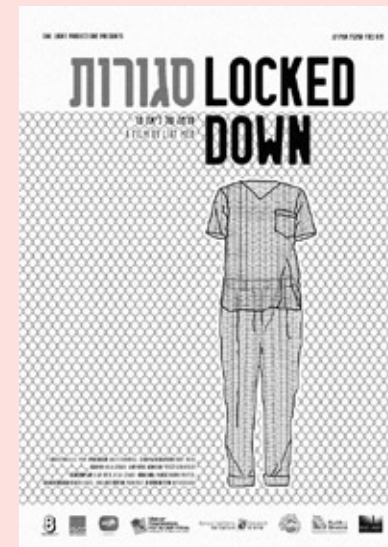


REDATELJ / DIRECTOR: LIAT MER

scenaristi / screenwriters: Liat Mer, Hila Itzhaki;
snimatelj / cameraman: Roi Roth; **montaža / editing:**
Hila Itzhaki; **producent / producer:** Anath Kandel;
zemlja / country of origin: Izrael / Israel; **godina / year of**
production: 2013.; **trajanje / duration:** 56 min.

Rijetko viđen pogled na interakcije između zatvorenika i čuvara kroz razdoblje od dvije godine. Zatvor za žene Neve Tirza u središnjem Izraelu lokacija je priče viđene očima triju žena: jedne židovke, jedne muslimanke i jedne kršćanke. Etnička raznolikost ograničena je na prigušeni opstanak u malenim ćelijama što se čini kao vječnost. Ove žene zatvorene su i isključene iz društva, ali i od samih sebe. Jak ali ipak ranjiv odnos između zatvorenica i osoblja, kao i između samih žena, mješavina je kolektivnog nepovjerenja i uzajamnog poštovanja.

A rare look at the interactions between inmates and wardens over a period of two years, the Neve Tirza prison for women in central Israel is the setting for a story seen through the eyes of three women: one Jewish, one Muslim and one Christian. Ethnic diversity is confined to a stifling existence in tiny cells for what seems like an eternity. These women are locked down and shut out from society – and from themselves. Strong and yet vulnerable, the relationship between the prisoners and the staff, and between the women themselves is a mixture of collective distrust and mutual respect.



Festivali i nagrade

Film „Zatvorene“ prikazan je na DocuDays Festivalu u Ukrajini 2014., Mediawaye u Mađarskoj 2014., DetectiveFEST-u u Moskvi 2014., Sole Luna međunarodnom festivalu dokumentarnog filma u Italiji 2014. i Grodno DokuDays FF u Ukrajini 2014.

Festivals and awards

'Locked down' has been shown at the DocuDays Festival in Ukraine 2014., Mediawave in Hungary 2014., DetectiveFEST in Moscow 2014., Sole Luna International Documentary Film Festival in Italy, 2014. and Grodno DokuDays FF, Ukraine, 2014.

RUTH DISKIN FILMS LTD., P.O. Box 7153, Jerusalem 9107101,
Israel, cara@ruthfilms.com, www.ruthfilms.com

PRIJE REVOLUCIJE BEFORE THE REVOLUTION



REDATELJ / DIRECTOR: **DAN SHADUR**

scenaristi/ screenwriter: Dan Shadur; snimatelji / cameramen: Itay Marom, Itai Neeman; montaža / editing: Nili Feller; producent / producer: Barak Heymann; zemlja / country of origin: Izrael / Israel; godina / year of production: 2013.; trajanje / duration: 60 min.

Tijekom šezdesetih i sedamdesetih godina tisuće Izraelaca živjelo je u Teheranu, uživajući poseban odnos sa Šahom i njegovom diktatorskom vladavinom. Zaštićena velikim poslovima oko naoružanja i složenim financijskim vezama, izraelska zajednica uživala je bogat i luksuzan stil života, ne primjećujući da korumpirana i prezrena vladajuća sila s kojom su povezani propada. Kad su shvatili da se njihov „iranski raj“ pretvara u pakao, bilo je skoro prekasno, pa su se našli usred islamističke revolucije koja će preplaviti Iran. Koristeći rijetke arhivske snimke, intervjue s diplomatima, agentima Mossada, poslovnim ljudima i njihovim obiteljima, redatelj – čija je obitelj bila dio te iste zajednice – otkriva novi pogled na revoluciju koja je promijenila svijet.

During the 60's and 70's thousands of Israelis are living in Tehran, enjoying a special relationship with the Shah and his dictatorial rule. Protected by large arms deals and complex financial ties, the Israeli community enjoy a wealthy and luxurious lifestyle; failing to note that the corrupt and despised ruling power to which they are connected, is collapsing. By the time they understand that their 'Iranian Paradise' is turning into hell, it is almost too late, and they stand to find themselves in the middle of the Islamist revolution, due to take Iran by storm. Using rare archive footage, interviews with diplomats, Mossad agents, businessmen and their families, the director – whose family had been part of the very same community – reveals a new perspective on the revolution that changed the world.

HEYMANN BROTHERS FILMS, Tel-Aviv 65113, Israel, 2 Barzilai street, festivals@heymannfilms.com, www.heymannfilms.com



Festivali i nagrade

"Prije revolucije" je prikazan na Hot Docs Film Festivalu u Kanadi, Doc Aviv Film Festivalu u Izraelu, Hampton Int'l Film Festivalu, Palm Beach International Film Festivalu u SAD-u i Bergen Int'l Film Festivalu u Norveškoj.

Festivals and awards

'Before the revolution' was shown at the Hot Docs Film Festival in Canada, Doc Aviv Film Festival in Israel, Hamptons Int'l Film Festival and Palm Beach International Film Festival in USA and Bergen Int'l Film Festival in Norway.



ŽIRI JURY
DUGOMETRAŽNI DOKUMENTARCI
FEATURE DOCUMENTARIES

ANTONIA DUBRAVKA CARNERUD

Antonia Dubravka Carnerud rođena je u Zagrebu u kojemu je završila Školu primijenjene umjetnosti i započela studije na Akademiji dramskih umjetnosti. Studije je nastavila u Francuskoj, a potom i u Belgiji gdje je diplomirala na tamošnjoj filmskoj akademiji INSAS. Nezavisna je filmska redateljica, producentica, montažerka i stručna savjetnica. Godinama je prisutna u europskoj filmskoj i televizijskoj industriji, prvenstveno u Švedskoj, ali i u Belgiji, Francuskoj i Hrvatskoj. Poslovne aktivnosti, među ostalim, uključuju i preko dva desetljeća dugu suradnju s programom Europske unije MEDIA. Predavala je na nekoliko filmskih akademija i fakulteta u Švedskoj, Norveškoj i na Kubi, te je organizator stručnih radionica i seminara. Producirala je i režirala desetak srednjemetražnih, dugometražnih i kratkih dokumentarnih i igranih filmova, među ostalim filmove "Bez povratka", "Bili smo mladi - vjerovali da je Jugoslavija jedna", "Dubrovnik - zidine naših prošlosti", "Memento", TV dokumentarac "Zaljubljeni u život"... Filmovi su joj prikazani na festivalima u Göteborgu, Münchenu, Leipzigu, Parizu, Lisabonu, Torontu, New Yorku... Članica je Švedske filmske akademije.

Antonia Dubravka Carnerud was born in Zagreb, where she finished the School of industrial arts and started her college education at the Academy of Dramatic Arts. She continued her studies in France and then Belgium, where she graduated from the Film Academy INSAS. She is an independent film director, producer, editor and expert counsellor. She has been



present for years in European film and television industry, first of all in Sweden, and also in Belgium, France and Croatia. Her business activities, among others, include over two decades long cooperation with the MEDIA programme of the European Union. She was a lecturer at several film academies and colleges in Sweden, Norway and Cuba and she is also the organizer of professional workshops and seminars. She has produced and directed dozen medium-length and short documentary and feature films, among others: 'No Way Back', 'We Were Young - Believed that Yugoslavia is the Only One', 'Dubrovnik - Walls of our Past', 'Memento', TV documentary 'In Love with Life'... Her films were screened at the festivals in Goteborg, Munich, Leipzig, Paris, Lisbon, Toronto, New York... She is also a member of the Swedish Film Academy.

PJER ŽALICA

Pjer Žalica rođen je u Sarajevu 1964., a u istom je gradu diplomirao režiju na Akademiji scenskih umjetnosti. Radio je u teatru i na filmu. Početkom devedesetih bio je član filmske grupe SAGA koja je cijelo vrijeme rata snimala dokumentarne filmove, uglavnom posvećene svakodnevnom životu ljudi u opkoljenom Sarajevu. Od filmova nastalih u to vrijeme izdvajaju se: "Čamac", "Godot Sarajevo", "Djeca kao i svaka druga" i "MGM - Sarajevo" koji je premijerno prikazan na festivalu u Cannesu. Cjelokupan rad grupe Saga, na osnovu filma MGM Sarajevo, dobio je nagradu Europske filmske akademije "Felix" za dokumentarni film. Nakon rata više radi igrane filmove i za televiziju. Scenarist je prvog postratnog bosanskohercegovačkog filma "Savršeni krug". Scenarist je i redatelj igranih filmova "Gorivatra" i "Kod amidže Idriza". Filmovi su prikazani na brojnim festivalima (Cannes, Montreal, London, Sidney, München, Nica, Bijaric, Rim, Rotterdam, Göteborg, Sarajevo), a imali su i svjetsku kino i TV distribuciju. Nagrađeni su s preko 50 međunarodnih nagrada. U posljednje vrijeme autor je glazbenog dokumentarno-igranog dugometražnog filma "Orkestar", dokumentarnog filma "Rob", a koautor je i tv serije "Lopta". Pisao je više scenarija za film i televiziju.

Trenutno vrši funkciju dekana Akademije scenskih umjetnosti u Sarajevu, na kojoj i predaje.

Pjer Žalica was born in Sarajevo in 1964, and graduated direction at the Academy of Performing Arts in Sarajevo. He has worked in theatre and on film. In the beginning of the nineties he was a member of the SAGA group that filmed documentaries during the entire war period, mostly dedicated to the daily lives



of the people in surrounded Sarajevo. Among the films created in that period we can single out the following: 'The Boat', 'Godot Sarajevo', 'Children as Any Other' and 'MGM - Sarajevo' that had its premiere at the festival in Cannes. The entire work of the Saga group, based on the film 'MGM Sarajevo', won the Felix award of the European Film Academy for documentary film.

After the war he has been more engaged in feature films and television. He is the screenwriter of the first post-war Bosnian-Herzegovinian film 'Perfect Circle'. He is also the screenwriter and director of feature films 'Fuse' and 'Days and Hours'. These films were screened at many festivals (Cannes, Montreal, London, Sidney, Munich, Nice, Bijaric, Rome, Rotterdam, Gothenburg, and Sarajevo), and had their world cinema and TV distribution. They were awarded with over 50 international awards. Recently, he has been the author of music documentary-feature film 'Orchestra', documentary film 'Slave' and he is also a co-author of the TV serial 'Ball'. He has written a number of screenplays for the film and television. Today he is the dean at the Academy of Performing Arts in Sarajevo, where he is also a lecturer.



MANUEL JIMENEZ NÚÑEZ

Manuel Jiménez Núñez rođen je 1973. u Málagi (Španjolska). Godine 2006. režirao je svoj prvi dugometražni dokumentarac "Izgubljeno selo" koji je premijerno prikazan u službenoj konkurenciji festivala IDFA, dobio prvu nagradu žirija na festivalu Documenta Madrid 2007. i bio španjolski predstavnik na festivalu First Documentary Cinema Sample Spain China u Pekingu i Šangaju. Nakon toga je režirao film "Čovjek od soli" koji je osvojio drugu nagradu žirija na festivalu Documenta Madrid 2009., RTVA nagradu u Alcancesu 2009., prvu nagradu žirija na festivalu Almeira en Corto 2009., a bio je i španjolski predstavnik na Doc Europa 2010. u Portu i Lisabonu. Njegov četvrti rad "Užasni meksički glumac", memorijalni film za 25. godišnjicu Cervantesova kazališta koji je imao međunarodnu premijeru u službenoj selekciji Hot Docsa u Kanadi, osvojio je posebnu nagradu žirija na 40. Huesca međunarodnom filmskom festivalu i prvu nagradu žirija na 44. festivalu Muestra Cinematográfica del Atlántico. Njegov posljednji dokumentarac "Čarobni projekt" prikazan je na službenom otvaranju 44. festivala Muestra Cinematográfica del Atlántico i osvojio nagradu za najbolji iberoamerički dokumentarac na 41. Huesca međunarodnom filmskom festivalu. Bio je član žirija (dokumentarna selekcija) na 15. Festivalu de Cine Español de Málaga i na 9. festivalu Internacional de Documentales de Madrid, Documenta Madrid 2012.

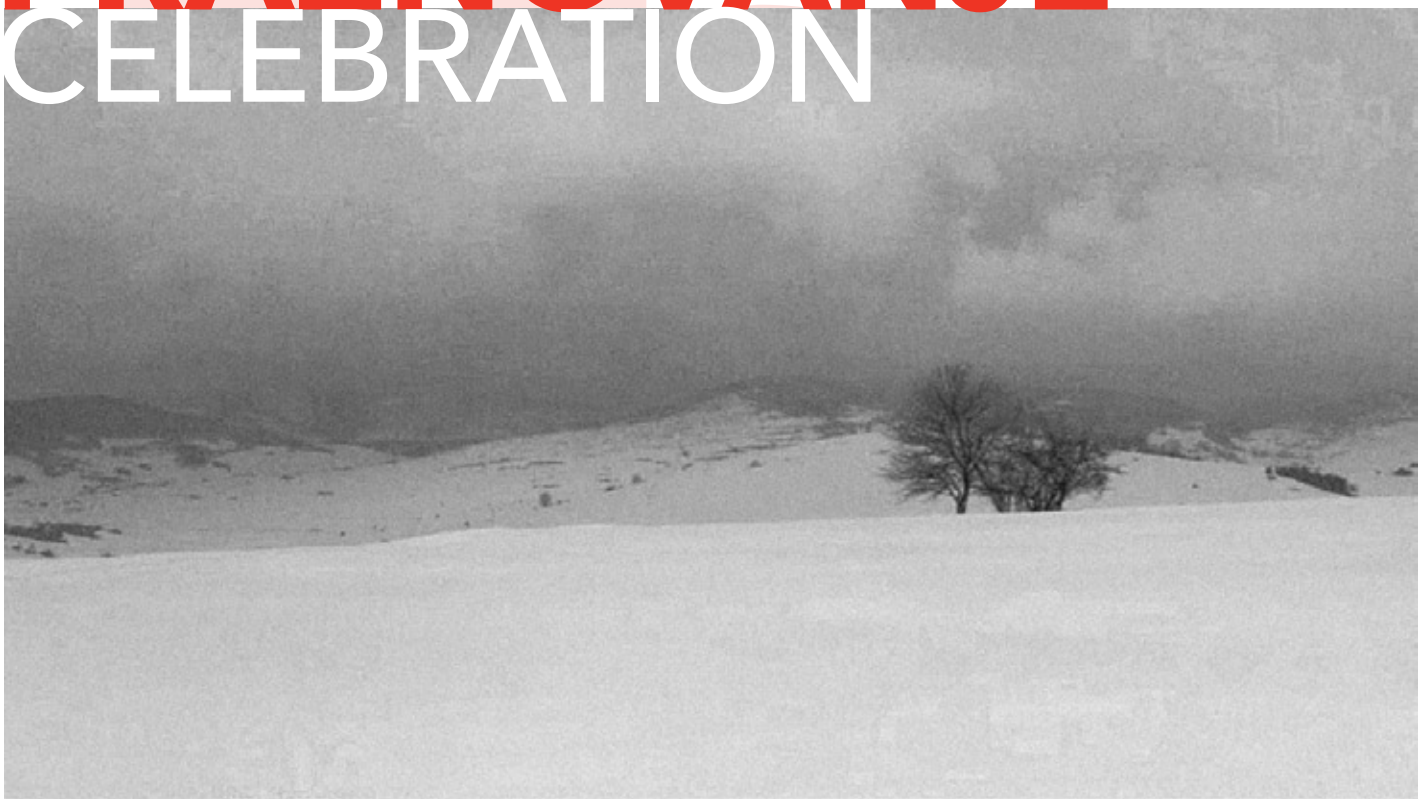
Manuel Jiménez Núñez was born in 1973 in Málaga (Spain). In 2006 he directed his first full-length documentary, 'The Lost Village', which made its world premiere in the official selection of the IDFA, won the First Prize of the Jury at Documenta Madrid 2007 and was Spanish representative at First Documentary Cinema Sample Spain China in Beijing and Shanghai. After that, he directed 'The Salt Men', which won the Second Prize of the Jury at Documenta Madrid 2009, RTVA Award at Alcances 2009, and the First Prize of the Jury at Almería en Corto 2009 and was Spanish representative at Doc Europa 2010 in Porto and Lisbon. 'The Terrible Mexican Actor', commemorative film for the 25th anniversary of the Cervantes Theatre, was his fourth work, which made its international premiere in the official selection of Hot Docs in Canada, won the Special Prize of the Jury in the 40th Huesca International Film Festival and the First Prize of the Jury at the 44th Muestra Cinematográfica del Atlántico. His last documentary 'Magic Project' was the official opening film at the 44th Muestra Cinematográfica del Atlántico, and won the Best Iberoamerican Documentary Prize at 41st Huesca International Film Festival. He was official jury member (Documentary Section) at the 15 Festival de Cine Español de Málaga and at the IX Festival Internacional de Documentales de Madrid, Documenta Madrid 2012.





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

PRAZNOVANJE CELEBRATION



REDATELJ / DIRECTOR: **DAJAN JAVORAC**

scenarist / screenwriter: Dajan Javorac; snimatelj /
cameraman: Simo Iljić; montaža / editing: Srđan Šipka;
producent / producer: Dajan Javorac; zemlja / country of
origin: BiH / BiH; godina / year of production: 2013.; trajanje /
duration: 10 min.

Hladno je na planini Manjači. „Zimi sniježi, nema se gdje ići“, kaže glavni lik filma. „Moramo čekati dok netko ne dođe raščistiti cestu. Nekad dođu, a nekad i ne.“ On marljivo probija snježne zamete u visini koljena dok mu vjetar zavija po ušima. Krajolik oko njega je bijel, nebo sivo, a drveća su ogoljena. U pripremi za božićno slavlje izvlači vodu iz bunara dok njegova majka muze krave. U filmu priča o svojim najdražim TV programima, uključujući domaće emisije i Steven Seagalov film „Pravda za sve“. Jednim okom na svom stadi dok se poji na rupama u ledu na zamrznutom potoku, on priznaje svoje ambicije da postane TV voditelj. Ali sve u tom spartanskom okruženju naglašava njegovu izolaciju od tog drugog, naseljenog svijeta tajnih snova.

It's cold up on Mount Manjaca. "In the winter it snows, there's nowhere to go," says the central figure in Celebration. "We have to wait until someone comes to clear the road. Sometimes they come, and sometimes they don't." He diligently ploughs the knee-high snowdrifts as the wind howls at his ears. The landscape around him is white, the sky is gray and the trees are bare. In preparation for the Christmas celebrations, he draws water from the well while his mother milks the cows. The son talks about his favourite stuff to watch on TV, including local shows and Steven Seagal's True Justice. With one eye on his livestock as they drink from ice holes in a frozen brook, he confesses his ambitions of becoming a TV host. But everything in his Spartan surroundings underlines his isolation from that other, inhabited world of his secret dreams.

Dajan Javorac, dajan.javorac@gmail.com



Festivali i nagrade

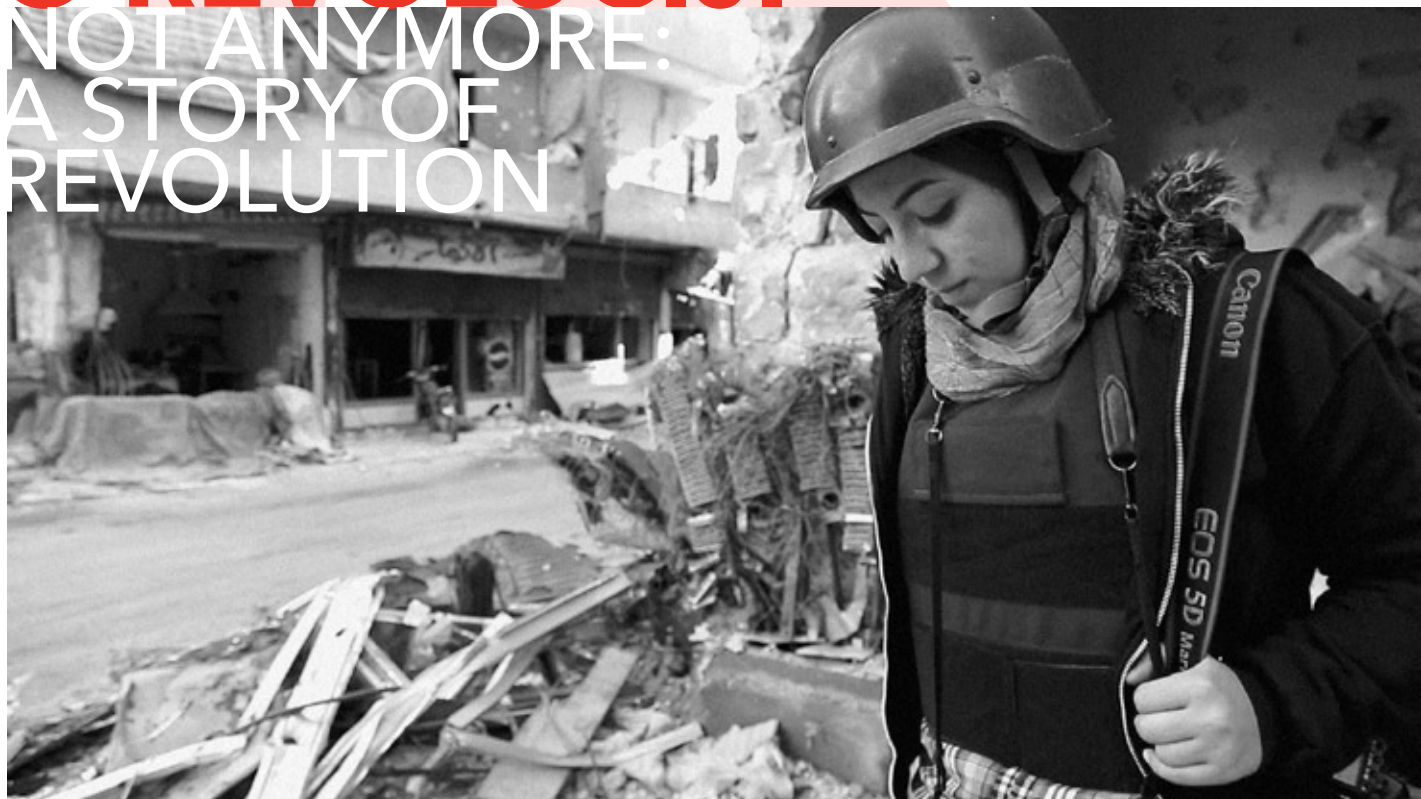
Film "Praznovanje" premijerno je prikazan na Radio-televiziji Republike Srpske, postigao je veliku gledanost i dobio pozitivne kritike. Osvojio je Grand prix za najbolji studentski dokumentarac na Montenegro film festivalu u Herceg Novom. Ovjenčan je i specijalnim priznanjem žirija na Sarajevo film festivalu, te je prikazan i na Internacionalnom Festivalu dokumentarnog filma u Amsterdamu.

Festivals and awards

The film 'Celebration' had its premiere at the Radio-Television of the Republic of Srpska and had great viewer ratings and positive critics. It won the Grand Prix for the best student documentary at Montenegro Film Festival in Herceg Novi and got a special mention of the jury at Sarajevo Film Festival. It was also screened at the International Documentary Film Festival in Amsterdam.

NE VIŠE: PRIČA O REVOLUCIJI

NOT ANYMORE: A STORY OF REVOLUTION



REDATELJ / DIRECTOR: **MATTHEW VANDYKE**

scenarist / screenwriter: Matthew VanDyke; snimatelj / cameraman: Matthew VanDyke; montaža / editing: Ivan Kander; producent / producer: Nour Kelze; zemlje / countries of origin: Sirija, Turska, SAD / Syria, Turkey, SAD; godina / year of production: 2013.; trajanje / duration: 14 min.

"Ne više: Priča o revoluciji" kratki je dokumentarni film koji govori o sirijskoj borbi za slobodu, kako je doživljavaju 32-godišnji pobunjenički borac Mowya i 24-godišnja novinarka Nour u sirijskom gradu Alepu. Film je četrnaestominutni kratki dokumentarac o tome zašto se Sirijci bore za svoju slobodu, ispričan kroz emotivne riječi dvaju snažnih likova čiji su životi okrenuti naglavce i uništeni ratom.

Not Anymore: A Story of Revolution is a documentary short film that tells the story of the Syrian struggle for freedom as experienced by a 32 year old rebel fighter, Mowya, and a 24 year old female journalist, Nour, in Aleppo, Syria. The film is a 14 minute documentary short about why the Syrian people are fighting for their freedom, told through the emotional words of two powerful characters whose lives have been turned upside down and torn apart by war.

NOT ANYMORE: A STORY OF REVOLUTION



Festivali i nagrade

Film je osvojio 54 nagrade, bio prikazan na preko 150 filmskih festivala u skoro 20 zemalja. Pogledali su ga milijuni televizijskih gledatelja. Neke od nagrada su: nagrada publike na Palm Springs International ShortFestu, nagrada Short Film na One World Media Awardsu, nagrada publike na DC Shorts Film Festivalu, Silver Lens nagrada na Arpa International Film Festivalu, nagrada za najbolji kratki dokumentarac na St. Louis International Film Festivalu...

Festivals and awards

Film has won 54 awards, has been screened at over 150 film festivals in nearly 20 countries, and watched by millions on television. Some of the awards are Audience Favourite Documentary Award at the Palm Springs International ShortFest, Short Film Award at the One World Media Awards, Audience Favourite Film Award at DC Shorts Film Festival, Silver Lens Award at the Arpa International Film Festival, Best Documentary Short Award at the St. Louis International Film Festival...

Journeyman Pictures, 4-6 High Street, Thames Ditton, Surrey, KT7 0RY, United Kingdom, info@journeyman.tv, www.journeyman.tv

31. MAJ

MAY 31st



REDATELJ / DIRECTOR: **MIRZA AJNADŽIĆ**

scenarist / screenwriter: Mirza Ajnadžić; snimatelj /
cameraman: Mirza Ajnadžić, Damir Bašić; montaža / editing:
Mirza Ajnadžić; producent / producer: Mladen Erjavec; zemlja /
country of origin: BiH / BiH; godina / year of production: 2013.;
trajanje / duration: 28 min.

Dana 31. svibnja 1992. u Prijedoru nesrpsko stanovništvo bilo je primorano prilikom izlaska iz svojih domova zavezati bijelu traku oko ruke. U sljedećih nekoliko dana oko 30.000 ljudi je smješteno u koncentracijske logore, a 3000 ih je ubijeno. Gradske vlasti Prijedora od tada nikada nisu dopustile obilježavanje stradanja civilnih žrtava rata. Priča prati inicijativu Dana bijelih traka u Prijedoru i pokazuje kako mala priča o malom čovjeku može pokrenuti promjene.

On May 31st 1992 in Prijedor, non-Serbian population was compelled to tie a white band around their hands when leaving their homes. In the next few days about 30.000 people was placed in concentration camps, and 3.000 was killed. Since then the town authorities of Prijedor have never allowed marking of the suffering of the civil victims of war. The story follows the Initiative of the White Bands Day in Prijedor and shows how a small story about a little man can start a change.



Festivali i nagrade

Film je svjetsku premijeru imao na BH Film Festivalu u New Yorku, a prikazan je i na BH Film Festivalu u Chicagu.

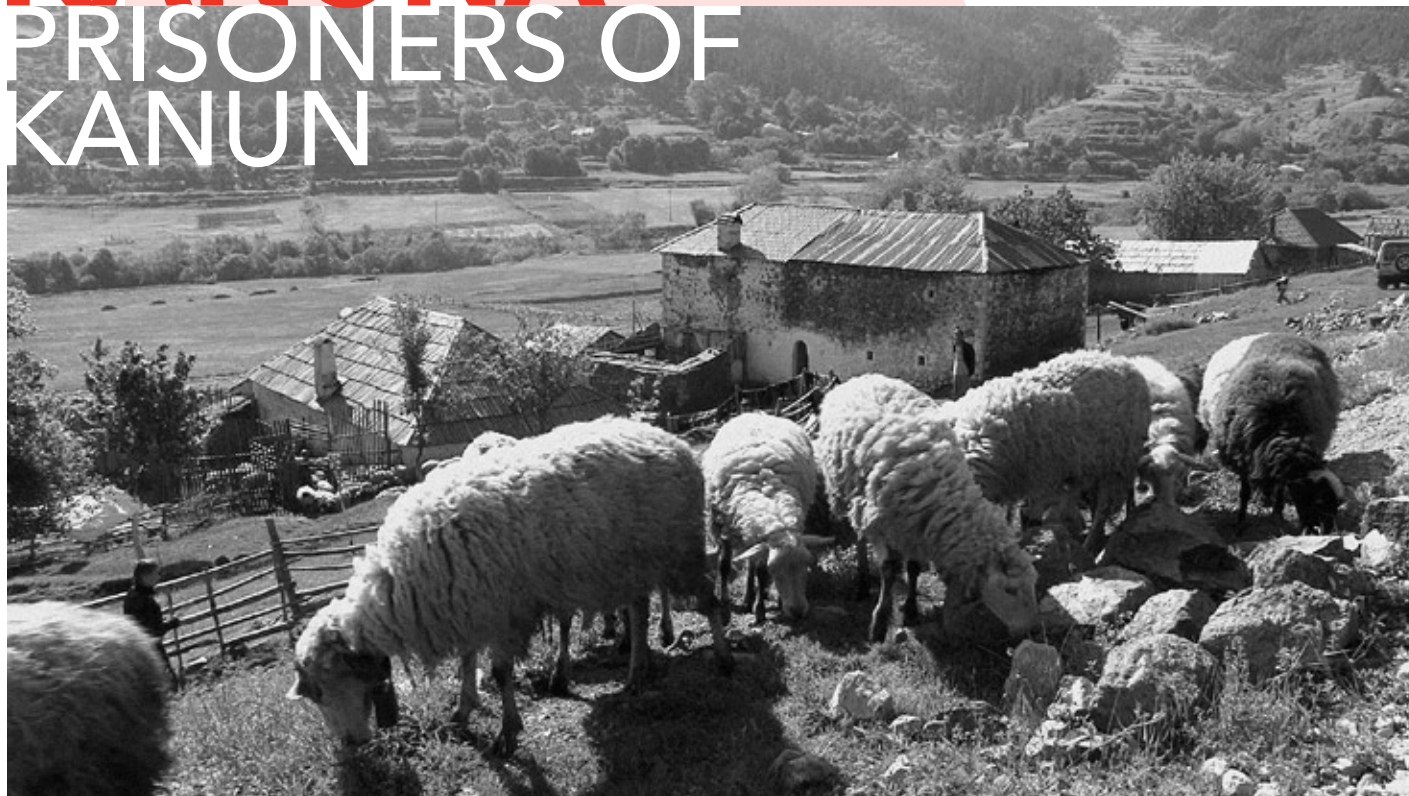
Festivals and awards

Film had its world premiere at BH Film Festival in New York and was also shown at BH Film Festival in Chicago.

UNITED GROUP Building, Airport Road, DTM Qatar, P.O. BOX
23116, Doha, QATAR, production@dtm.qa, www.dtm.qa

ZATOČENICI KANUNA

PRISONERS OF KANUN

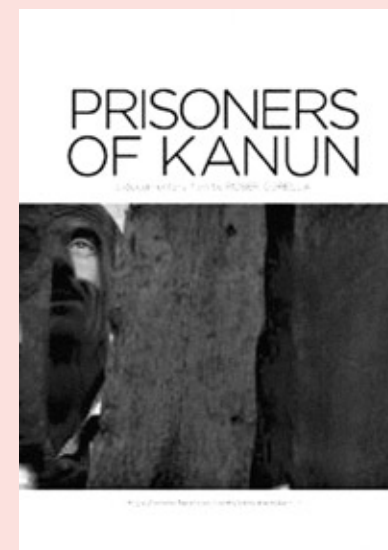


REDATELJ / DIRECTOR: **ROSER CORELLA**

scenarist / screenwriter: Roser Corella ; snimatelj /
cameraman: Roser Corella; montaža / editing: Pascale
Fakhry; producent / producer: Roser Corella; zemlja /
country of origin: Španjolska / Spain; godina / year of
production: 2013.; trajanje / duration: 30 min.

Stoljećima star običaj krvnih zavada počeo je uništavati živote u Albaniji nakon sloma komunizma, posebno u planinama na sjeveru gdje brojne obitelji žive zaključane u svojim domovima u strahu od krvne osвете. Drevni „Kanun“ kodeks, koji upravlja ruralnim životom u Albaniji, uključuje pravo na ubojstvo iz osвете zbog ranijeg ubojstva: „Krv mora biti plaćena krvlju“.

The centuries-old custom of blood feuds has started blighting lives in Albania since the collapse of communism, particularly in the mountains of north, where many families are living locked down in their houses in fear of blood vengeance. The ancestral code of “Kanun”, which has governed rural life in Albania for five centuries of foreign occupation, include the right to murder to avenge an earlier killing: “blood must be paid with blood”.



Festivali i nagrade

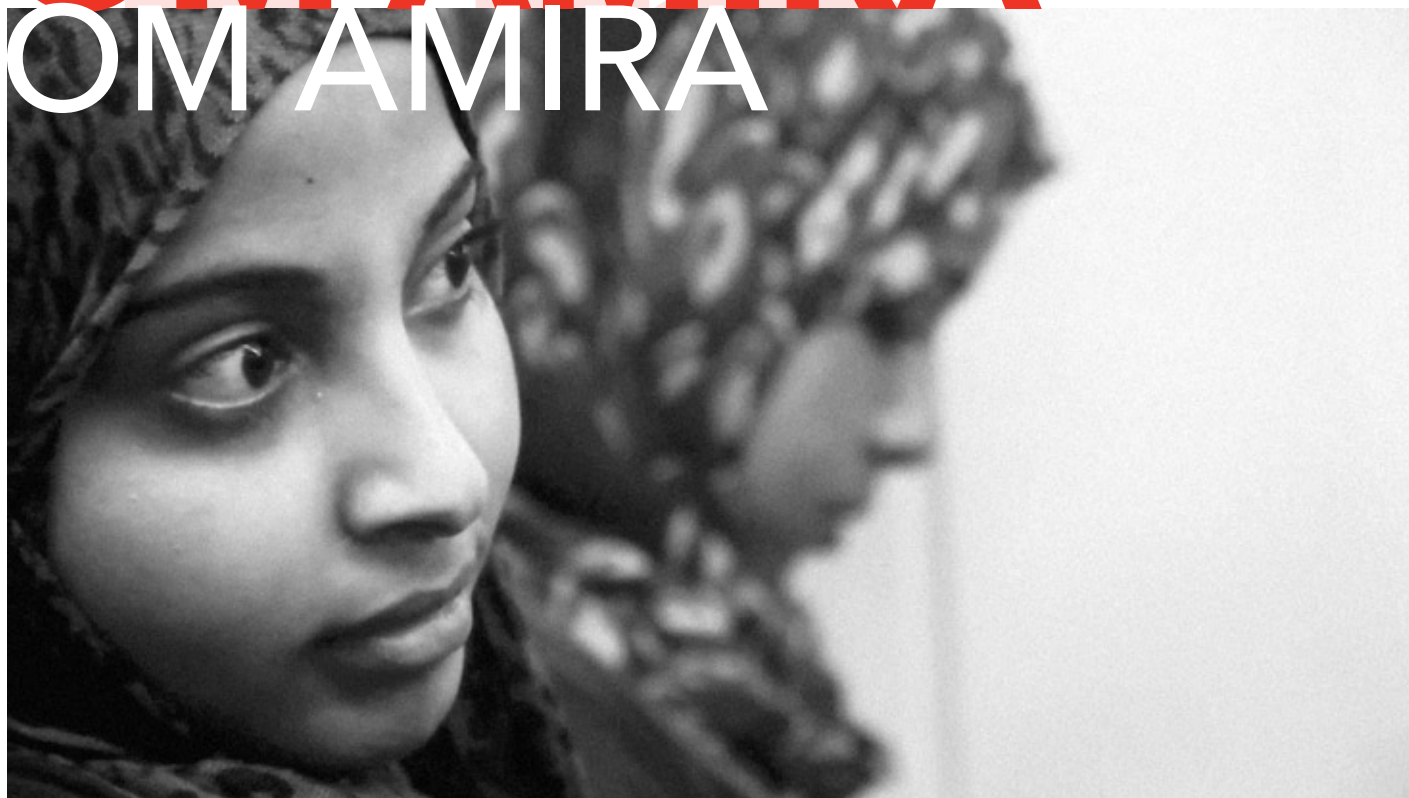
Prikazan je na Bristol Encounters Short Film Festivalu 2013., Kassel Documentary Film and Video Festivalu 2013., festivalu Paris Courts Devant 2013., festivalu Internacional de cine de Lanzarote 2014., IWOIFF - Islands in the World Oceania Int. Film Festivalu 2014... Film je dobio posebno priznanje u kategoriji ljudskih prava na festivalu Contra el silencio todas las voces in Mexico 2014.

Festivals and awards

It was shown on Bristol Encounters Short Film Festival 2013., Kassel Documentary Film and Video Festival 2013., Festival Paris Courts Devant 2013., Festival Internacional de cine de Lanzarote 2014., IWOIFF - Islands in the World Oceania Int. Film Festival 2014... Film received honourable mention in category Human rights on Festival Contra el silencio todas las voces in Mexico 2014.

GRAFO DOCUMENTAL, www.grafodocumental.com, grafodocumental@gmail.com

OM AMIRA



REDATELJ / DIRECTOR: **NAJI ISMAIL**

scenaristica / screenwriter: Naji Ismail; snimatelj /
cameraman: Mohamed Abd El-Raouf; montaža / editing:
Kamal El-Malakh; producent / producer: Shady Ishak; zemlja /
country of origin: Egipat / Egypt; godina / year of production:
2013.; trajanje / duration: 24 min.

Film prikazuje priču o Amirinoj majci koja s obitelji stanuje na krovu u središtu Kaira. Nemajući drugog izbora nego očvrnuti da bi uzdržavala svoju obitelj i bolesnu kćer koja pati od srčane bolesti, ona prodaje sendviče kako bi preživjela i provodi po cijele noći na ulicama Kaira.

The 24-minute film tells the story of Amira's mother (Om Amira) who, resides with her family on a roof top, Downtown Cairo. Having no other option but to toughen up to support her family and her sick daughter suffering from a heart condition, she sells home-made sandwiches for living, spending all night long until the sun rise in the streets of the sleepless city of Cairo.



Festivali i nagrade

Kratki dokumentarni film „Om Amira“ dobio je nagradu Act koja se dodjeljuje najboljem ženskom filmu na 17. Ismailia Međunarodnom filmskom festivalu. Prethodno je „Om Amira“ službeno izabran za međunarodni Berlin film festival 2014. i bio je prvi egipatski film uopće koji je sudjelovao na ovom natjecanju. Sudjelovao je i na Short Film Corneru na filmskom festivalu u Cannesu, Arab Texas Film Festivalu u SAD-u, Festivalu Cinema Africano, Asia, America Latina u Italiji. Film je dobio nagradu Best Cinematography award na SIMA Awards (Social Impact Media Awards) u sklopu selekcije kratkih dokumentaraca.

Festivals and awards

The short documentary film, “Om Amira received the Act award granted to the best women's film on 17th Ismailia International Film Festival. Previously, ‘Om Amira’ was officially selected in 2014 Berlin International Film Festival and it was the first Egyptian film ever to participate in this competition, the Short Film Corner at Cannes Film Festival, the Arab Texas Film Festival in the US, and the Festival Cinema Africano, Asia, America Latina in Italy. Furthermore, the film won the Best Cinematography award at SIMA Awards “Social Impact Media Awards” within the Short Documentary section.

RAHALA Production & Distribution, 2 El Bostan El Seidy Street,
Cairo, Egypt, rahalapro@hotmail.com

KALUSZ KOJI SAM MISLIO DA POZNAJEM

THE KALUSZ I THOUGHT I KNEW

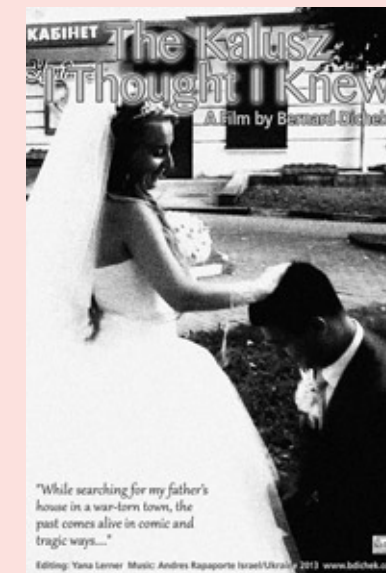


REDATELJ / DIRECTOR: **BERNARD DICHEK**

scenaristi / screenwriters: Bernard Dichek, Yana Lerner;
snimatelj / cameraman: Bernard Dichek; **montaža / editing:**
Bernard Dichek, Yana Lerner; **producent / producer:** Bernard
Dichek; **zemlja / country of origin:** Izrael / Israel; **godina / year**
of production: 2013.; **trajanje / duration:** 28 min.

Čežnja za povratkom kući jedan je od najjačih ljudskih poriva. Moj je otac emigrirao u Kanadu nakon Drugog svjetskog rata i nikad se nije vratio u svoj ratom razoren rodni grad Kalusz u Poljskoj. Ali njegove priče o Kaluszu ispunile su moje djetinjstvo. Nakon što je preminuo odlučio sam otputovati natrag za njega i sam vidjeti grad. Tražeći njegovu kuću upoznao sam Tanyu, mladu ženu koja ponešto zna o židovskoj povijesti grada. Moja potraga postaje i njezina. Ne uspijevamo naći kuću moga oca, ali jedna zagonetka o njegovom životu je riješena.

The longing to return home, nostos in Greek, is one of the strongest human urges. My father immigrated to Canada after World War II and never returned to his war-torn hometown of Kalusz in Poland. But his stories about Kalusz filled my childhood. After he passed away, I decided to make the trip back for him and see the town for myself. Looking for his house, I meet Tanya, a young woman who knows little about the town's Jewish history. My search becomes her search. We fail to find my father's house but one puzzle about his life is cleared up.



Festivali i nagrade

„Kalusz koji sam mislio da poznajem“ nagrađen je Silver Horseshoe nagradom na AsterFest Film Festivalu u Makedoniji 2014. Prikazan je na Thessaloniki Festivalu dokumentarnog filma, Sedona Jewish Film Festivalu u SAD-u, Budapest Jewish Film Festivalu u Mađarskoj, međunarodnom Haifa Film Festivalu, Bucharest Jewish Film Festivalu u Rumunjskoj...

Festivals and awards

'The Kalusz I Thought I Knew' was awarded with Silver Horseshoe Award at the AsterFest Film Festival in Macedonia, 2014. It was shown on Thessaloniki Documentary Film Festival, Sedona Jewish Film Festival in USA, Budapest Jewish Film Festival in Hungary, Haifa International Film Festival, Bucharest Jewish Film Festival in Romania ...

RUTH DISKIN FILMS Ltd., P.O. Box 7153, Jerusalem 9107101, Israel,
cara@ruthfilms.com, www.ruthfilms.com

TAMO GDJE ŽIVI NADA NADA'S HOME



REDATELJ / DIRECTOR: **DARIO BUKOVSKI**

scenarist / screenwriter: Lidia Horvat; **snimatelj / cameraman:** Dario Bukovski; **montaža / editing:** Dario Bukovski; **producent / producer:** Dario Bukovski; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2013.; **trajanje / duration:** 23 min.

Film predstavlja svojevrsno ljubavno pismo mladog filmskog autora, Zagrepčanina Darija Bukovskog, svojoj baki Nadi. Ona je nekoć bila važna osoba u životu njegove obitelji. No danas je, nastanjena u Domu za starije i nemoćne, slijedom životnih okolnosti otplutala na marginu zanimanja potomaka. Dokumentarac prati degradaciju odnosa bake i unuka, a ispričan je kroz nehumanu okolinu državnog doma za umirovljenike. Što se dogodi kad osoba izgubi svoju funkciju?

The film represents a kind of a love letter from the young author of the film, Dario Bukovski from Zagreb, to his grandma Nada that used to be a very important person in his life and the life of his family, and today, being in the nursing home, as a result of life circumstances she has come to the margins of her descendants' interest. Documentary that follows the degradation of the relationship between a grandmother and a grandson is narrated through the inhuman environment of the state owned home for retired. What happens when a person loses his or her function?

Dario Bukovski, dariobukovski@yahoo.com



Festivali i nagrade

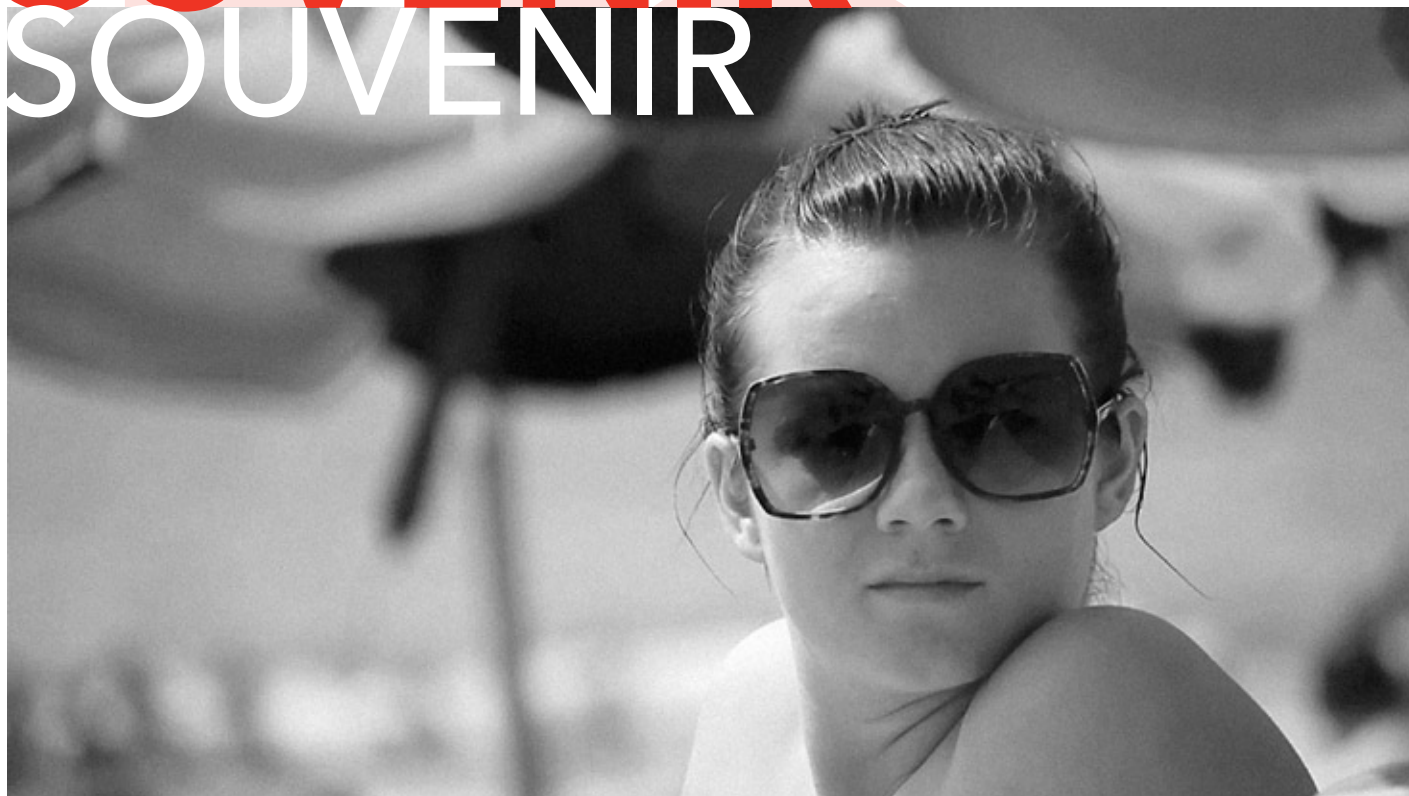
Film je osvojio 2. nagradu na na 45. Reviji filmskog stvaralaštva u Puli, te je 2014. godine prikazan i na Danima Hrvatskog filma u Zagrebu i Belleville Film Festivalu u kanadskom Bellevilleu.

Festivals and awards

The film won the 2nd prize at the 45th Review of film in Pula, and in 2014 it was screened at the Days of Croatian film in Zagreb and at the Belleville Film Festival in Belleville, Canada.

SUVENIR

SOUVENIR



REDATELJ / DIRECTOR: GERARDO CARRERAS CACERES

scenarist / screenwriter: Jara Yanez ; snimatelj /
cameraman: Tomas Ybarra; montaža / editing: Sergio Candel;
producent / producer: Muak Canarias; zemlja / country of
origin: Španjolska / Spain; godina / year of production: 2013.;
trajanje / duration: 13 min.

Španjolski producent Gerrardo Carreras Caceres se po prvi puta našao u ulozi redatelja te je tako kratki dokumentarni film 'Suvenir' njegov redateljski prvijenac. Suvenir podsjeća na događaj iz prošlosti. Memento, uspomena ili znak sjećanja je predmet koji osoba stječe i koji vlasniku budi sjećanja kojeg povezuje s njim. Putnici često kupuju suvenire kao darove za svoje najmilije. To je uobičajeno u mnogim kulturama.

This is the first time for the Spanish producer Gerardo Carreras Caceres to be a director, so the short documentary film "Souvenir" is his first directing work. A souvenir (from French souvenir, n. m. Memory. Reminiscent of a memory of a past event. To remember), memento, keepsake or token of remembrance is an object a person acquires for the memories the owner associates with it. Travellers often buy souvenirs as gifts for their loved ones. This is common in many cultures.



Festivali i nagrade

"Suvenir" je nagrađen na ZINEBI Internacionalnom Festivalu dokumentarnog i kratkog filma u Španjolskoj, a prikazan je na La Guarimba Festivalu u Italiji, Fear No Film Festivalu u SAD-u, Short Film Corner Festivalu u Francuskoj...

Festivals and awards

"Souvenir" won the Grand Prize for Spanish cinema at ZINEBI International Festival of Documentary and Short Film of Bilbao, and was screened at La Guarimba Film Festival in Italy, Fear No Film Festival in the USA, Short Film Corner Film Festival in France and many other festivals.

Promofest, General Paradinás 34 1 9., 28001 Madrid, Spain, info@promofest.org

TRAŽEĆI PRIJATELJA LOOKING FOR A FRIEND



REDATELJI / DIRECTORS: **KARMA GAVA, ALVISE MORATO**

scenarist / screenwriter: Karma Gava; **snimatelj / cameraman:** Karma Gava; **montaža / editing:** Davide Vizzini; **producent / producer:** Karma Gava, Alvis Morato; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2013.; **trajanje / duration:** 19 min.

U Tokiju postoje brojne agencije gdje možete unajmiti djelatnike da vam budu prijatelj, muž, djevojka, ujak, nećak, suradnik... S pozadinom polimorfnog grada, kroz intervju sa zaposlenicima ovih agencija, naš pogled luta po svijetu koji se sve brže mijenja. Tehnologija nam pomaže razmijeniti informacije i prevladati fizičku udaljenost, ali u međuvremenu i mijenja tradicionalne načine interakcije.

In Tokyo there are many agencies where you can hire employees for several request: friend, husband, girlfriend, uncle, nephew, coworker. With the background of a polymorphic city, through interviews to the employees of these agencies, our view wonders about a world changing faster and faster. Technology helps us exchanging information and overcoming physical distance, but in the meantime alters traditional ways of interaction.



Festivali i nagrade

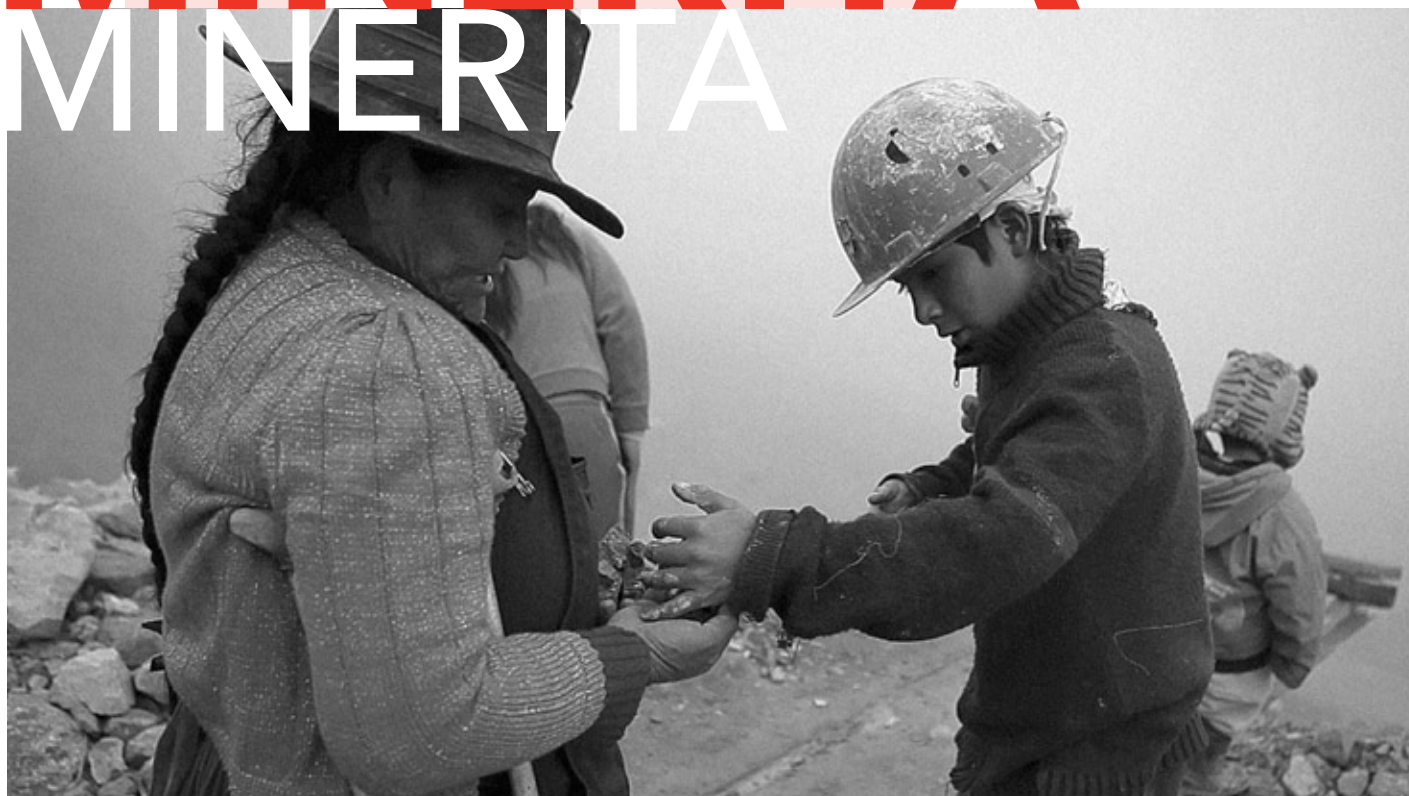
Dokumentarac „Tražeći prijatelja” osvojio je Special Jury Award u sekciji dokumentaraca na Cervignano Film Festivalu. Prikazan je na Festival del documentario d'Abruzzo 2014.

Festivals and awards

The Documentary 'Looking for a Friend' won the special prize - Special Jury Award in the documentary section at Cervignano Film Festival, and it was shown on Festival del documentario d'Abruzzo 2014.

Giuseppe Casapulla, nolookodistribuzioni@gmail.com

MINERITA



REDATELJ / DIRECTOR: RAÚL DE LA FUENTE

scenarist / screenwriter: Raúl de la Fuente; **snimatelj / cameraman:** Raúl de la Fuente; **montaža / editing:** Raúl de la Fuente; **producent / producer:** Amaia Ramirez; **zemlja / country of origin:** Španjolska / Spain; **godina / year of production:** 2013.; **trajanje / duration:** 27 min.

„Minerita“ je priča o tri žene koje rade u rudnicima Potosi. To je vestern o ženama. Cerro Rico u Potosiju (Bolivija) je teritorij gdje vlada bezakonje, obilježen brutalnim nasiljem. Rudari riskiraju svoje živote svaki dan kopajući srebro i cink u narušenim oknima. Oni koji prežive misle da imaju pravo na sve i svašta. I tada idu u lov na žene. „Minerita“ je priča o tri žene, to su Lucia (40), Ivone (16) i Abigail (17) koje rade kao ženska noćna straža, boreći se da bi preživjele u nečovječnom paklu. Njihovo jedino oružje je njihova hrabrost i – dinamit!

Minerita is the story of three women who work in the Potosi mines. It's a western about women. Cerro Rico in Potosi (Bolivia) is a lawless territory, characterized by brutal violence. The miners risk their lives every day, digging for silver and zinc in crumbling galleries. The ones that survive think they're entitled to anything and everything. And that's when they go on the hunt. ... for women. Minerita is the story of three women-Lucia (40), Ivone (16) and Abigail (17)-who work as night watch women or inside the mine, struggling to survive in an inhuman inferno. Their only weapon is their courage ... and dynamite.



Festivali i nagrade

Film „Minerita“ je dobio nagradu za najboljeg redatelja na SIMA 2014., nagradu za najbolji kratki dokumentarni film Španjolske filmske akademije Goya, te posebno priznanje na South West London International Film Festivalu. Također je nagrađen za najbolju fotografiju, a dobio je i posebno priznanje žirija u Medini del Campo u Španjolskoj. Bio je i najbolji kratki dokumentarni film na FENACO u Peruu 2013., te je prikazan na Međunarodnom filmskom festivalu dokumentarnog filma Amsterdam...

Festivals and awards

'Minerita' won the award for best Director at SIMA 2014, award for Best Short Documentary Film at Goya-Spanish Cinema Academy Award; also it won special Jury Recognition at South West London International Film Festival. It was rewarded with Best Cinematography & Special Jury Recognition, Medina del Campo in Spain, Best International Documentary Short film at FENACO Peru 2013, screened at International Documentary Film Festival Amsterdam...

KANAKI FILMS, Donostia – San Sebastian, Spain, info@kanakifilms.com, www.kimauk.com

GRAD BEZ SNOVA

A CITY WITHOUT DREAMS



REDATELJ / DIRECTOR: **ALFONSO MORAL RODRIGUEZ**

scenarist / screenwriter: Alfonso Moral ; snimatelj /
cameraman: Alfonso Moral ; montaža / editing: Alfonso Moral;
producent / producer: Grafo Documental; zemlja / country of
origin: Španjolska / Spain; godina / year of production: 2014.;
trajanje / duration: 20 min.

Radnja dokumentarca „Grad bez snova“ događa se između Beiruta (Libanon) i Alepa (Sirija) i govori o izgubljenim snovima cijele jedne sirijske generacije u ova dva grada. Nouri je pobjegao iz Alepa u ljeto 2012. Ostavio je grad u ratu i otputovao sa svojom djevojkom Hebom u Beirut, gdje je prije godinu dana rođen njegov sin Aram. Libanonski zakon zahtjeva da roditelji budu vjenčani da bi imali djecu – ako nakon jedne godine ne ispune ovaj uvjet otac može ići u zatvor. Našli su se u slijepoj ulici i jedina im je opcija otići u Švedsku.

The documentary “A City Without Dreams” takes place between Beirut (Lebanon) and Aleppo (Syria) and talks about the lost dreams of an entire Syrian generation in these two cities. Nouri fled Aleppo in the summer of 2012. He left behind a city at war and travelled with his girlfriend Heba to Beirut, where his son Aram was born a year ago. The Lebanese law requires parents to be married in order to have children -if after a year they fail to meet this requirement; the father can go to jail. They are in a deadlock. Their only option is to leave the country bound for Sweden.



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

GRAFO DOCUMENTAL, www.grafodocumental.com, grafodocumental@gmail.com



ŽIRI JURY
KRATKOMETRAŽNI DOKUMENTARCI
SHORT DOCUMENTARIES



MARIJO VUKADIN

Marijo Vukadin rođen je 1976. u Bugojnu (BiH). Filmskom produkcijom bavi se od 2002. i direktor je Olimp produkcije iz Zagreba. Producirao je dva dugometražna igrana filma: "Živi i mrtvi" Kristijana Milića i "Ostavljeni" Adisa Bakrača. Film "Živi i mrtvi" osvojio je osam Zlatnih arena na festivalu u Puli 2007. U omnibusu "Zagrebačke priče" producent je priče "Recikliranje" Branka Ištvančića. Film "Neanderthal Story" radio je u suradnji s Ivanom Salajom za muzej pračovjeka Hušnjakovo u Krapini. Rječ je o filmu koji je pomaknuo granice produkcije igranog filma u Hrvatskoj. Producent je i nekolicine nagrađivanih dokumentarnih filmova od kojih je najpoznatiji "Od zrna do slike" Branka Ištvančića. Koautor je i producent filma "Izgubljeno dugme", najnovijeg ostvarenja Olimp produkcije. Film govori o Goranu Ipi Ivandiću, bubnjaru Bijelog Dugmeta. Vukadin živi i radi u Zagrebu te s Olimp produkcijom radi na razvoju novih projekta.

Marijo Vukadin was born in 1976 in Bugojno (BiH). He has been engaged in film production since 2002 and he is the director of Olimp Production from Zagreb. He produced two feature films: 'The Living and the Dead' by Kristijan Milić and 'The Abandoned' by Adis Bakrač. Film The Living and the Dead won 8 Golden Arenas at the Pula Film Festival 2007. He was the producer of the story 'Recycling of Branko Ištvančić', which is a part of the omnibus Zagreb Stories. He worked on the film 'Neanderthal Story' in cooperation with Ivan Salaj for the Museum of the Early Man Hušnjakovo in Krapina. This is a film that has moved the limits of the production of the feature film in Croatia. He is also the producer of several awarded documentary films, among which 'From Grain to Painting' by Branko Ištvančić is the most popular. He is the co-author and producer of the film 'Lost Button', the most recent work of the Olimp Production. The film is about Goran Ipa Ivandić, the drummer of the band Bijelo Dugme. Vukadin lives and works in Zagreb and together with the Olimp Production works on new projects.



TYLER GUNDERSON

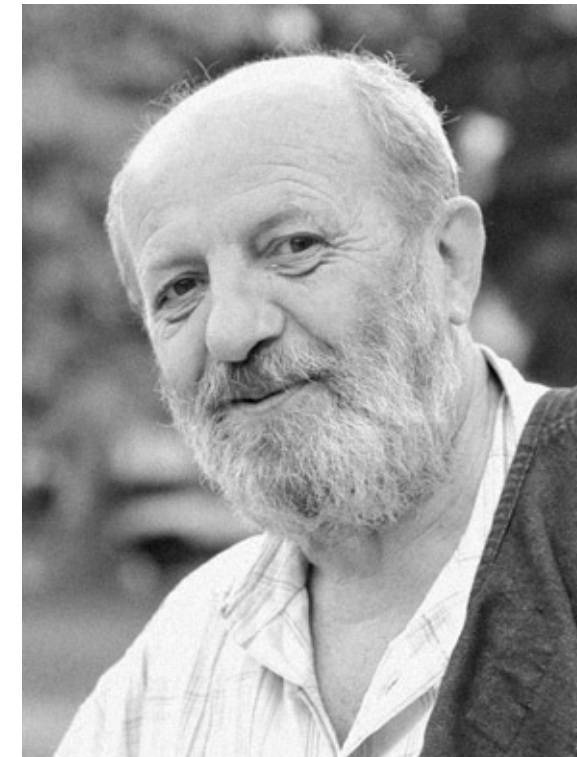


Tyler Gunderson odrastao je u Wisconsinu. Na Sveučilištu Wisconsin diplomirao je komunikacijske znanosti (film, TV, radio) i njemački. Nakon toga je primljen na Sveučilište Južne Kalifornije na odjel filmskih umjetnosti gdje je završio svoj magisterij na filmskoj i televizijskoj produkciji. Još dok je bio student asistent Tyler je uspostavio vezu koja ga je dovela do posla u YouTube Space u Los Angelesu ubrzo nakon što je diplomirao. Od veljače 2013. vodi postprodukciju u YouTube Space LA gdje nadzire i podržava 20 Mac uređivačkih postaja. Također predaje montažu i asistira različitim audio i video zadacima koji omogućuju svakodnevno funkcioniranje uređaja. Bavi

se i dizajnom zvuka, režijom, montažom slike, uređivanjem i razvojem radnje, analizom scenarija. Nadzirao je dizajn i miksanje zvuka na više od 35 kratkih filmova, miksao šest USC-ovih disertacijskih filmova i više od dvadeset kratkih.

Tyler Gunderson grew up in Wisconsin. He started his college education at the University of Wisconsin where he became Bachelor of Science in communication arts (film, TV, radio) and German. After that, Tyler was accepted to University of Southern California's School of Cinematic Arts where he began his Masters in film and television production in January 2010 and finished it in 2012. It was as a student

assistant that Tyler made an invaluable connection that lead to a job at the YouTube Space Los Angeles shortly after he graduated USC. Since February 2013, Tyler has led Post Production at YouTube Space LA where he oversees and supports 20 Mac editing stations. He also teaches editing classes and assists with the various audio and video engineering tasks that make the facility operate on a daily basis. He has also been engaged in sound design, directing, picture editing, story editing and development, script analysis, and has supervised the sound design and mixes for over 35 short films, mixed six USC thesis films and over two-dozen shorts.



JURINKO RAJIČ

Jurinko Rajič rođen je 1954. u Čapljini. Diplomirao je na Građevinskom fakultetu u Zagrebu, a rad na crtanom filmu započeo je kao animator 1985. u Croatia filmu (Zagreb). Radio je na cjelovečernjim projektima Croatia filma "Čudnovata šuma", "Čarobnjakov šešir" i "Čudnovate zgode šegrta Hlapića" gdje je radio layout i animaciju. Prvi njegov samostalni autorski film je "Zima". Njegov sljedeći projekt "Delfin" bio je među prvih pet u službenoj konkurenciji na Festivalu crtanog filma u Zlinu 2001. S autorskim filmom "Emina" sudjelovao je na festivalima širom svijeta. Uradio je i filmove "Naša posla", "Spomenik", "Paparazzo", "Naša mala vala", "Jorgovan" i "Lindo". Jurinko trenutno živi i radi u Mostaru. Direktor je NAFF-a, međunarodnog festivala animiranog filma u Neumu. Predsjednik je Udruge animatora KAN sa sjedištem u Pavarotti Centru. Već 15 godina je član Hrvatske zajednice samostalnih umjetnika.

Jurinko rajič was born in 1954 in Čapljina. He graduated at the college of civil engineering in Zagreb, and started to work on cartoons as an animator in 1985 in Croatia film (Zagreb). He worked on the feature length projects of Croatia film: Fantasy forest, The Magician's Hat, Lapitch, the Little Shoemaker, where he did the layout and animation. His first independent author film was called 'The Winter'. His second independent project 'Dolphin' was among the top five in the official competition of the Festival of Animated Film in Zlin 2001. He also took part at the festivals around the world with his film 'Emina'. His famous films are: That's us!, Monument, Paparazzo, Our Small Bay, Lilac and Lindo. He lives and works in Mostar. He is the director of NAFF - already traditional International Animated Film Festival in Neum. He is also the president of the Animators' Association KAN seated in Pavarotti Centre and has been a member of the Croatian Association of Independent Artists for 15 years.





OFF PROGRAM
IZVAN KONKURENCIJE
OUT OF COMPETITION
PREDSTAVLJAMO FESTIVAL DORF
WE PRESENT FESTIVAL DORF

DORF – JEDINSTVENI REGIONALNI FESTIVAL DOKUMENTARNOG GLAZBENOG FILMA

DORF je projekt kojim je 2007. Udruga ljubitelja filma RARE započela povezivanje Vinkovaca i Vukovarsko-srijemske županije s ostalim regionalnim udrugama i projektima kojima je cilj razmjena kulturnih informacija. Žanrovski definiran, obogaćen brojnim popratnim događanjima (izložbe slika, fotografija, plakata, radionice dokumentarnih filmova, promocije knjiga, koncerti), vrlo brzo je postao prepoznatljiv u Hrvatskoj i u susjednim državama. Omogućena je prezentacija ovog zanimljivog žanra, a povećano medijsko praćenje produkcije daje podstrek i autorima i producentima da se iskoristi komercijalni i umjetnički potencijal žanra. Objavljivanje pobjedničkog filma u videodistribuciji (Dolgcajt, 2007.),

bogat festivalski život filmova iz DORF-ovih radionica ("Tri boje revolucije", "Crossovers"), predstavljanje festivala u Beču 2013., učlanjenje u svjetsku asocijaciju filmskih glazbenih festivala AMUSIFF, te strana promocija regionalne dokumentarne produkcije, pozicionirali su DORF na festivalsku kartu Europe. DORF ON THE ROAD gostovanja u drugim gradovima i zemljama imala su brojnu posjećenost i zanimanje za ovu vrstu dokumentarne filmske umjetnosti postajalo je sve veće. Festival je sudjelovao u tri projekta financirana sredstvima EU. S Festivalom europskog filma Palić i Otvorenim univerzitetom Subotica proveden je projekt "Crossovers" koji je 2012. financiran iz pretpristupnih fondova IPA. S partnerom Cinema City iz Novog Sada sudjelovali su 2013. i 2014. u provedbi projekta Film it Loud, financiranog također iz pretpristupnih fondova. Prekogranična suradnja Hrvatske i Srbije, kao i u provedbi projekta Fresh Danube Films, financiranog sredstvima European Cultural Foundation.

www.filmfestivaldorf.com

The Festival is a project that started in 2007 when the Association of film lovers RARE started to connect Vinkovci and Vukovar-Srijem County with other regional associations and projects that have connecting and exchange of cultural information as their goal. Being defined in terms of genre and enriched with other events (exhibitions of paintings, photos, posters, promotions of books, concerts), it has quickly become recognizable in Croatia and neighbouring countries. Presentation of this interesting genre has been enabled and increased interest of the media for the production stimulates the authors and producers to use this commercial and artistic potential of the genre. Publishing of the winning film in video distribution (Dolgcajt, 2007), rich festival life of the films from the DORF workshops (Three Colours of Revolution, director: Silvio Mirošničenko, 2008 / Crossovers, omnibus, 5 stories, 2012), presentation of the festival in Vienna in 2013, becoming a member of the World Association of Music Film Festivals – AMUSIFF, and international promotion of regional documentary production have positioned DORF on the festival map of Europe. DORF ON THE ROAD guesting in other cities (64 in total) and countries (Serbia, Slovenia, BiH,

Czech Republic, Germany, FYR Macedonia, Austria) had great attendance (thanks to DORF 40.000 people in total saw the films screened) and the interest for this kind of documentary film art has increased. The festival has participated in 3 projects financed by the EU funds. The project Crossovers was carried out with the Festival of European Film Palić and Open University Subotica, and it was financed in 2012 by the pre-accession funds – IPA cross-border cooperation Croatia – Serbia. With the partner Cinema City from Novi Sad the festival has participated in the implementation of the project Film it Loud (2013-2014), which is financed by the IPA pre-accession funds, Cross-border cooperation Croatia-Serbia and in 2012-2013 in the project Fresh Danube Films, financed by the funds of European Cultural Foundation.

www.filmfestivaldorf.com

DORF – UNIQUE REGIONAL FESTIVAL OF MUSIC DOCUMENTARY FILMS

PRAVI ČOVJEK ZA KAPITALIZAM

THE RIGHT MAN FOR CAPITALISM



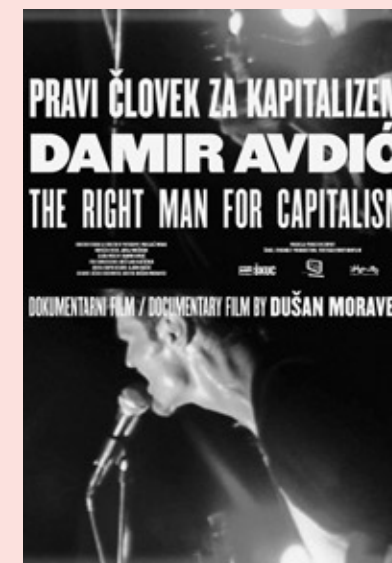
REDATELJ / DIRECTOR: **DUŠAN MORAVEC**

scenarist / screenplay: Dušan Moravec; snimatelj /
cameraman: Matjaž Mrak; montaža / editing: Jurij Moškom;
producent / producer: ŠKUC, Friendly production, Vertigo/
emotion film; zemlja / country of origin: Slovenija / Slovenia;
godina / year of production: 2013.; trajanje / duration: 54 min.

Dokumentarac predstavlja bosanskohercegovačkog glazbenika iz Slovenije, pjesnika i pisca Damira Avdića. Stojeći sam na pozornici, naoružan samo s gitarom i svojim glasom, ovaj umjetnik riječi otvoreno i rječito izražava svoj beskompromisni pogled na svijet. Pjevajući o ratu u Bosni i Hercegovini i otkrivajući njezino nemilosrdno pustošenje, uspijeva istodobno otkriti banalnost, ravnodušnost i nemilosrdnu potragu za uspjehom u modernom društvu. Dokumentarac koji se u početku fokusira na rat i njegove posljedice, kroz Avdićeve riječi postaje pobunjenička kritika kapitalizma. Ovaj je film dobio glavnu nagradu na DORF-u 2014.

The documentary presents Slovenia-based Bosnian musician, poet and writer Damir Avdić. Standing on the stage alone, armed only with a guitar and his voice, this artist of words brazenly and eloquently expresses his uncompromising view of the world. Singing about the Bosnian war and disclosing its merciless devastation, he manages to simultaneously reveal the banality, half-heartedness and relentless pursuit of success in contemporary society. Through Avdić's words, the documentary, which initially focuses on the war and its aftermath, becomes an insurgent critique of capitalism. This movie won the main award at DORF 2014.

www.friendly.si



PUNČKE

PUNČKE



REDATELJI / DIRECTORS: **FILIP MEŠTROVIĆ, MARINKO MARINKIĆ**

scenaristi / screenplay: Filip Meštrović, Marinko Marinkić;
snimatelji / cameramen: Filip Meštrović, Marinko Marinkić;
montaža / editing: Filip Meštrović, Marinko Marinkić;
producenti / producers: Udruga ljubitelja filma RARE Vinkovci,
SKIG Gunja; **zemlja / country of origin:** Hrvatska / Croatia;
godina / year of production: 2013.; **trajanje / duration:** 25 min.

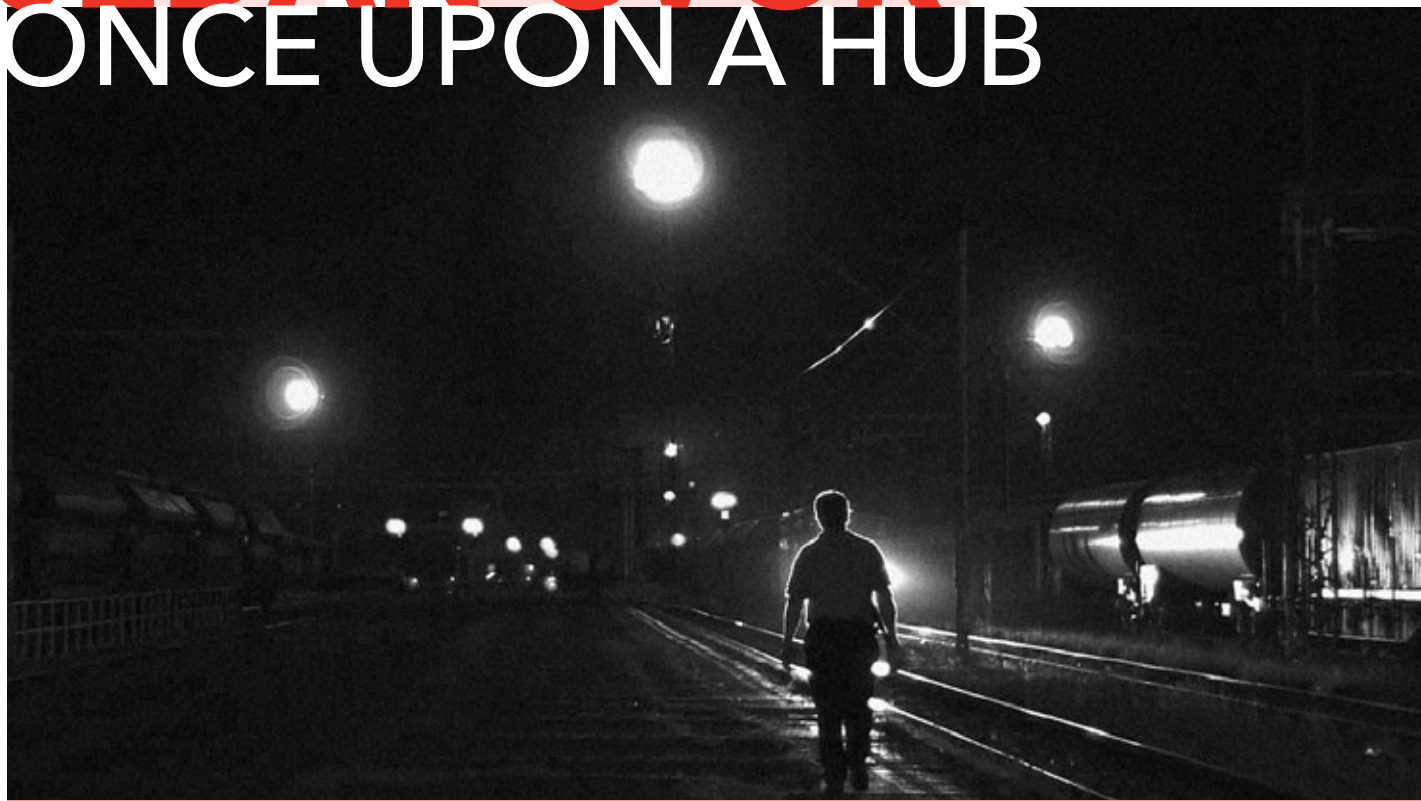
Glazbeni dokumentarac "Punčke" prati tri mlade djevojke iz istoimenog benda i govori o njihovih prvih pet godina na sceni. Kako se ne žele ograničavati na samo jedan glazbeni pravac, Punčke danas u svojim pjesmama kombiniraju različite utjecaje i stvaraju drugačiji zvuk od onoga što je bend radio u početku. Publika ih često opisuje kao indie-pop bend s primjesama Televisiona, Joy Divisiona, Patti Smith i drugih. Sniman je u proljeće 2012. na raznim lokacijama u Hrvatskoj i Sloveniji.

Music documentary "Punčke" shows 3 young girls from the band of the same name. The film follows the first five years of the band, their status on the scene and public perception. As they don't want to be limited only to one music direction, in their music today Punčke combine various influences and create a different sound as compared to the one at beginning of the band, and the audience often describes them as an indie-pop band with admixture of Television, Joy Division, Patti Smith and others. It was filmed in the spring of 2012 at various locations in Croatia and Slovenia.



www.filmfestivaldorf.com/puncke

BIO JEDNOM JEDAN ČVOR ONCE UPON A HUB



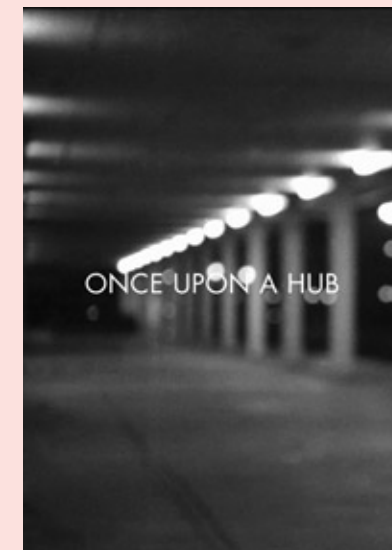
REDATELJ / DIRECTOR: **ANTON PAPIĆ**

scenarist / screenplay: Anton Papić; snimatelj / cameraman:
Anton Papić; montaža / editing: Anton Papić; producent / producer:
Luka Jureta; zemlja / country of origin: Hrvatska / Croatia; godina /
year of production: 2013.; trajanje / duration: 33 min.

Film opisuje tužno stanje središnje željezničke putničke postaje u Vinkovcima. Ono što je nekad bio željeznički čvor pun života kroz cijelo prošlo stoljeće, danas djeluje kao napušteno mjesto, iako je i dalje u funkciji. Međutim, ovaj je film puno više od pukog dokumentiranja zapuštene željezničke postaje. Film je posveta nedavno preminulom Krsti Papiću i jednom od njegovih prvih dokumentaraca „Čvor“ (1969.). Ovaj je film tako svojevrsni vremeplov jer prikazuje današnje stanje željezničke postaje, ali i nekadašnje koje je prikazano u „Čvoru“. A tada su tisuće ljudi tu radile i milijuni tuda putovali. Ono što je nekad bio uzor komunističkog planiranja i upravljanja, sad je zapušteno i pusto mjesto. Sjajne tračnice su zahrđale, bijeli mramor je ispucao i požutio. Ali unatoč sumornoj i ne baš obećavajućoj sadašnjosti, prikazana je mogućnost bolje budućnosti. I začudo, ova postaja, sada oronula i uništena, upravo je ona gdje je ubijen gospodin Ratchett, lik iz igranog filma prema romanu Agathe Christie „Ubojstvo u Orient Expressu“.

The movie depicts sad state of town Vinkovci's central railway passenger station. What used to be a railway hub, bustling with life throughout the whole of the last century, today, although in function, seems almost abandoned. However there is much more to this film than simple documentation of the rusty, neglected railway station. The film is homage to the recently deceased Krsto Papic, one of the greatest Croatian film directors, and to one of his first documentaries, called The Hub, filmed in 1969. This movie is a kind of a time travel machine, because it shows today's state of the once busy railway station, featured also in Krsto's The Hub, where thousands of people worked, and millions traveled. What once was a marvel of communist planning and engineering is now neglected and desolate. Shiny tracks have rusted, white marble has cracked and yellowed. But despite the gloomy and not very promising present, a possibility of a better future is presented. And curiously, this station, now decrepit and ruined, is exactly the station where Mr. Ratchett, the character from the feature film of Agatha Christie's famous novel Murder on the Orient Express is - murdered.

www.onceuponahub.com



DI SMO MI TO? WHERE ARE WE NOW?



REDATELJ / DIRECTOR: **DUBRAVKO MATAKOVIĆ**

snimatelj / cameraman: Dubravko Mataković; montaža / editing: Dubravko Mataković; producent / producer: Dubravko Mataković; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2006.; trajanje / duration: 35 min.

Dokumentarni film o odlasku vinkovačke grupe Septica u Zagreb na dodjelu nagrada Zlatna koogla 2005. prati cool ekipu od vinkovačkog kolodvora, preko samog koncerta u KSET-u, pa sve do povratka u Vinkovce. Česta gostovanja Septice u kultnom KSET-u imala su posebnu atmosferu. Voljeli ili ne karakterističan smisao za humor, ovaj će vam film prikazati u jednom drugom svjetlu junake koji se kriju iza neobičnih imena u po mnogo čemu jedinstvenoj Septici. U filmu se pojavljuje puno poznatih likova u neobičnim situacijama. Ovo je prvi film kultnog vinkovačkog strip crtača Dubravka Matakovića.

Documentary film about departure of the band Septica from Vinkovci to Zagreb for the Zlatna koogla awards 2005 follows the cool crew from Vinkovci station, the concert in KSET, to their return to Vinkovci. Frequent guest performances of the band Septice in the cult club KSET had special atmosphere, what is evident in this film. Whether you like the distinctive sense of humour or not, this film will show you the protagonists from unique Septica band, that hide behind unusual names, in another light. A lot of famous characters appear in this film in unusual situations. This is the first film from the cult comic artist Dubravko Mataković from Vinkovci.

www.septica.com





OFF PROGRAM
POSEBNE PROJEKCIJE
SPECIAL SCREENING

AUTOFOKUS

AUTOFOCUS



REDATELJ / DIRECTOR: **BORIS POLJAK**

snimatelj / cameraman: Boris Poljak; montaža / editing:
Damir Čučić; producent / producer: Milva Čučić; zemlja
/ country of origin: Hrvatska / Croatia; godina / year of
production: 2013.; trajanje / duration: 26 min.

Autofokus je film o Crkvi Svetog Nikole iz 12. stoljeća koju svake godine posjete brojni turisti. Smještena je na slikovitom brežuljku, sa stablom bora koje raste pokraj nje. Kamera svjedoči preobrazbi prostora u svojevrsnu pozornicu na kojoj se izmjenjuju neobični događaji, a u kojima turisti postaju glumci u predstavi.

Autofokus is a short documentary film about the church of Saint Nicolas that dates from the 12th century and is visited by numerous tourists. It is located on a picturesque hill with a pine tree growing nearby. The camera witnesses a transformation of the site into a sort of special stage where unusual events occur and tourists become actors in a play.



MILVA FILM I VIDEO, Langova 63, 10 430 Samobor, HR, www.autofokus.hr

BROJ 55

NUMBER 55



REDATELJ / DIRECTOR: KRISTIJAN MILIĆ

scenarist / screenwriter: Ivan Pavličić; snimatelj / cameraman: Mirko Pivčević;
montaža / editing: Veljko Segarić; glazba / music: Andrija Milić; zvuk / sound:
Ivica Drnić; uloge / cast: Goran Bogdan, Alan Katić, Marko Cindrić, Dražen
Mikulić, Marinko Prga, Darko Milas, Jan Kerekeš, Slaven Španović, Alen Liverić,
Ivan Ožegović, Samir Vujčić, Hrvoje Vladislavljević, Slaven Knezović, Asim Ugljen;
producentica / producer: Stanislav Babić; zemlja / country of origin: Hrvatska /
Croatia; godina / year of production: 2014.; trajanje / duration: 90 min.

U jesen 1991. mala skupina hrvatskih vojnika odlazi u patrolu improviziranim oklopnim vozilom vlastite izrade. U obližnjem selu upadaju u zasjedu, vozilo biva onesposobljeno, a oni su prisiljeni sakriti se u obližnju kuću. Njihov otpor udruženim snagama pobunjenih Srba, JNA i srpskih specijalaca traje gotovo 24 sata, a paralelno pratimo napore njihovih suboraca da ih izvuku iz okruženja. Priča je zasnovana na istinitom događaju.

In the autumn of 1991, a small group of Croatian soldiers go on patrol in an improvised armoured vehicle. Soon, they are ambushed, the vehicle gets destroyed and they are forced to hide in a nearby house. Their resistance to the rebel Serbs, Yugoslav Army and Serbian Special Forces lasts for 24 hours, while their fellow combatants are trying to get them out. The story is based on true events.



Hrvatska radiotelevizija (HRT), Prisavlje 3, 10 000 Zagreb, Croatia, hrt@hrt.hr



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

BOLNICA INKOGNITO

HOSPITAL INCOGNITO



REDATELJ / DIRECTOR: **ZDENKO JURILJ**

scenarist / screenplay: Zdenko Jurilj; scenarist/ screenwriter:
Zdenko Jurilj; snimatelj / cameraman: Antoni Ćorić, arhivske snimke;
montaža / editing: Tomislav Topić; producenti / producers: Ante Kvesić,
Tomislav Bubalo; zemlja / country of origin: Bosna i Hercegovina /
B&H; godina / year of production: 2013. trajanje / duration: 60 min.

Komunističke vlasti 1978. godine donose odluku o izgradnji Kliničkog Centra u Mostaru. Čim su krenuli prvi radovi na nje-
noj izgradnji počinje politički, a potom i krvavi raspad bivše
Jugoslavije. Nedovršeno prizemlje Kliničkog centra pretvara
se u kirurške dvorane, sklonište, te skladište za lijekove i me-
dicinsku opremu. U podrumskim prostorijama bolnice nad-
ljudskim naporima spašeno je više od 5000 ljudskih života,
svih nacionalnosti i uzrasta. Nakon trideset godina, tri države,
dva politička sustava i jednog krvavog rata izgradnja bolnice
se konačno dovršava. "Bolnica Inkognito" ogledni je prikaz
povijesti društva. To je priča o velikim herojima, entuzijastima
koji su žrtvovali sebe kako bi spasili živote i budućnost dru-
gih. To je priča o solidarnosti, zdravlju, bolesti, životu i smrti...

*In 1978 the communist authorities decided to build Clini-
cal hospital in Mostar. As soon as the first construction works
started, the political and then the bleeding disintegration of
the former Yugoslavia began. Unfinished ground floor of the
Clinical hospital turned into surgical department, shelter and
supply room for medications and medicine equipment. Over
5 000 human lives, regardless of nationality and age, was
saved with a superhuman effort in the basement spaces of the
hospital. After thirty years, three states, two political systems
and one bloody war...the construction of the hospital has
finally been finishing. 'Hospital Incognito' is a demonstration
of the history of the society. It is a story about great heroes, en-
thusiasts that sacrificed themselves for salvation of lives and the
future of others. It is a story about solidarity, health, sickness, life
and death...*



ZNATIŽELJA

CURIOSITY

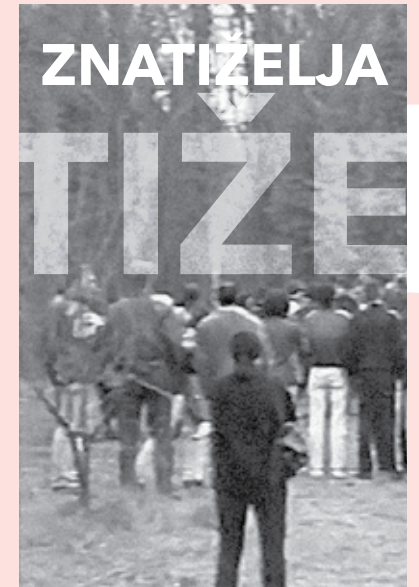


REDATELJ / DIRECTOR: **STJEPAN SKOKO**

scenarist / screenplay: Stjepan Skoko; snimatelj /
cameraman: Stjepan Skoko; montažer / editor: Tomislav Topić;
producent / producer: Tomislav Bubalo; zemlja / country of
origin: Bosna i Hercegovina / B&H; godina / year of production:
2014.; trajanje / duration: 12 min.

U drugoj polovici devedesetih, u malom hercegovačkom mjestu, ljudi su postali svjedoci ukazanja anđela, čovjeka s bijelom bradom, križeva, Gospe i Isusa Krista. Na prozoru kuće, koja se nalazila na usamljenom mjestu, mnoštvo je vidjelo biblijske motive i izravno u kameru posvjedočilo o tome. Brojni znatiželjnici iz cijele regije hodočastili su na mjesto ukazanja te s čuđenjem promatrali promjene koje su se događale unutar okvira prozora. Film prikazuje emocije ljudi za vrijeme ukazanja i atmosferu koja se događala u neposrednoj blizini. Za razliku od priznatih ukazanja od strane Katoličke crkve, gdje su samo pojedinci svjedoci, ovaj film svjedoči o ukazanju gdje su većina od mnoštva ljudi vidioci.

In the second half of the nineties, in a small Herzegovinian place, people became witnesses of the apparition of an angel, a man with a white beard, crosses, Our Lady and Jesus Christ. On the window of a house that was located at a solitary place, the crowd saw biblical motives and witnessed directly to the camera about the things they saw. A lot of curious people from the entire region pilgrimed to the place of apparition and amazingly watched the changes that happened inside the window frame. The film shows the emotions of the people during the apparition and the atmosphere that was in the surroundings. Unlike the apparitions acknowledged by the Catholic Church, where only individuals are the witnesses of the apparition, the film shows the apparition where the most of the crowd are visionaries.





OMNIBUS O FILMU, MEDITERANU I ROCK'N'ROLLU

ROBERT BUBALO, PRODUCENT FESTIVALA

Život je često nepovezan, pa će takav možda biti i ovaj moj tekst. Jer ovo je, filmskim riječnikom kazano, omnibus od tri teme, a svaka od njih je mala cjelina za sebe. A možda i nije, vidjet ćemo.

Prva priča govori o tome kako to da riječ serija zapravo više nije ljigav pojam

E da, ovo je fenomen. Ovo je zapravo jedan ozbiljan trend u filmskoj industriji koji se upravo događa. Dok se visoka, donedavno ozbiljna igranofilmska produkcija srozava, visoka tele-

vizijska produkcija raste. Naravno, mislim na kvalitetu, a ne na komercijalne efekte. Taj neviđeni uzlet televizijskih projekata zapravo nam je pokazao da u filmskoj industriji moramo stalno biti spremni na iznenađenja. Kao što je Michael Moore zainteresirao cijeli svijet za dokumentarce prije desetak godina, tako sada televizije odrađuju posao umjesto istrošenih holivudskih scenarista, redatelja i producenata. I nije riječ o jednoj ili dvije televizije, riječ je o globalnoj senzaciji. Recimo, danska i švedska javna televizija izbacile su takav dragulj, seriju "Bron" ("Most"), da su zapravo preko noći u mojoj tvrdoglavo-

glavi razbili pogrešnu predožbu o serijama. Do tada sam svaki dan slušao prijateljice koje su govorile: Uh, večeras mi je serija – a ja sam užasnut zamišljao kako bulje u Sulejmana ili Jelenu Veljaču. I tako je pojam serija u mojoj glavi postao sinonim za veliko zlo. A onda sam najednom imao ukazanje. "Most" je za mene bila velika prekretnica. Tih 10 sati sjajnog krimića prikovalo me za daljinski. Prikovalo u smislu da sam ga uzeo u ruke i stisnuo kako nikom od ukućana sljedećih deset sati ne bi palo na pamet da mi prebaci na neki nedajbože nogomet. I taj mali maraton je izdržao cijelu noć, bez ijednog pada. I preko noći mi vratio vjeru u film koja je već bila duboko zakopana, i s velikim epitafom na kojem je pisalo: Film je postao sranje. A onda sam razorio taj epitaf, pregrizao jezik i sada sa zakašnjenjem otkrio nešto što me vratilo u život. Nakon "Mosta" bacio sam se na BBC-jevog "Luthera", seriju o prljavom policajcu i njegovoj najboljoj frendici, inače ubojici vlastitih roditelja. Onda sam se okrenuo prema "Homelandu" ("Domovini"), impresivnih 36 epizoda u kojem sam vidio najneobičnijeg terorista kojeg je filmska industrija izbacila, i još neobičnije agentice CIA-e (iako su autori u jednom trenutku pobrkali Al Qa'idu i Hezbollah, al' dobro). A onda, kad mi je pod ruke došao najbolji od najboljih, "Breaking Bad" ("Na putu porema dolje"), s valjda najboljim likom ikada, Walterom Whiteom, mirnim kemičarom koji proizvodi vrhunsku drogu, došao sam do zaključka da je filmska industrija živa, samo što se rađa na nekim novim mjestima.

Druga je priča o Mediteranu

Moram sada izbaciti jedan stereotip, iako znam da je već svima dosta tih organizatora koji trube: Ove godine imamo najbolji program. Kod nas to varira, i to je normalno. Jedne godine filmovi su bolji, druge su lošiji. Ne znači da vrijeme samo po sebi donosi bolje filmove. Čak bih prije rekao da je obrnuto, da u prošlosti imamo više dragulja nego što ćemo ih imati u budućnosti. Ali ovogodišnji je program izuzetan jer tematski je to baš to – Mediteran. Mjesto gdje se svijet

susreo. Gdje su se razlike dotaknule. Gdje su se ljudi izmiješali. Gdje je hrana božanstvena. Gdje je život težak. Gdje je kultura impresivna. Gdje su ratovi najokrutniji. Gdje su ljudi najljepši. Gdje je klima najbolja. Gdje je more najtoplije. Gdje je nastao moderan čovjek. Jednom riječju – najbolje mjesto na planetu. I baš ove godine filmovi kao nikada prije pokazuju taj Mediteran u svojim nasrdačnijim, ali i najkrvavijim treucima. Jer to je mjesto vječne vatre.

I zadnja je priča o rock'n'rollu

Kao jedan od autora otvornog filma "Izgubljeno dugme" moram objasniti kako je rad na njemu bio jedno veliko životno iskustvo. I škola koja me naučila da mi je pred nosom klizila povijest rock'n'rolla. No baš kao i u slučaju serija, moja je spoznaja o impresivnosti nečega došla s debelim zakašnjenjem. Spoznaja što je to Bijelo dugme i kakvog je traga ostavilo na meni i mojoj generaciji. Spoznaja da je baš taj bend u svima nama usadio nerv za ljubav prema ritmu, dugoj kosi i prema onome što zovemo furka. Ali svi smo nekako bježali od prirode, tražili uokolo alternative, natjecali se tko će iz nekog povijesnog kovčega iskopati nepoznatiji bend i hvaliti ga na sva usta. Jer ako si rekao da ti je Bijelo dugme omiljen bend bio si seljak – pa to svi vole. I svi smo, bježeći od istine, bježali i od sebe. Al' nekako se baš dogodilo da je ove godine, kad smo mi pukom slučajnošću nakon pet godina povremenog rada uspjeli završiti film, ujedno i 40 godina od nastanka Bijelog dugmeta. A u filmu koji smo mogli uraditi bolje, ali i lošije, ima dosta toga što će vas vratiti u predivne trenutke prošlosti. Jer bar sam ja sam u njemu pronašao mnoštvo zaboravljenih trenutaka sreće, mladosti i one lijepe, bezopasne ludosti.

Možda ovaj omnibus i ima smisla ako se složimo da su ove tri teme, dakle film, Mediteran i rock'n'roll, zapravo sve ono što nas povezuje da budemo sretni. Ako ništa, sve ovo će nas i ove godine na nekoliko dana spojiti u Širokom Brijegu, a ja vjerujem da nećemo proživjeti niti jedan trenutak koji neće biti za pamćenje.

OMNIBUS ABOUT FILM, MEDITERRANEAN AND ROCK'N'ROLL



Life is often disconnected, so my text will seem the same. Because this is, said in terms of film, an omnibus with three themes and each of them is a separate entity. And maybe it is not, we'll see.

The first story talks about the fact that the word serial is not slimy anymore

Well, yes, this is a phenomenon. This is actually a serious trend in film industry that is going on right now. While the serious feature film production is degrading, the high-level television production is growing. Of course, I am talking about the quality, not the commercial effects. This unseen rise of the television projects has actually shown us that we have to be constantly prepared for surprises in film industry. As Michael Moore got the entire world interested in documentaries ten years ago, so today, the

television houses do the work instead of the worn-out Hollywood screenwriters, directors and producers. And we are not talking about one or two televisions, this is a global sensation. For example, Danish and Swedish public television published such a jewel, the serial 'Bron' ('Bridge'), that the misperception about serials in my stubborn head was shattered over night. Up to that time I was listening to my girl friends every day saying: 'Oh, tonight is my serial' – and I was horrified and picturing them staring at Suleiman or Jelena Veljača. And so the notion of serial in my head became a synonym for great evil. And then, suddenly, I had an appearance. 'Bridge' was a big turning point for me. Those 10 hours of great detective story glued me to the remote. It glued me in the sense that I took the remote and squeezed it not to let anybody in the family in the next ten hours to switch the channel to some, God for-

bid, football. And this little marathon kept going on all night without falling. And it restored my faith in film over night, which was deeply buried with a big epitaph saying: Film has become crap. Then I destroyed the epitaph, bit my tongue and with delay discovered something that brought me back to life. After the 'Bridge' I fell to BBC's 'Luther', a serial about a dirty cop and his best friend, who was the murderer of her own parents. Then I turned to the 'Homeland', 36 impressive episodes, in which I saw the most unusual terrorist that film industry has created, and even more unusual CIA agent (even though the authors confused Al Qa'ida and Hezbollah at some point, but all right). And then, when the best one, 'Breaking Bad', came into my hands with, I guess, the best character ever, Walter White, a quiet chemist that produces top quality drugs, I came to the conclusion that the film industry is alive, only being generated in some new places.

The second story is a story about the Mediterranean

Now I have to express one stereotype, even though I know that everyone is fed up with the organizers that are saying: We have the best programme this year. This varies at our festival, and this is normal. One year films are better and the other they are worse. It does not mean that the time by itself brings better films. I would rather say that it is the opposite; we have more jewels in the past than we shall have in the future. But, this year's programme is exceptional, because thematically this is it – the Mediterranean. This is the place where the world has met, and the differences came in contact, people mixed and where the food is delicious. Life is hard here and the culture is impressive. Wars are the cruellest here. The people are the most beautiful, climate is the best and the sea is the warmest. Modern man developed here. In one word – the best place on the planet. And right this year the films show, as never before, this Mediterranean in its most cordial and also the most

bleeding moments. Because, this is the place of eternal fire.

And the last story is a story about rock 'n' roll

As one of the authors of the opening film 'Lost Button' I have to explain that working on it was one big lifetime experience and a school that taught me that the history of rock 'n' roll was passing right in front of my nose. But, exactly as it was the case with the serials, my cognition about the impressiveness of something came with great delay. The cognition of what Bijelo dugme is, and the trace it left on me and my generation. The cognition that this band put the love for the rhythm, long hair and parties into us. But all of us somehow ran away from the nature, searched for alternatives, competed in finding the most unknown band in some historical box and praised it out loud. Because, if you said that Bijelo dugme was your favourite band, you were boring – well, everybody like that. And running away from the truth, we were all running away from ourselves. And it happened that this year, when we fortunately succeeded to finish the film after five years of occasional work, is also the 40th anniversary of the establishment of Bijelo dugme. And in this film, which could have been done better or worse, there are plenty of things that will bring you back to the beautiful moments in the past. At least I have found plenty of forgotten moments of happiness, youth and the beautiful, harmless craziness in it.

So, maybe this omnibus has sense if we agree that these three subjects, film, Mediterranean and rock 'n' roll, are the things that connect us and make us happy. If nothing else, all this will connect us for couple of days in Široki Brijeg this year too, and I believe that all the moments experienced will be worth remembering.

Robert Bubalo, Festival Producer



FILMOVI OTVARANJA I
ZATVARANJA OPENING
AND CLOSING FILM

IZGUBLJENO DUGME LOST BUTTON



REDATELJI / DIRECTORS: **RENATO TONKOVIĆ, MARIJO VUKADIN, ROBERT BUBALO**

scenarist / screenwriter: Robert Bubalo; **snimatelji / cameramen:** György Farkas, Markus Hörmanseder, Philipp Rusch, Vitomir Turbić, Aleksandar Stojanović, Predrag Milašinović, Adnan Sahbaz, Krešimir Supek; **montaža / editing:** Tomislav Topić, Marijo Vukadin; **producenti / producers:** Marijo Vukadin, Renato Tonković, Robert Bubalo; **zemlje / countries of origin:** Austrija, Hrvatska, BiH / Austria, Croatia, B&H; **godina / year of production:** 2014.; **trajanje / duration:** 92 min.

“Izgubljeno dugme” uzbudljiva je biografska priča o Goranu Ipe Ivandiću, tragičnom bubnjaru najvećeg rock sastava s prostora bivše Jugoslavije - Bijelog dugmeta. Film grebe duboko u prošlost kad je Ipe još kao klinac upao u bend koji je u tjedan dana pokorio zemlju s više od 20 milijuna stanovnika. Otkriva kako je ovaj mladić izgradio imidž glazbene senzacije već u 20-oj godini života i zašto su njegove solo dionice bile najspektakularniji dio njihovih koncerata. Njegova slava prekinuta je na vrhuncu karijere kad mu je policija u bubnjevima pronašla hašiš i strpala ga dvije i pol godine u zatvor. Ta ga je brutalna kazna uništila emotivno i psihički pa je Ipe nakon zatvora upadao iz jedne krize u drugu. Zadužio se kod lihvara, krenuo u biznise u kojima je izgubio sve, da bi njegovu dramu okončala misteriozna smrt u Beogradu. Tajna njegove smrti nikada nije razjašnjena. Službeno, Ipe se ubio skokom s osmog kata hotela Metropol. Neslužbeno, Ipe je ubijen... Ovo je film u kojem ćemo vidjeti neke od najneza- boravnijih trenutaka u povijesti ex yu rocka, glazbene bravuroze Bebeke, Bregovića, Redžića, Pravdića i Ipe Ivandića, nezaboravne scene s koncerta kod Hajdučke česme, a kroz razgovore s nizom zanimljivijih svjedoka otkriti i jednu širu priču o Bijelom dugmetu, rock’n’rollu i komunizmu...

'Lost Button' is an exciting biographic story about Goran Ipe Ivandić, the tragic drummer of the greatest rock band from the former Yugoslavia - Bijelo Dugme. The film goes back to the past when Ipe, still a kid, joined the band, which captivated the country with the population over 20 million in a week. It reveals how this young man created the image of a music sensation when he was only 20 years old and why his solos were the most spectacular part of their concerts. His glory was interrupted at the peak of his career when the police found hashish in his drums and threw him into jail for two and a half years. This brutal punishment destroyed him emotionally and mentally, so after the prison Ipe went through many crises. He got into debt at money-lenders, started businesses where he lost everything and, finally, his drama was finished by a mysterious death in Belgrade. The secret of his death has never been cleared up. Officially, Ipe killed himself by jumping from the eighth floor of the Metropol Hotel. Unofficially, Ipe was murdered... We shall see some of the most unforgettable moments in the history of the ex Yu rock in this film, music bravura of Bebek, Bregović, Redžić, Pravdić and Ipe Ivandić, unforgettable scenes from the concert at Hajdučka česma, and through the interviews with a line of interesting witnesses we shall reveal a broader story about Bijelo Dugme, rock 'n' roll and communism...



Festivali i nagrade
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POTRAGA ZA SUGAR MANOM

SEARCHING FOR SUGAR MAN



REDATELJ / DIRECTOR: **MALIK BENDJELLOUL**

scenaristi/ screenwriter: Malik Bendjelloul; **snimatelj / cameraman:** Camilla Skagerström; **montaža / editing:** Malik Bendjelloul; **producent / producer:** Simon Chinn, Malik Bendjelloul; **zemlje / countries of origin:** Švedska, Velika Britanija / Sweden, Great Britain; **godina / year of production:** 2013.; **trajanje / duration:** 86 min.

Ranih 70-ih Sixto Rodriguez je bio folk pjevač iz Detroita koji je imao kratku karijeru u kojoj je izdao dva dobro primljena, no slabo prodana albuma. Ali njegova se priča nastavila, i to u Južnoj Africi gdje je postao pop ikona i inspiracija za nove generacije. Nakon što se proširila vijest o njegovu samoubojstvu, nekoliko je fanova odlučilo doznati kakva je prava sudbina njihova idola. Ono što slijedi bizarna je i potresna priča u kojoj su otkrili više nego što su se nadali. Oskarom nagrađeni dokumentarac koji se ne propušta!

In the early seventies Sixto Rodriguez was a folk singer from Detroit, who had a short career with two albums published, which were well accepted but scantily sold. But, his story continued in South Africa, where he became a pop icon and an inspiration for new generations. After the news about his suicide had spread, a few fans decided to find out what was the real destiny of their idol. The thing that followed was a bizarre and shocking story, which surely discovered more than they hoped for. This is an Oscar awarded documentary that must be seen!

www.sonyclassics.com/searchingforsugarman/





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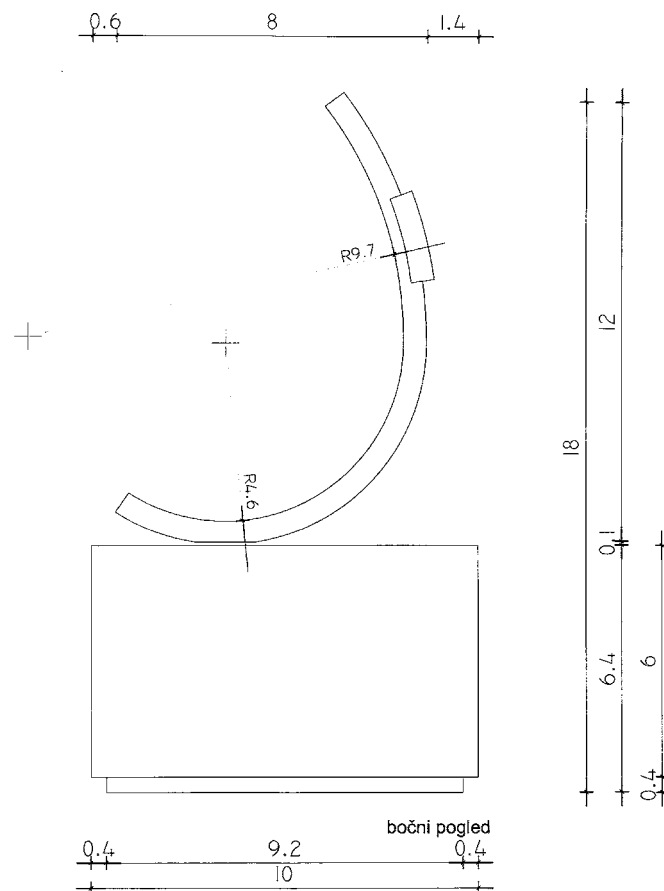
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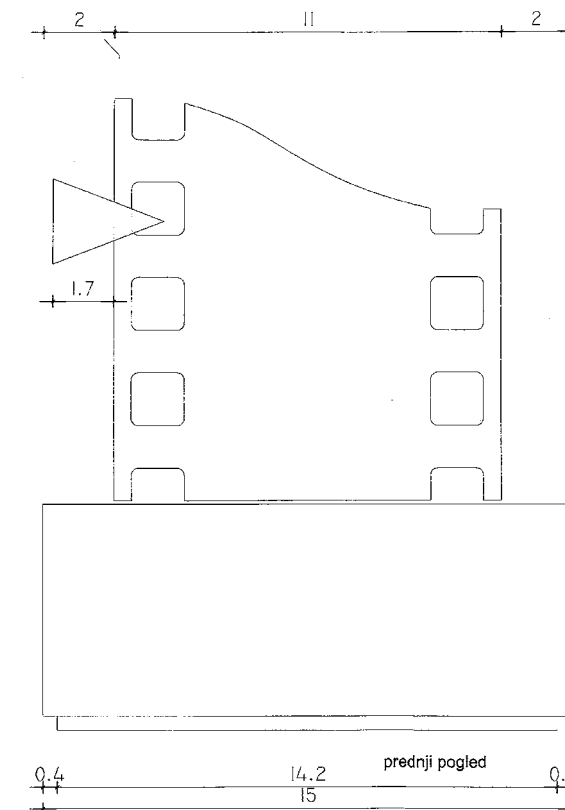
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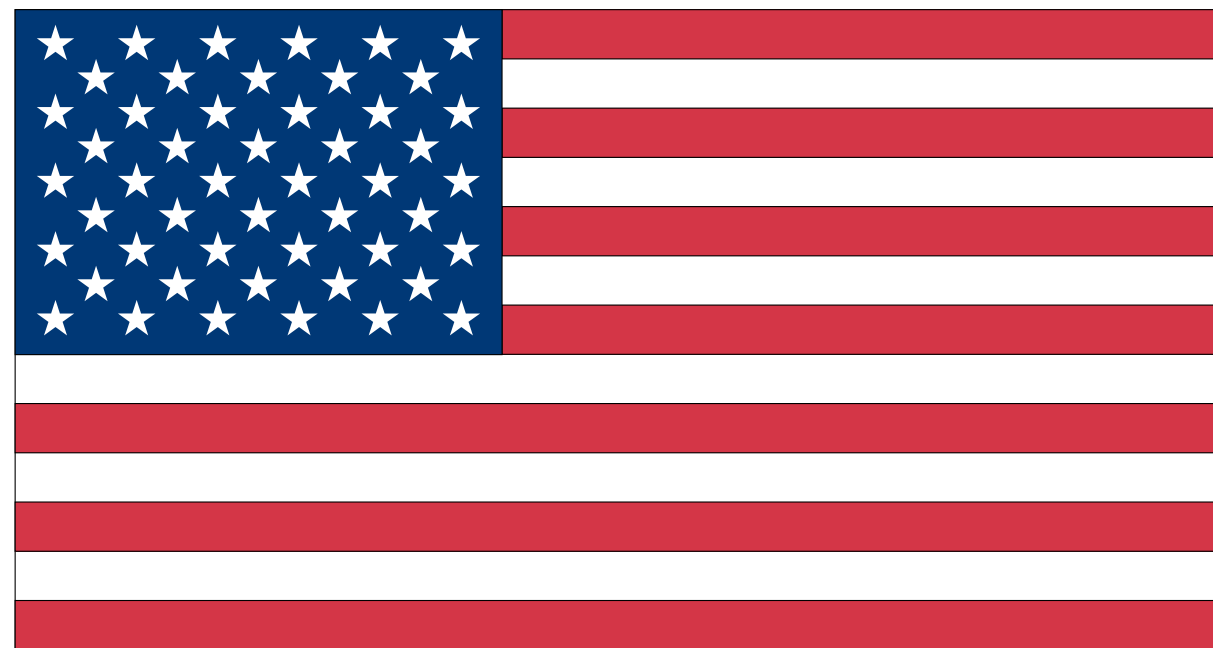
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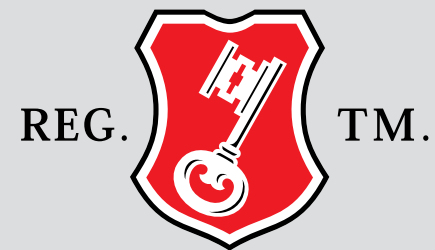
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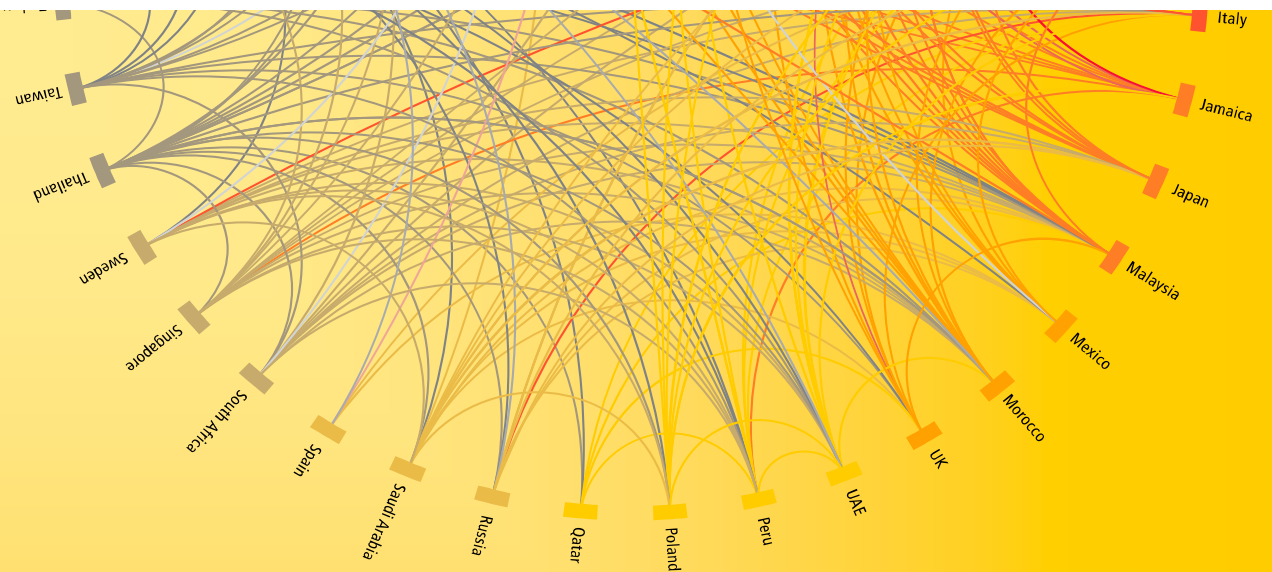
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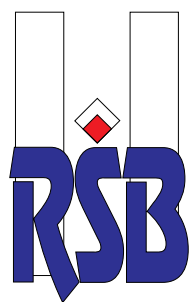
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