

17 MEDITERAN FILM FESTIVAL

24.-27. KOLOVOZ/ AUGUST 2016. • ŠIROKI
BRIJEG • BOSNA I HERCEGOVINA • MFF.BA

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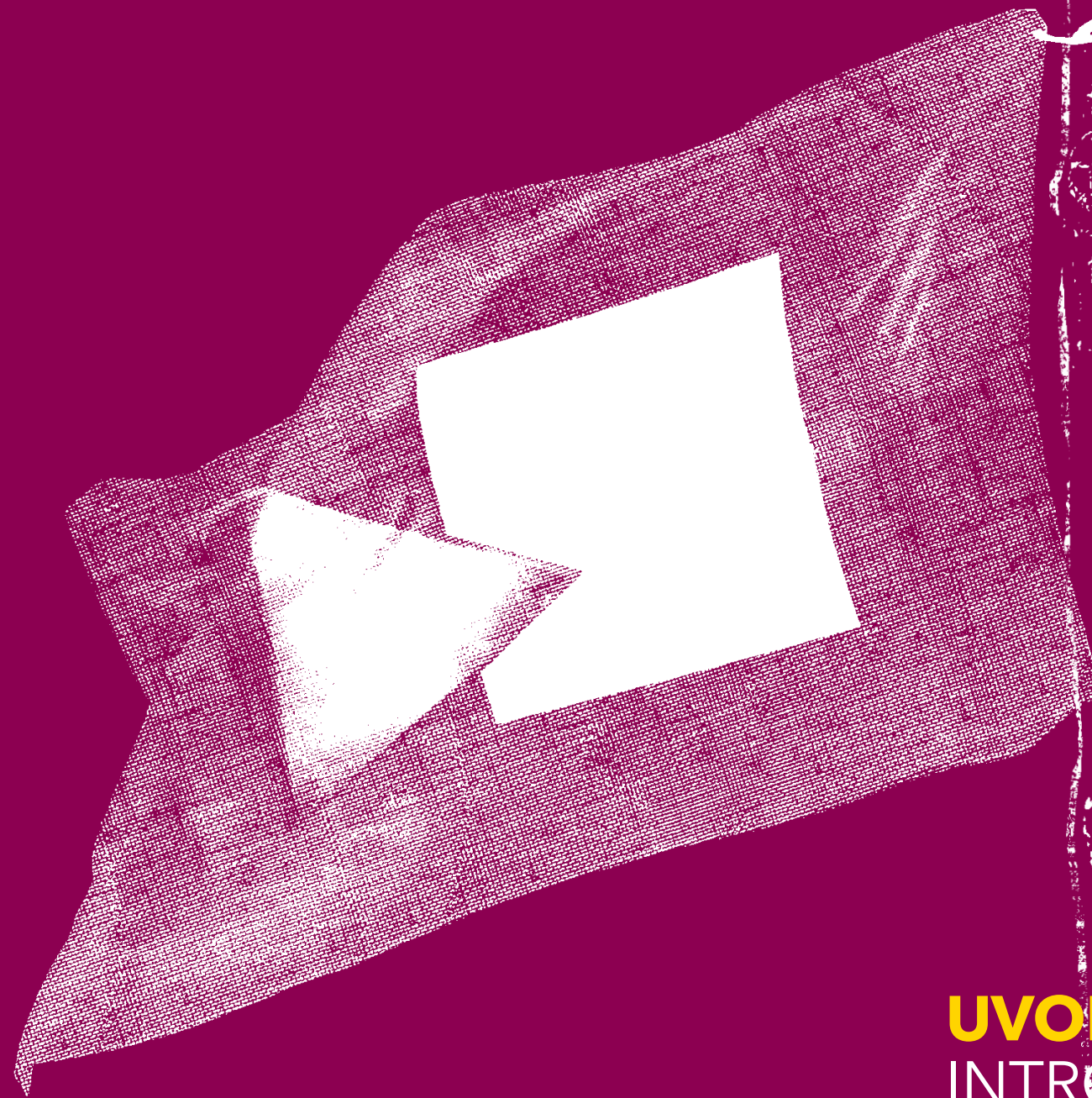
**Glavni organizator
Mediteran Film Festivala je
Kino video klub „Amater“ iz
Širokog Brijega**

Suorganizatori Mediteran Film Festivala su Kino Borak i gradonačelnik Širokog Brijega.

**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 Borak Cinema and Široki Brijeg Town Mayor.

17 MEDITERAN
17 FILM FESTIVAL





TOMISLAV TOPIĆ DIREKTOR FESTIVALA

ČETIRI GODIŠNJA DOBA MEDITERAN FILM FESTIVALA

Uvodne tekstove za katalog pišem svake godine i uglavnom opisujem i najavljujem događanja na festivalu i oko njega. Ove godine tekst posvećujem razdoblju do festivala i slaganju mozaika koji je dinamičan, napet, ali je ispunjen radošću.

Zima

Nakon božićnih blagdana i Nove godine uglavnom određujemo datum MFF-a pazeći da se vremenski ne sudaramo s ostalim festivalima u državi. Proteklih desetak godina "padamo" krajem osmog mjeseca što je dobro za publiku, ali ne i za ekipu MFF-a. Dok se svi praćakaju na plavom Jadranu, oznojena lica ljudi MFF-a po festivalskim uredima i na terenu čine sve da festival uspije. I tako, uvijek zimi "odredimo" naša ljeta i zaboravimo na more. Dok je snijeg uglavnom po okolnim planinama i rijetko u gradu, otvaramo natječaj za prijavu filmova, razmišljajući kakva će biti konkurencija i može li to uvjetovati kvalitetu programa. Pomalo razmišljamo o sponzorima i donatorima kako ne bi ni mi ni oni potonuli u zimski san.

Proljeće

Proračuni, aplikacije, financijska konstrukcija, izvješća, planiranje, vizualni identitet, plaćanje zaostalih računa, itd. Sve se budi, nada je tu, zatvorit ćemo financije, bit će sve ok. I onda šok i nevjerica - otkazao jedan sponzor, pa drugi, love

manje od jednog ministarstva, drugi malo pojačao, ali samo malo... I tako proljeće u stresu i praznini, uvijek isto, stabilnost je strana riječ. Zovem selektora Damira Čučića i pitam ga kakvi su filmovi. On mi odgovara - dobri su ti Talijani ove godine, Španjolci još bolji. Ima li išta iz BiH pitam, a on kaže - tanko, ali bit će nešto. Samo ti nastavi Čučko do srpnja, moramo imati dobru selekciju. Plakat i vizuali su već tu krajem proljeća, ali i borba s financijskim proračunom. Tu i tamo bljesne poneki sponzor, ali sve je to slabo svjetlo od kojeg ne pada sjena. Ministarstva objavljuju natječaje, naravno uvijek sa zakašnjenjem, te se bacamo na posao kako bi nas prepoznali. Gledamo se već 17 godina i uvijek se iznova upoznajemo. Naravno, lova će tek krajem godine, ali vjerujemo u naše poznanstvo. Hercegovina se već topi na suncu, a mi definiramo ostale programe festivala.

Ljeto

Super! Konačno! "Uletio" dobar sponzor, lakše se diše, a i Čučko je završio selekciju. Kaže da je zadovoljan i da je program sjajan. Financije još štekaju, zovem producenta Bubala, pitam ga što ima, on mi kaže ništa nova, velim mu Veleposlanstvo SAD-a će nas podržati i Ured EU u BiH pa ćemo se nekako "izvaditi". Ljeti obično platimo i zadnji račun prošlogodišnjeg MFF-a, tako je to kod nas. Mjesec prije festivala je pravi pakao, asfalt se topi,

svi su na kolektivnom, a nama baš tada svi trebaju. Telefoni su užareni, dogovori i pregovori, prvi troškovi i plaćanja, tisuće dopisa, zahtjeva i potvrda. Popis gostiju raste, živaca je sve manje i troškovi se gomilaju. Ako skočimo do nekog festivala u regiji to je uvijek dva dana i kapak. I tako u zadnjem tjednu pred festival osjećamo da je mozaik posložen i da se trud isplatio, mirnije ćemo ući u festivalske dane. No uvijek ima još toga - titlovi, formati, radionica, pozivnice, prehrana, izleti, partiji, bendovi, itd. Kad mislite da je sve gotovo uvijek ćete se prevariti. Dan pred otvaranje uvijek sretnem nekoga tko me pita: A gdje je moja pozivnica? Odgovorim mu: Ma ne treba ti pozivnica, samo dođi! O festivalu ne želim, to ionako imate priliku vidjeti. Ako netko od ekipe uhvati malo slobodnog vremena u rujnu nakon festivala, zaželimo mu toplo more i da se odmori od MFF-a i od ekipe.

Jesen

Malčice smo se odmorili, čekamo neka ministarstva da nam uplate odobrena sredstva, a neka još nisu ni donijela odluku. Računovodstvo radi punom parom. Ljudi su već zaboravili na MFF ali se sjećaju filmova. Na jesenskim kavama po širokobriježskim terasama često me pitaju je li sve prošlo kako treba, a ja sam već u narednom festivalu. I tako 17 godina čekamo zimu i novi ciklus MFF-a. Dogodine smo punoljetni i moj tekst će biti drugačiji, ozbiljniji i bez jadikovke koju sam pripremio čitateljima ovih redaka. Moram se i ja nekad izjadati. Uživajte na MFF-u i nadam se da ćemo na kavi ustanoviti da je sve prošlo ok.

FOUR SEASONS OF MEDITERRANEAN FILM FESTIVAL

I have been writing editorials for the catalogue every year and I mostly describe and announce the events at the festival. This year I dedicate the text to the period before the festival and composing the mosaic, which is dynamic, tense, but filled with joy.

Winter

After the Christmas holidays and New Year we set the date of MFF taking care not to overlap with other festivals in the country considering the dates. Over the past ten years the festival has taken place at the end of August, which is good for the audience, but not for the MFF team. While everyone enjoys the Adriatic, MFF team, with faces covered in sweat, are doing their best in festival offices and in the field for the festival to succeed. So, always during the winter we set our summers and forget about the sea. While the snow is still on the surrounding mountains, rarely in the town, we open the tenders for film applications, thinking about the competition and can it determine the quality of the program. We also start to think about the sponsors and donors, so as not to enter into hibernation.

Spring

Budgets, applications, funding, reports, planning, visual identity, making back payments, etc. Everything awakens, the hope is present, we will complete the funding plans, and every-

thing will be okay. And then rude awakening – one sponsor has cancelled, then another, less money from one ministry, another increased their funding a bit, and so the spring goes by in stress and blankness, always the same, stability is an unknown word. I call the selector Damir Čučić and ask him what the films are like. I ask him if there are any films from BH, he says – not many, but we'll find something. Just continue Čučko till July, we must have good selection. The posters and visual identity are already done by the end of spring, but the struggle with finances is still ongoing. Occasionally a few sponsors appear, but nothing special. Ministries announce tenders, always with delay, and we set to work in order to be recognized. We have been acquainted for 17 years and we still meet over and over again. The money comes at the end of the year, but we believe in our acquaintance. Herzegovina is already melting in the sun, and we are defining the other programs of the festival.

Summer

Great! Finally! A good sponsor has appeared, the atmosphere is more relaxed, and Čučko has finished the selection. He says that he is pleased and the program is great. The finances are still loose. I call the producer Bubalo and ask him what's up, he says – nothing new. I inform him that the US Embassy will support us and the EU Office in BH so we will manage somehow. We usually pay the last bill from the

last MFF in the summer, that's the way things are here. The month before the festival is a living hell, the asphalt is melting, everybody is on vacation and that is the right time we need everybody. The telephones are hot, arrangements and negotiations, first expenses and payments, thousands of letters, applications and forms. The guest list is increasing, nerves are cracking and the expenses are piling up. If we visit some festival in the region, that is for two days the most. And in the last week before the festival we feel that the mosaic is composed and the efforts are worth it, we are entering the festival days calmly. But, there is still a lot more to do – subtitles, formats, workshop, invitations, catering, trips, parties, bands, etc. When you finally think everything is over, you are wrong. One day before the festival opening I meet someone who asks me about the invitation. I tell him there is no need for the invitation, just come! I don't want to talk about the festival, you have the opportunity to see it. And if someone from the team catches some free time in September after the festival, we wish them good vacation and rest from MFF and the team.

Autumn

We have rested a bit, waiting for some of the ministries to transfer given funds, and some haven't even made the decision. The accountancy works in full swing. People have already forgotten about MFF, but they remember the films. At autumn coffees on the terraces in Široki Brijeg people often ask me was everything ok, and I am already in the next festival. And so for 17 years already we are waiting for the winter and a new MFF cycle. Next year we will achieve the full age and my text will be different, more serious and without lamentation that I prepared for readers of these lines. I have to pour out my troubles sometimes. Enjoy MFF and I hope we will ascertain at the autumn coffees that everything was fine.

Tomislav Topić, Festival Director





DAMIR ČUČIĆ SELEKTOR FESTIVALA

DESET GODINA AMBIČIJA | DOMIŠLJATOSTI

Pišem deseti jubilarni tekst festivalskog selektora službenog programa. Dva teksta sam pisao u kontinentalnom Samoboru, a osam njih nastali su na obalama Mediterana, u Zatonu kod Nina. Terasa s pogledom na komadić mora je deset godina starija i po njoj pužu nove generacije guštera, a možda mi se to s gušterima čini. Možda već deset godina gledam jednog te istog koji ne raste i uvijek izgleda mlad. Zovem ga Viktor. U proteklom desetljeću očigledno nisam postao stručnjak za guštere, ali sam dosta promišljao o dokumentarnom filmu. Tomislav Topić i Robert Bubalo kao tandem u vodstvu festivala prepoznali su moja razmišljanja i eto nas u punih deset godina zanosa. Jer i ove će godine platno kina parati svijetleći snopovi što gore od ambicija i domišljatosti. Ukupno 22 vizije iz raznih dijelova Mediterana suptilno će „mlatnuti“ ljubitelje filmske umjetnosti. Moja preporuka svakom gledatelju je da iznađe vremena za čim više hipnotičkih opčinjavanja i dozvoli sebi opijanje filmom.

Kao prve laste u mom vodiču kroz ovogodišnji program spomenuo bih kratke dokumentarce, jedanaest žigosanih u dvije festivalske projekcije. Filmovi se protežu od antropološkog do animiranog, od tradicije do eksperimenta. Nastojao sam kroz dramaturgiju dviju projekcija pokazati sva izražajna bogatstva dokumentarnog filma. Redatelji žigosanih su izazivači svog vremena i filmovi im pršte inovacijama koje znatno rjeđe susrećemo u dugometražnim filmovima. Kratki su ipak sigurnije područje za razgaljivanje mašte. Osim izvedbenih vrijednosti, raznolike su

i teme kratkih filmova, pojedine vrlo bliske domaćoj publici kao što su šverc duhana ili proizvodnja kave, tj. posuđa za pripremu. Ima kratkih koji se bave načinima ruralnog života i zemljoradnjom te postavljaju pitanje međunarodne kontrole sjemenja. Tako da se i u kratkom filmu itekako propituju aktualne teme kao što su odlaganje odnosno preturanje otpada, a ima i primjer povratka u svirepim ratom razrušen grad. Tu su i teme o kojima se ne smije izravno govoriti pa autorice inovativno posežu za svojevrsnim lutka filmom kojime rekonstruiraju događaje. Filmom se mogu portretirati i urušene diktature ako mu se pridoda animacija, a mogu to biti i skoro potpuno animirani mali portreti vještih ruku zaljubljenika u vjetar. Ako bih previše otkrivao, moguće da bih otpuhao svu draž koju gledatelj može doživjeti u kinu, stoga pozivam na čim masovnijem posjet projekcijama kratkih filmova.

Turističku rutu dugometražnim filmom započeo bih onim što između ratova Mediteran uistinu predstavlja, a to je sezonsko ugošćavanje sjevernjaka čija su mora osjetno hladnija. Svake dvije godine se festival događa poslije neke nogometne manifestacije, a osim hektolitara loše reklamiranog piva, može se dogoditi da nogomet zblizi oca i sina, svako je zblizavanje dirljivo i svi su pobjednici. Nažalost nema nam festivala bez nasilja i krvoprolića pa se i ove godine filmovi bave masakrima na Kosovu ili pak borbom Kurda za samostalnost. Rat razara i obitelji, ali i stvara jedinstvene ljubavne priče kroz čiju se geografiju stvaraju tanani uzastopni slojevi jedan preko drugoga

kako bi se stvorila iluzija atmosferskog prostora. Mediteran je izgleda jedan veliki cirkus koji ove godine dolazi iz Italije, a ruine cirkusa daju se naslutiti u slovenskom filmu o tajnom svemirskom programu kojime je rukovodio rahmetli Josip Broz Tito. Svemirski program je dobra šala, ali za život opasne bolesti to nisu, one nam na žalost ulijevaju svjestan strah za vlastito sutra. Isto tako je tanka linija što nas razdvaja od ludila pa nam se pričinja da univerzum nije veći od običnog leptira i neprekidno se smanjuje, naročito ako smo zatočenici umobolnice. Napuljska žuta je proteinska boja i glavna je u izvjesnim kemijskim smjesama, presudnim za slikarstvo. Mediteran je pak kolijevka mnogih vjera pa kroz život u Napulju možemo imati utisak da se rukama može zaroniti kroz vjerske mijene te tako imati utisak fotografske reljefnosti. Suočeni sa surovim obiljem mediteranske svijetlosti osjećamo potrebu za halucinacijama pa dozvolite da nas kroz njih biciklima provezu egipatski dječaci koji su na koncu mene doveli do anegdote iz prošlosti. Ona govori o tome kako se veliki mag filma Luis Buñuel svojevremeno u Madridu prerušavao u najgore dronjke i mazao se izmetom. Takav je ušao u književni kafe, širio je takav smrad da su ga izbacili. To su učinili isti oni s kojima je dan ranije u društvu ispijao večernje piće, isti oni koji su izražavali plemenite humanitarne ideje, licemjerne i buržoaske. Upravo ta anegdota ponukala me da se pitam može li se izgraditi novi Mediteran – Mediteran bez viših interesa, nasilja i bankara. Molim, ne dirajte mi moje snove, barem ne u kino dvorani.

TEN YEARS OF **AMBITION** AND **INVENTIVENESS**

I am writing the tenth jubilee text as the festival selector of the official program. I wrote two texts in the continental Samobor, and eight were created on the Mediterranean coasts, in Zaton nearby Nin. The terrace with the view of the sea is ten years older and new generations of lizards crawl over it, or maybe it just seems to me. Maybe I have been watching the same lizard for ten years, which does not grow and always looks young. I call him Viktor. It is obvious that I haven't become expert on lizards over the past decade, but I have reflected a lot upon documentary film. Tomislav Topić and Robert Bubalo as the leading tandem of the festival recognized my thinking and here we are - ten years of enthusiasm. This year too, the cinema screen will be under the bright beams that are burning with ambitions

and inventiveness. 22 visions in total, from different parts of the Mediterranean, will subtly strike the lovers of the art of film. My recommendation to each viewer is to find as much time as possible for hypnotic fascinations and to allow being enchanted with the film.

In my guide through this year's program I would first like to mention short documentaries, the 'dirty eleven' in two festival screenings. The films range from anthropological to animated, from tradition to experiment. I have tried to show all the expressive richness of documentary film through the dramaturgy of the two screenings. The directors of the dirty dozen are the challengers of their time and their films are full of innovations, which we do not find in feature films that often. The short ones are safer field for opening up the imagination. Besides performance values, the themes of short films are also various, some are very close to local audience such as tobacco black-marketing or coffee production, i.e. dishes for its preparation. Some of the short films deal with ways of rural life and agriculture and raise the question of international seeds' control. Therefore, the short film very much so questions current subjects such as waste disposal and there is an example of returns to town destroyed by brutal war. There are also themes that cannot

be directly spoken about, so the authors innovatively resort to a kind of doll film to reconstruct the events. Film can also be a portrait of collapsed dictatorships if the animation is added to it, and it can also be completely animated little portrait of skilled hands of wind lovers. If I revealed too much it is possible that I would blow away all the charm that a viewer can experience in the cinema, therefore I invite the masses to visit the screenings of the short films.

I would like to start the tourist route of the feature documentary with the fact that truly represents the Mediterranean between the wars, and that is seasonal hosting of the northerners whose seas are notably colder. Every year the festival takes place after some football event, and besides hectolitres of badly advertised beer, maybe football can bring father and



son closer. Every bonding is touching and everyone is a winner. Unfortunately there is no festival without violence and bloodshed, so this year too, the films deal with the massacres in Kosovo or Kurd's fight for independence. War destroys family, but also creates unique love stories and, through their geography, delicate layers are set up one over another to create an illusion of atmospheric space. The Mediterranean seems to be one great circus that this year comes from Italy, and there are glimpses of ruins of a circus in the Slovenian film about secret space program lead by Josip Broz Tito. Space program is a good joke, but life threatening diseases are not, unfortunately they make us afraid for our own future.

Likewise, thin is the line that separates us from insanity, so it seems to us that the universe is no bigger than an ordinary butterfly and it is shrinking constantly, especially if we are prisoners of a mental institution. Naples' yellow is a protein colour and is basic in certain chemical mixtures, crucial for paintings. The Mediterranean is cradle for numerous religions so through life in Naples we may have an impression that one can immerse into the religious changes and have an impression of photographic relief. Faced with the cruel abundance of Mediterranean light we feel the need for hallucinations, so allow to be taken through them by Egyptian boys who have taken me to an anecdote from the past.

It talks about the great master of film Luis Buñuel and how he used to disguise in Madrid at the time in the worst rags and covered himself with faeces. Dressed like that he entered the writers' café and spread such an odour that they threw him out. This was done by the same people he had had a drink with the day before, the same people that had expressed noble humanitarian ideas, hypocritical and bourgeois. This very anecdote provoked me to wonder can new Mediterranean be built - Mediterranean without higher interests, violence and bankers. Do not touch my dreams, please, at least not in the cinema hall.

Damir Čučić, Festival selector



17 MEDITERAN
17 FILM FESTIVAL

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

KONSTELACIJE

CONSTELLATIONS



REDATELJ / DIRECTOR **LUIGI CUOMO**

scenarist / screenwriter: Luigi Cuomo; snimatelj / cameraman: Luigi Cuomo; montaža / editing: Luigi Cuomo; producent / producer: Centro Sperimentale di Cinematografia Sede Abruzzo; zemlja / country of origin: Italija / Italy; godina / year of production: 2015.; trajanje / duration: 46 min.

Ovaj dokumentarni film prikazuje trojicu cirkuskih izvođača izvan svjetala pozornice: bivšeg akrobat Renèa Rodogellija, krotitelaj lavova Dennyja Montica i jahačicu konja Yvette De Rocchi. Dječica lete naokolo na trapezima deset metara iznad zemlje, lavovi kao životni suputnici, „šaptač konjima“ i životni vijek proveden neprestano se seleći u karavanama su aspekti uobičajenog života ova tri protagonista. Mnogo zvijezda jedinstvene konstelacije, u neprekidnom pokretu, isprepliću se međusobno djelujući, oklijevaju i ostavljaju sjajni trag iza sebe.

The documentary shows three circus performers out of their limelight. The Ex-Acrobat, Renè Rodogell, the Lion-Tamer Denny Montico, and the Horse-woman Yvette De Rocchi. Little kids flying around on trapezes ten metres above the ground, lions as life companions, a "Horse Whisperer" and a lifetime spent continuously moving in caravans are the aspects of ordinary life for these three protagonists. Many stars of a unique constellation, continually move, intertwine, interact, linger and leave a shining trail behind.

Centro Sperimentale di Cinematografia Sede Abruzzo
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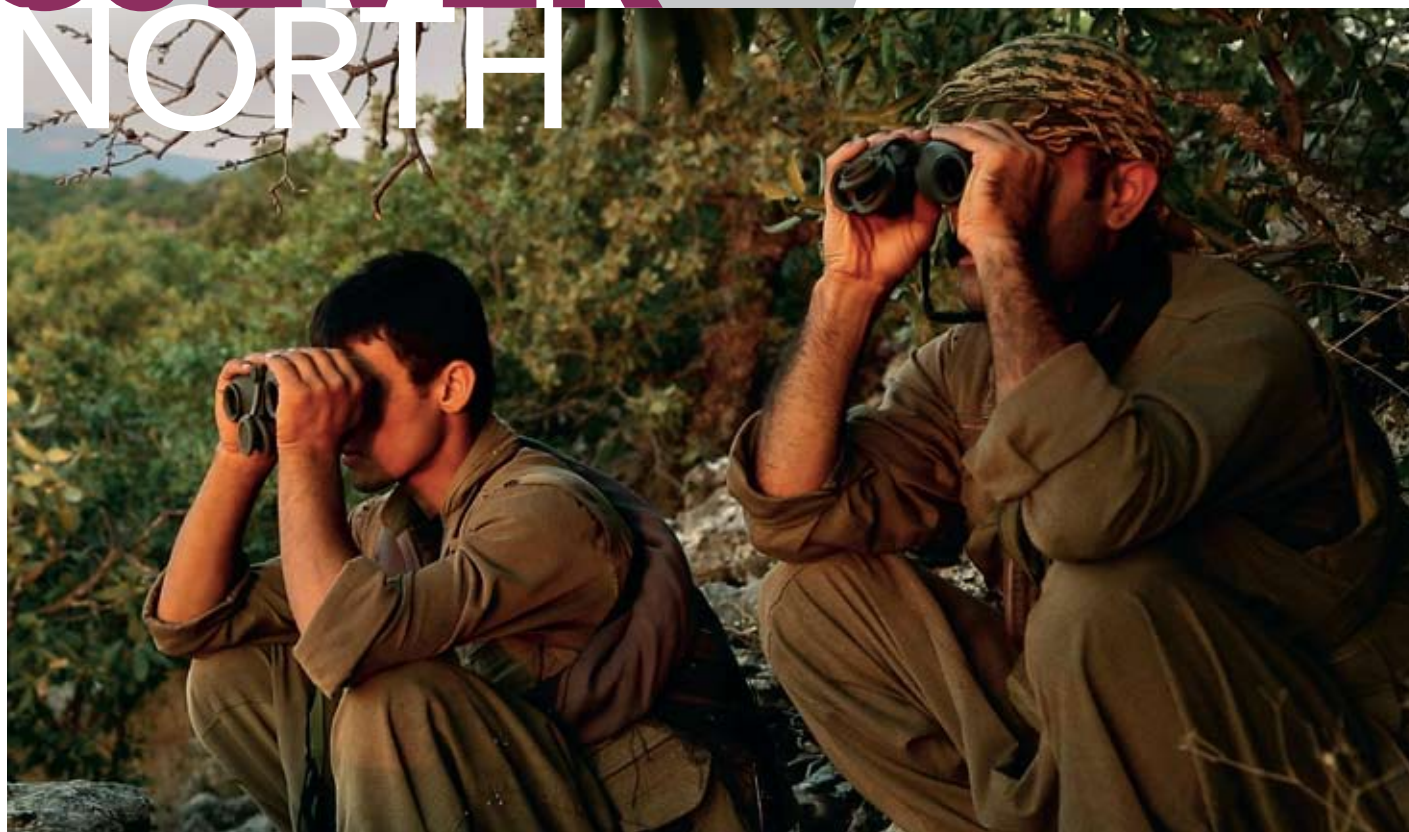
Festivali i nagrade

Film je na Napoli Film Festivalu u Italiji osvojio prvu nagradu u kategoriji najboljeg dokumentarca te je dobio i priznanje 'Lab 80! - Avanti'. Prikazan je na Visions du Réel festivalu u Švicarskoj, Lecce Film Festivalu u Italiji te na Laceno d'Oro festivalu u Italiji.

Festivals and awards

The film won the prize for the best documentary at Napoli Film Festival in Italy and special prize 'Lab 80! - Avanti'. It was screened at Visions du Réel Festival in Switzerland, Lecce Film Festival in Italy and Laceno d'Oro Festival in Italy.

SJEVER NORTH



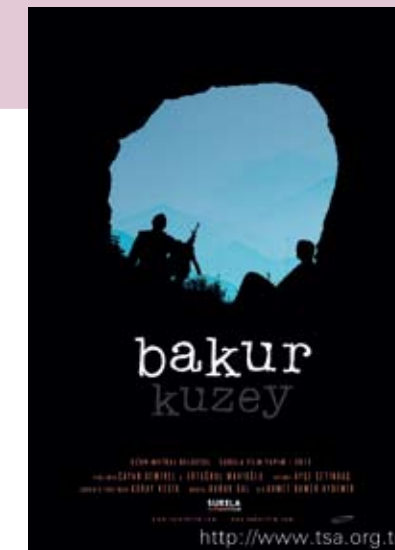
REDATELJI / DIRECTORS ÇAYAN DEMIREL, ERTUĞRUL MAVIOĞLU

scenaristi/ screenwriters: Çayan Demirel, Ertuğrul Mavioğlu; **snimatelj / cameraman:** Koray Kesik; **montaža / editing:** Burak Dal; **producer / producent:** Ayşe Çetinbaş; **zemlja / country of origin:** Turska / Turkey; **godina / year of production:** 2015.; **trajanje / duration:** 91 min.

Sjever je dugometražni dokumentarni film o jednoj strani neobjavljenog rata koji se već desetljećima odvija u Turskoj: PKK gerilama. Koje je njihovo viđenje države i pravde? Kako uspijevaju preživjeti u planinama? U potrazi za odgovorima Sjever nas upoznaje s osobama koje su se pridružile otporu. Ovo je prvi put da je profesionalna kamera dobila pristup kampovima.

North is a feature documentary about one side of the undeclared war going on in Turkey for decades: the PKK guerrillas. What is their perception of state and justice? How do they manage to survive in the mountains? In search for answers Bakur introduces us to persons, who joined the resistance. It was the first time that a professional camera got ever access to the camps.

SURELA FILM PRODUCTION; ayse@surelafilm.com; www.surelafilm.com



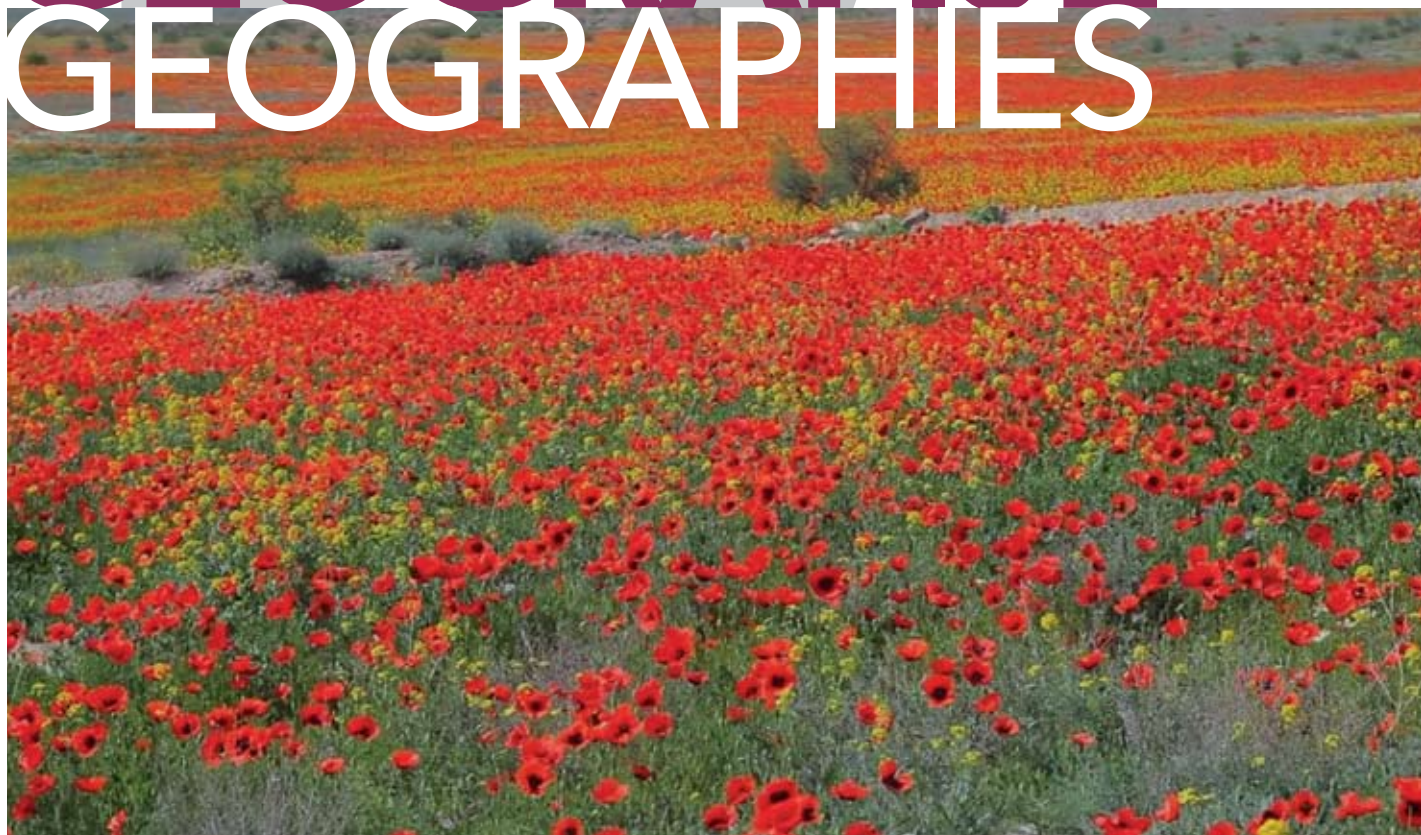
Festivali i nagrade

Film je prikazan na Montreal World Film Festivalu u Kanadi, DOCLepzig festivalu u Njemačkoj, Stockholm Film festivalu u Švedskoj, te festivalu Visions du Reel u Švicarskoj.

Festivals and awards

The film was screened at Montreal World Film Festival in Canada, DOCLepzig Festival in Germany, Stockholm Film Festival in Sweden and at Festival Visions du Reel in Switzerland.

GEOGRAFIJE GEOGRAPHIES



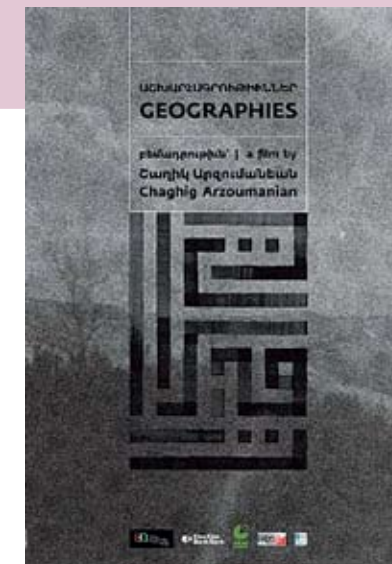
REDATELJ / DIRECTOR **CHAGHIG ARZOUMANIAN**

scenarist/ screenwriter: Chaghig Arzoumanian; snimatelj / cameraman: Chaghig Arzoumanian; montaža / editing: Chaghig Arzoumanian; producent / producer: Chaghig Arzoumanian; zemlja / country of origin: Libanon / Lebanon; godina / year of production: 2015.; trajanje / duration: 72 min.

Nazareth je imao dvanaest godina, a Lousaper je bio tek novorođenče, kad je godine 1915. počinjen armenski genocid. Film prati putanju njihova usamljenog putovanja kroz izgnanstvo; iz njihovog sela Burunkişla u Beirut, prolazak kroz Kairo, Karantinu i sirotište Saida's prije ponovnog susreta, godinama kasnije, kod objeda gdje su se zaljubili i odlučili stvoriti obitelj.

Nazareth was twelve years old, Lousaper still a newborn, when the Armenian genocide was perpetrated in 1915. The film traces the paths of their solitary peregrination throughout exile; from their village of Burunkişla to Beirut, passing through Cairo, Karantina and an orphanage in Saida's before meeting again, years later, around a lunch table where they fell in love and decided to start a family.

CHAGHIG ARZOUMANIAN; shaghig.arzo@gmail.com



Festivali i nagrade

Film je prikazan na Cinéma du Réel festivalu u Francuskoj, Écrans du Réel festivalu u Bejrutu, Alfilm festival u Njemačkoj i Curitiba festivalu u Brazilu.

Festivals and awards

The film was screened at Cinéma du Réel Festival in France, Écrans du Réel Festival in Beirut, Alfilm Festival in Germany and Curitiba Festival in Brazil.

HOUSTON, WE HAVE A PROBLEM!

HOUSTON, IMAMO PROBLEM!



REDATELJ / DIRECTOR ŽIGA VIRČ

scenaristi / screenwriters: Žiga Virč, Boštjan Virč; **snimatelj / cameraman:** Andrej Virč; **montaža / editing:** Vladimir Gojun; **producent / producer:** Boštjan Virč; **zemlja / country of origin:** Slovenija, Hrvatska, Njemačka, Češka Republika, Katar/ Slovenia, Croatia, Germany, Czech Republic, Qatar; **godina / year of production:** 2016.; **trajanje / duration:** 88 min.

Hladni rat, svemirska utrka i NASA-ino slijetanje na Mjesec ključni su povijesni događaji koji su obilježili čitavu jednu eru. Oni su još i danas omotani velom tajne i inspiriraju brojne teoretičare zavjere. U filmu *Houston, imamo problem!* redatelj Žiga Virč novim informacijama dovodi u pitanje obje strane priče. Ovaj intrigantan igrano-dokumentarni film istražuje mit o tajnoj američkoj kupnji kontroverznog jugoslavenskog svemirskog programa početkom 60-ih godina prošlog stoljeća, vrijednoj nekoliko milijardi dolara.

The cold war, the space race, and NASA's moon landing are landmark events that defined an era. But they are also fodder for conspiracy theories. In Houston, We Have a Problem! filmmaker Žiga Virč adds new material to the discussion on both fronts. This intriguing docu-fiction explores the myth of the secret multi-billion-dollar deal behind America's purchase of Yugoslavia's clandestine space program in the early 1960s.



Festivals i nagrade

Film je premijerno prikazan na Tribeca Film Festivalu u Americi. Europsku premijeru imao je na festivalu u Karlovym Varyma u Češkoj, nakon čega je uslijedila projekcija na Pula film festivalu u Hrvatskoj.

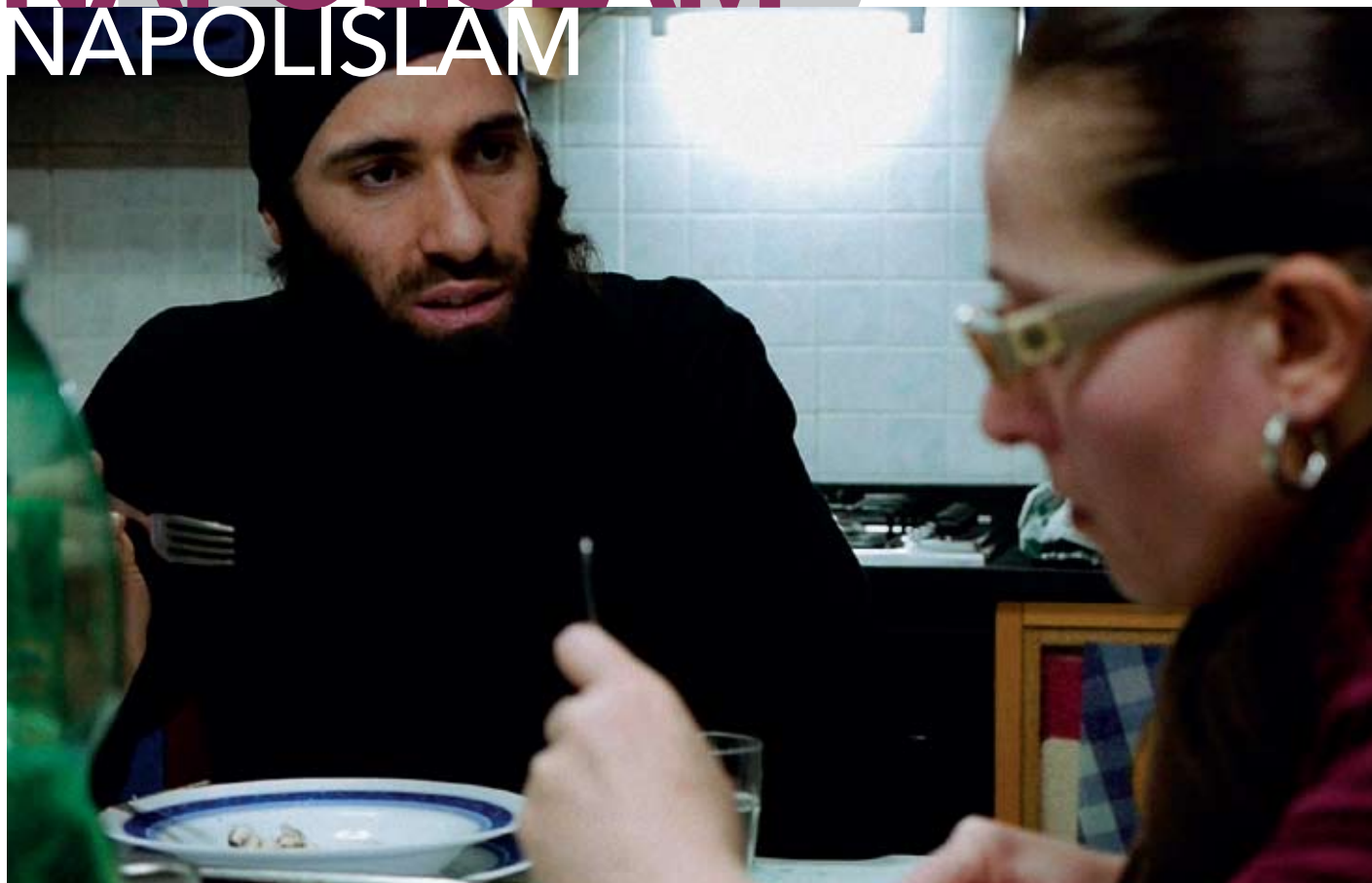
Festivals and awards

The film had its premiere at Tribeca Film Festival in USA. European premiere was at the festival in Karlovy Vary in Czech Republic, then followed the screening at Pula Film Festival in Croatia.

STUDIO VIRČ doo; bostjan@studio-vec.si; www.studio-vec.si

NAPOLISLAM

NAPOLISLAM



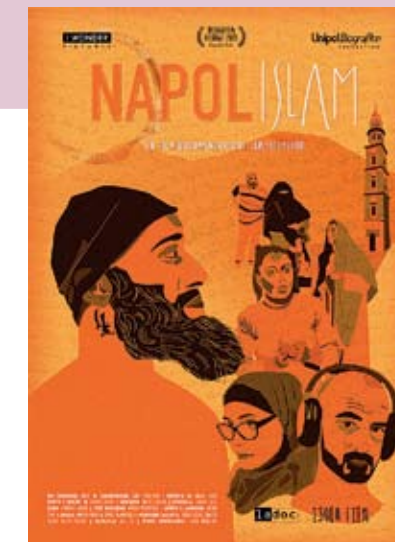
REDATELJ / DIRECTOR **ERNESTO PAGANO**

scenarist / screenwriter: Ernesto Pagano; **snimatelj / cameraman:** Lorenzo Cioffi; **montaža / editing:** Matteo Parisini; **producent / producer:** Lorenzo Cioffi; **zemlja / country of origin:** Italija / Italy; **godina / year of production:** 2015.; **trajanje / duration:** 75 min.

Claudijino novo ime je Zeynab, Danilo Ali. Salvatore i Francesco nose ime Muhammad. U Dinovu frizerskom salonu na stolicu se nalazi kopija Kurana pokraj lokalnih novina. U većinski katoličkom gradu Napulju neki se preobraćaju na Islam, a nisu svi sretni zbog toga. Protestiraju muževi, žene i drugi članovi obitelji. Zabrinuta Alessandrina (sada Amina) majka ima mnoštvo pitanja. „Jesi li sigurna da si ispravno odabrala? Je li to tvoj vlastiti odabir? Je li ti još uvijek dopušteno jesti Nutellu?“ Ona pokušava nositi maramu. „Imam osjećaj kao da su mi uši blokirane.“ A i preobraćenici imaju svoja pitanja. Koliko različitih vrsta mesa je dopuštno staviti u kebab? Kako napraviti halal verziju casatiella, tradicionalnog napuljskog uskrsnog kruha? Dijelom, Napollslam je također i istraživanje europskog interesa za Allahovu poruku. Dino smatra da je to zbog toga što žene u današnjem, zapadnjačkom svijetu gube svoje vrijednosti, no je li ovdje na snazi dublji osjećaj razočarenja? U ovoj mafijom protkanoj regiji zaraženoj visokom nezaposlenošću, obraćenici osjećaju da ne mogu crpiti puno nade iz Katoličke Crkve.

Claudia's new name is Zeynab. Danilo's is Ali. Salvatore and Francesco are both called Muhammad now. At Dino's hair salon, there's a copy of the Koran on the coffee table next to the local paper. In the predominantly Catholic city of Naples, some are converting to Islam, and not everyone is happy about it. There are protests from husbands, wives and other family members. The concerned mother of Alessandra (now Amina) has plenty of questions. "Are you sure you've made the right choice? Is it your own choice? Are you still allowed to eat Nutella?" She also tries wearing a headscarf. "It feels like my ears are blocked." And the converts have questions of their own. How many different sorts of meat are you allowed to put in a kebab? How do you make a halal version of casatiello, the traditional Neapolitan Easter bread? In part, NapoliIslam is also an investigation into European interest in Allah's message. Dino thinks it's because women in the Western world of today are losing their values, but is there a deeper sense of disappointment at work here? In this Mafia-riddled region plagued with huge unemployment, people feel they can draw little hope from the Catholic Church.

LADOC; paolo@ladoc.it; www.ladoc.it



Festivali i nagrade

Film je osvojio 'Biografilm Italia Award' u 2015. godini. Prikazan je na IDFA festivalu u Nizozemskoj, 'Biografilm Festivalu' u Italiji, Journées cinématographique de Carthage 2015' u Tunisu te na ITALIADOC festivalu u Italiji.

Festivals and awards

The film won 'Biografilm Italia Award' in 2015. It was screened at IDFA Festival in Netherlands, Biografilm Festival in Italy, Journées cinématographique de Carthage 2015 in Tunisia and at ITALIADOC festival in Italy.

NEDODIRLJIVI

THE UNIDENTIFIED



REDATELJI / DIRECTORS **MARIJA RISTIĆ, NEMANJA BABIĆ**

scenarist / screenwriter: Marija Ristić; snimatelji / cameramen: Astrit Perani, Staša Tomić, Ermal Gashi; montaža / editing: Nemanja Babić, Romana Vujasnović; producent / producer: Gordana Igric; zemlja / country of origin: BiH, Srbija, Kosovo / B&H, Serbia, Kosovo; godina / year of production: 2015.; trajanje / duration: 40 min.

Nedodirljivi je dugometražni dokumentarni film koji otkriva tko su bili zapovjednici odgovorni za neke od najbrutalnijih napada u ratu na Kosovu. Kao rezultat dvogodišnjeg istraživanja dokumentarac otkriva tko su oficiri koji su naredili napade na sela na području oko grada Pečl tijekom rata 1999. i one koji su bili uključeni u sklanjanje tijela žrtava u masovne grobnice u policijskom centru Batajnica pokraj Beograda.

The Unidentified is a feature-length documentary which reveals who were the commanders responsible for some of the most brutal attacks of the Kosovo war. As the result of a two-year-long investigation, the documentary names the officers who ordered attacks on villages in the area around the town of Pec during the 1999 war and those who were involved in the removal of victims' bodies to mass graves at the Batajnica police centre near Belgrade in Serbia.



Festivali i nagrade

Film je prikazan na sljedećim festivalima: DokuFest, Beldocs, IHRFF te Sarajevo Film Festivalu.

Festivals and awards

The film was screened at the following festivals: DokuFest, Beldocs, IHRFF and Sarajevo Film Festival.

BALKAN INVESTIGATIVE REPORTING NETWORK; marija.ristic@birn.eu.com; www.birn.eu.com

O NOGOMETU ON FOOTBALL



REDATELJ / DIRECTOR **SERGIO OKSMAN**

scenaristi / screenwriters: Carlos Muguero, Sergio Oksman; **snimatelj / cameraman:** André Brandão; **montaža / editing:** Carlos Muguero, Sergio Oksman; **producenti / producers:** Guadalupe Balaguer Trelles, Sergio Oksman; **zemlja / country of origin:** Španjolska/Spain; **godina / year of production:** 2015.; **trajanje / duration:** 70 min.

Sergio i njegov otac Simão nisu se vidjeli više od 20 godina. Uoči svjetskog prvenstva 2014. Sergio se vraća u svoj rodni grad São Paulo nadajući se da će gledati utakmice sa Simãoom, kao što je to bilo dok je bio dijete. Činilo se to kao savršen plan za ponovno ujedinjenje oca i sina: cijeli mjesec zajedno, njihov raspored baziran na kalendaru svjetskog prvenstva. Ali kako dani prolaze njihova veza počinje lutati na nepoznati teren, a njihov dogovor da će zajedno gledati cijeli turnir pretvara se u opasan ritual...

Sergio and his father, Simão, haven't seen each other for over 20 years. On the eve of the 2014 World Cup, Sergio returns to his hometown, São Paulo, hoping to watch the games with Simão, as they used to when he was a kid. It seems to be a perfect plan for a father-son reunion: a whole month together, their schedule based on the World Cup calendar. But as the days go by, their relationship starts to wander into unknown territory and their pact to watch the entire tournament together turns into a dangerous ritual...



Festivali i nagrade

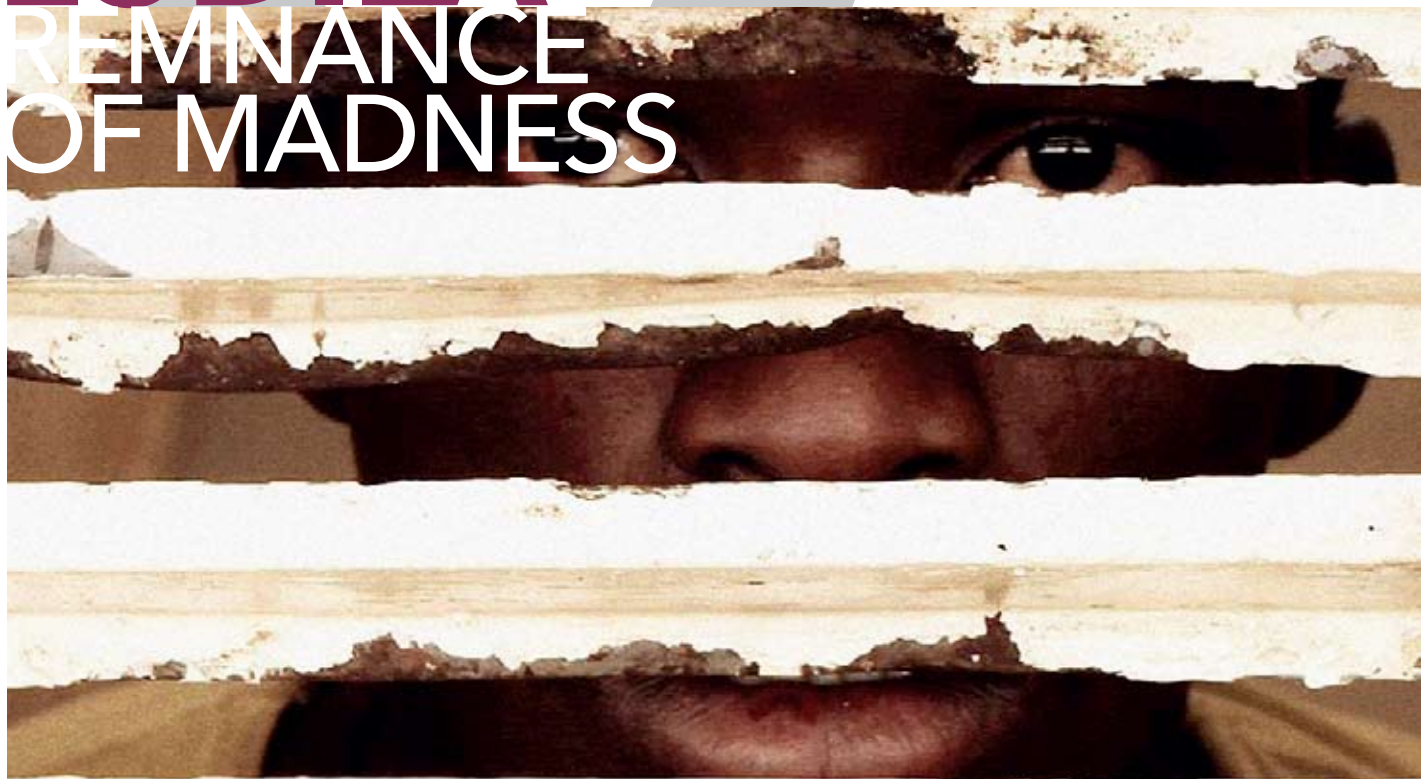
Film je proglašen najboljim dokumentarcem na Festivalu dei Popoli. Glavnu nagradu i nagradu kritike osvojio je i na 'É Tudo Verdade Documentary' festivalu, dok je na 'Uruguay IFF' osvojio posebno priznanje žirija. Prikazan je na sljedećim festivalima: Locarno IFF, IDFA, Warsaw IFF, te na festivalu 'Doklisboa' u Portugalu.

Festivals and awards

The film won the award for the best documentary at Festival dei Popoli, main award and the critics' award at É Tudo Verdade Documentary Festival and at Uruguay IFF it won special mention of the jury. It was also screened at the following festivals: Locarno IFF, IDFA, Warsaw IFF and Doklisboa Festival in Portugal.

PATRA SPANOU FILM MARKETING & CONSULTING; spanoupa@yahoo.de; www.patraspanou.com

OSTATCI LUDILA REMNANCE OF MADNESS



REDATELJ / DIRECTOR **JORIS LACHAISE**

scenarist / screenwriter: Joris Lachaise; snimatelj / cameraman: Joris Lachaise; montaža / editing: Joris Lachaise, Bertrand Wolff; producent / producer: Jean-Pierre Krief; zemlja / country of origin: Francuska / France; godina / year of production: 2014.; trajanje / duration: 90 min.

Joris Lachaise nas vodi u Thiaroye, u predgrađe Dakara, u psihijatrijsku bolnicu sa spisateljicom i redateljicom Khady Syllaom koja je tamo bila primljena nekoliko puta. Khady Sylla se susreće sa svojim doktorom, poznatim pacijentima i drugima s kojima razgovara o osjetljivom pitanju terapeutskih metoda i njihovoj vezi s kolonijalizmom. Film nastoji istražiti noviju povijest Senegala, nezavisnost države, kao i dekolonizaciju psihijatrije.

Joris Lachaise takes us to Thiaroye, in a suburb near Dakar, to enter the psychiatric hospital accompanied by writer and filmmaker Khady Sylla who has been admitted there several times. Khady Sylla meets up with her doctor, familiar patients and others with whom she discusses the delicate issue of therapeutic methods and their link with colonialism. The film seeks to explore the recent history of Senegal, the country's independence as well as the decolonization of psychiatry.

KS VISIONS; joris.lachaise@laposte.net



Festivali i nagrade

Na festivalu FID u Francuskoj osvojio je prvu nagradu u domaćoj konkurenciji i priznanje Renaud Victor. Prvo mjesto zauzeo je i na DOKFEST-u u Njemačkoj. Za najbolji dugometražni dokumentarac proglašen je na festivalu CINEMIGRANTE u Argentini, te je na FIFA festivalu u Francuskoj dobio posebno priznanje "Documentary on a wide screen". Prikazan je na sljedećim festivalima: FID Marseille, RIDM, DOKFEST, Krakov Film Festival te mnogi drugi.

Festivals and awards

The film won Grand Prix in national competition at the festival FID in France as well as the Renaud Victor prize. It also won the first prize at DOKFEST in Germany. It won the prize for the best international feature length at the festival CINEMIGRANTE in Argentina and at FIFA Festival in France it won Special mention of the prize "Documentary on a wide screen". The film was screened at the following festivals: FID Marseille, RIDM, DOKFEST, Krakov Film Festival and many others.

TUK-TUK

TUK-TUK



REDATELJ / DIRECTOR ROMANY SAAD

scenarist / screenwriter: Romany Saad; snimatelj / cameraman: Hany Fakhry; montaža / editing: Romany Saad; producent / producer: Romany Saad; zemlja / country of origin: Egipat / Egypt; godina / year of production: 2015.; trajanje / duration: 75 min.

Film *Tuk-Tuk* prati tri mlada dječaka, Abdullaha (12), Sharona (15) i Bikau (14), koji nemaju puno izbora osim voziti tuk-tuk da bi zaradili nešto novca za svoje obitelji. Okruženi sa svih strana policijom, lopovima i drugim konkurentskim taksijima, dječaci koriste svaku priliku da bi pronašli radosnu zabavu ili kratkotrajan bijeg iz tvrđave siromaštva. Usput nastaju pitanja o dozvolama, vlasništvu tuk-tukova i isplativosti svega toga. Ali temeljna i sve istaknutija pitanja su o dječjim prilikama, njihovom pravu na školovanje i njihovom pravu na igru. Film daje elastičan pogled na troje djece koja su postala odrasla prije vremena i njihovu borbu da zadrže djetinjstvo.

Tuk-Tuk follows three young boys, Abdullah (12), Sharon (15) and Bika (14), who have little choice but to drive tuk-tuks to make an income for their families. Besieged on all sides by police, thieves and other competing taxis, the boys take every chance to find a happy diversion or fleeting escape from the strong-hold of poverty. Along the way questions regarding licenses, ownership of the tuk-tuks, and the economics of it all arise. But underlying, are the more pressing questions about children's opportunities, their right to education and their right to play. The film illustrates the resilient outlook of three children who have become adults before their time, and their struggle to hold on to childhood.

ROMANY SAAD; me@romany.me; www.tuk-tukfilm.com



Festivali i nagrade

Film je proglašen za najbolji egipatski dokumentarac na 'Ismailia International Documentary Film Festivalu' u Egiptu. Svjetsku premijeru imao je na Hot Docs festivalu u Kanadi, te je prikazan i na 'Montpellier Mediterranean Film Festivalu' u Francuskoj, 'Warsaw Film Festivalu' u Poljskoj i na 'Cairo International Film Festivalu' u Egiptu.

Festivals and awards

The film won the award for the Best Egyptian documentary at Ismailia International Documentary Film Festival in Egypt. It had its world premiere at Hot Docs Festival in Canada and was screened at Montpellier Mediterranean Film Festival in France, Warsaw Film Festival in Poland and Cairo International Film Festival in Egypt.

TURIZAM

TOURISMI



REDATELJ / DIRECTOR **TONČI GAČINA**

scenarist / screenwriter: Tonči Gačina; **snimatelj / cameraman:** montaža / editing: Jan Klemsche; **producent / producer:** Tibor Keser; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2016.; **trajanje / duration:** 52 min.

Svako ljeto mjesta na hrvatskoj obali udvostruče broj stanovnika zbog posjeta turista sa svih strana svijeta. Turizam je danas glavna gospodarska grana, a u Hrvatskoj se često čini i kao jedina. Diljem Jadrana niču, ponekad ni iz čega, raznovrsni sadržaji namijenjeni popunjavanju tzv. turističke ponude. Film Turizam slijedi fragmente različitih priča s hrvatskog Jadrana. Dok jedni love i uzgajaju ribu, drugi je pripremaju, a treći pak zabavljaju goste... Životni ciklus kao da ne prestaje; identiteti, emocije i rezultati nadilaze mjesta i lokacije.

Every summer towns and cities on the Croatian coast double their population through the influx of tourists from all over the world. Nowadays, tourism is the most important industry, and in Croatia it often seems to be the only one. Numerous events and facilities appear, at times seemingly out of nowhere, throughout the Adriatic with the aim of enriching our professed tourist offer. Tourism! traces the fragments of various stories along the Croatian coast. Some of the locals catch and farm fish, some prepare it, and some entertain the guests... The life cycle appears never to end; identities, emotions and results transcend towns and locations.



Festivali i nagrade

Film je prikazan na Zagreb Doxu.

Festivals and awards

The film was screened at Zagreb Dox festival.

TKO ĆE ME SAD VOLJETI

WHO'S GONNA LOVE ME NOW?



REDATELJI / DIRECTORS **TOMER HEYMANN, BARAK HEYMANN**

scenaristi / screenwriters: Tomer Heymann, Barak Heymann;
snimatelj / cameraman: Itai Raziel; **montaža / editing:** Ron Omer;
producent / producer: Tomer Heymann, Barak Heymann; **zemlja /**
country of origin: Izrael, UK / Israel, UK; **godina / year of production:**
2016.; **trajanje / duration:** 85 min.

Saar je HIV pozitivan homoseksualac koji živi u Londonu, gdje je našao utočište otišavši iz religioznog kibbuc u Izraelu u kojem je odrastao. Otkad mu je dijagnosticiran HIV Saar čezne za ljubavi svoje obitelji, dok se oni bore sa strahovima i predrasudama. Saar i ostatak londonskog gej muškog zbora pružaju sjajnu glazbu za ovaj dokumentarac o snazi opraštanja i snazi koju ima dom, bez obzira koliko daleko otišli.

Saar is an HIV positive gay man living in London, where he found refuge from the religious kibbutz where he grew up in Israel. Ever since he was diagnosed with HIV, Saar has craved his family's love, while they struggle with fears and prejudices. Saar and the rest of the London Gay Men's Chorus provide a glorious soundtrack for this documentary about the power of forgiveness and the power that home has, no matter how far we go.



Festivali i nagrade

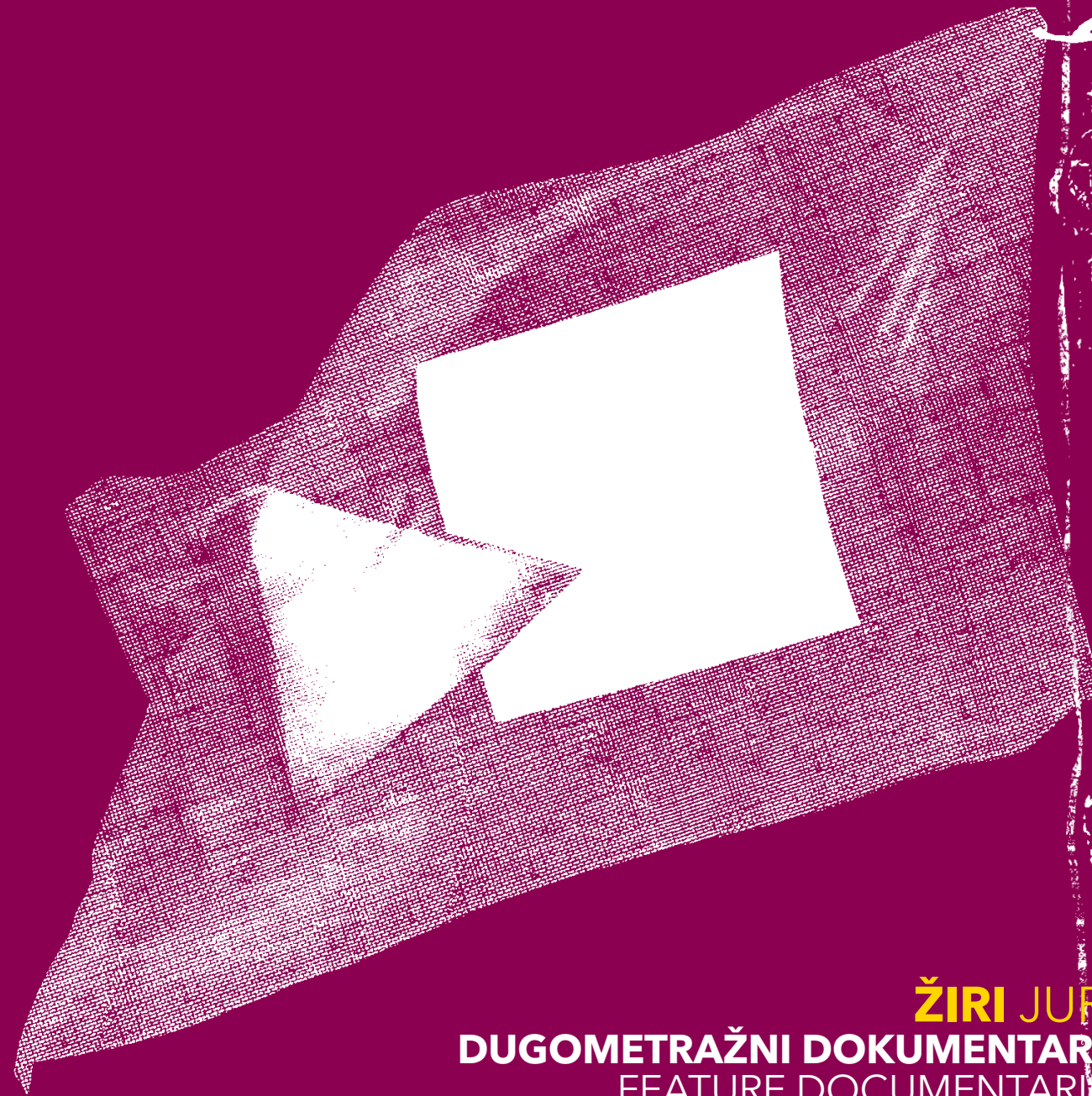
Film je premijerno prikazan na Berlinale – Berlin International Film Festivalu u Njemačkoj gdje osvaja 'Panorama Audience Award'. Prikazan je i na AFI DOCS Film Festivalu u SAD-u te na Krakow film festivalu u Poljskoj.

Festivals and awards

The film had its premiere at Berlinale - Berlin International Film Festival in Germany where it won Panorama Audience Award. It was screened at AFI DOCS Film Festival in USA and Krakow Film Festival in Poland.

HEYMANN BROTHERS FILMS; vals@heymanfilms.com; www.heymanfilms.com

17 MEDITERAN
17 FILM FESTIVAL



MFF.BA

ŽIRI JURY
DUGOMETRAŽNI DOKUMENTARCI
FEATURE DOCUMENTARIES

CHRISTOPH THOKE

Christoph Thoke njemački je filmski producent. Njegovi su filmovi odabrani u 700 festivalskih selekcija i osvojili 160 nagrada. Radio je s glasovitim redateljima kao što su trostruki pobjednici festivala u Cannesu Jean-Pierre i Luc Dardenne i dvostruki pobjednici, također u Cannesu Bruno Dumont, Apichatpong Weerasethakul i Rachid Bouchareb. Počeo je kao šef studija u njemačkom Bavaria filmu, Taunus Filmu, Wiesbadenu i postprodukcijском gigantu Cine Media Filmu, da bi nastavio producirati u svojoj firmi Thoke + Moebius Film. Godine 2007. pokrenuo je Mogador Film (Berlin, Frankfurt, Mainz) gdje sada producira i financira filmove za domaće i međunarodno tržište. Njegovi su filmovi bili odabrani u službenu konkurenciju na festivalima u Cannesu, Veneciji i Berlinu i kandidirali su za filmsku nagradu Njemačke, Europsku filmsku nagradu, Zlatni Globus i Oscar.

Christoph Thoke is a German Film Producer. His films reached 700 festival selections and won 160 awards. He has been working with highly acclaimed directors such as three-time Cannes winner Jean-Pierre and Luc Dardenne and two-times Cannes winner Bruno Dumont, Apichatpong Weerasethakul and Rachid Bouchareb.

Having started as a studio executive at German major Bavaria Film, at Taunus Film, Wiesbaden and at postproduction giant Cine Media Film Christoph began to produce through his own shingle Thoke + Moebius Film. In 2007 he launched Mogador Film (Berlin, Frankfurt, Mainz) from where he is currently producing and financing for the local and international market. His films were officially selected for main competition in Cannes, Venice and Berlin, and have been candidates for the German Film Award, the European Film Award, the Golden Globe Award and the Academy Awards.



Gaby Babić, rođena 1976. u Njemačkoj, magistrica je politologije, germanistike i nauke o kazalištu, filmu i medijima. Studirala je u Frankfurtu i Parizu, a predavala na Sveučilištima u Frankfurtu, Konstancu i Paderbornu. Kao filmska kuratorica radila je za razne festivale i kulturne institucije. Direktorica je festivala goEast – Festival of Central and Eastern European Film u Wiesbadenu.

Gaby Babić was born in Germany in 1976. She obtained her Master's degree in Political Science, German Literature and Theory of Theatre, Film and Media. She studied in Frankfurt and Paris. She taught at German universities in Frankfurt, Konstanz and Paderborn. As a film curator, she worked for various festivals and cultural institutions. She is the director of goEast – Festival of Central and Eastern European Film in Wiesbaden.

GABY BABIĆ





NIKICA GILIĆ

Nikica Gilić rođen je 1973. u Splitu. Diplomirao je komparativnu književnost i anglistiku u Zagrebu gdje je 2005. i doktorirao iz područja filmologije. Radi kao izvanredni profesor na Filozofskom fakultetu u Zagrebu gdje predaje kolegije iz teorije i povijesti filma, a predaje i na Akademiji dramskih umjetnosti u Zagrebu. Glavni je urednik Hrvatskog filmskog ljetopisa i član uredništva internetskih časopisa Images (Hrvatska) i Apparatus (Njemačka). Napisao je knjige Uvod u povijest hrvatskog igranog filma (Zagreb 2010. i 2011.), Uvod u teoriju filmske priče (Zagreb, 2007.) i Filmske vrste i rodovi (Zagreb, 2007., drugo, internetsko izdanje 2013.). Urednik je više knjiga. Bio je član nekoliko žirija i selekcijskih povjerenstava na festivalima kao što su Pula Film Festival, Dani hrvatskog filma, ZagrebDox i Animafest Zagreb.

Nikica Gilić (Split, 1973). Studied comparative literature and English in Zagreb, Croatia, where he got his PhD in film studies in 2005. He works as associate professor at the Faculty of Humanities and Social Sciences in Zagreb, where he teaches history and theory of cinema. He also teaches film theory at the Academy of Drama Art in Zagreb. He is the editor in chief of Hrvatski filmski ljetopis journal and a member of the editorial boards of online journals Images (Croatia) and Apparatus (Germany). He wrote books Uvod u povijest hrvatskog igranog filma (Introduction to the History of Croatian Film, Zagreb 2010 and 2011), Uvod u teoriju filmske priče (Introduction to Theory of Narration in Cinema, Zagreb, 2007) and Filmske vrste i rodovi (Film Genres and Types, Zagreb, 2007, second, online edition 2013). He also edited several books. He worked on juries and selection committees of several festivals, such as Pula Film Festival, Dani hrvatskog filma, ZagrebDox and Animafest Zagreb.





17 MEDITERAN
FILM FESTIVAL

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

SVA PRAVA PRIDRZANA

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REDATELJI / DIRECTORS **ANAEL RESNICK, LAILA BETTERMANN**

scenaristi / screenwriters: Anael Resnick, Laila Bettermann;
snimatelj / cameraman: Anael Resnick; **montaža / editing:**
Anael Resnick; **producenti / producers:** Anael Resnick,
Laila Bettermann; **zemlja / country of origin:** Izrael / Israel;
godina / year of production: 2015.; **trajanje / duration:** 12 min.

Kratki dokumentarac o kući i likovima koji ne mogu biti prikazani. Dva izraelska stanara stvaraju minijaturni svijet od pronađenih predmeta. Na stolu, s promjenjivim prizorima, oni pričaju priču različitih sadržaja koji se sudaraju u palestinskoj kući koju iznajmljuju.

A short documentary about a house and characters that cannot be shown. Two Israeli tenants create a miniature world of found-objects. On a desk, with changing sceneries, they tell the story of the different narratives colliding in the Palestinian house they rent.

ANAEL RESNICK, LAILA BETTERMANN; anaelruth@gmail.com; lailalala@gmail.com



Festivali i nagrade

Film je prikazan na The Radical Frame Film Festivalu u Njemačkoj, na Tampere Film Festivalu u Finskoj, Festivalu Internacional De Cine De Huesca u Španjolskoj, La Valletta festivalu na Malti te mnogim drugim.

Festivals and awards

The film was screened at The Radical Frame Film Festival in Germany, at Tampere Film Festival in Finland, Festival Internacional De Cine De Huesca in Spain, La Valletta Festival in Malta and many others.

201410KU

201410KU



REDATELJ / DIRECTOR **VJEKOSLAV GAŠPAROVIĆ**

scenarist / screenwrites: Vjekoslav Gašparović; snimatelj / cameraman: Vjekoslav Gašparović; montaža / editing: Vjekoslav Gašparović; producent / producer: Vjekoslav Gašparović; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2014.; trajanje / duration: 15 min.

Europski zakoni preuzeti odnedavno i u Hrvatskoj donijeli su posljednjih godina restrikcije prema očuvanju domaćih sorti. To se dogodilo unatoč tome što je očuvanje i unapređenje raznolikosti kultiviranog bilja, njihovo slobodno širenje i prilagođavanje osnovni preduvjet opstanka, te osnova lokalnih sustava prehrane.

In the past few years, the European legislation has introduced restrictions in the preservation of plant landraces, despite the fact that preservation and promotion of the diversity of cultivated plants and their unobstructed spreading and adaptation represent a prerequisite for survival and a basis of the local diet.



Festivals i nagrade

Film je osvojio prvu nagradu na 47. Reviji hrvatskog filmskog stvaralaštva u Hrvatskoj. Prikazan je na Green Film Festival Seoul u Koreji, na Ischia film festivalu u Italiji te na Tuzla film festivalu u BiH.

Festivals and awards

The film won the first prize at the 47th Review of Croatian Film in Croatia. It was screened at Green Film Festival Seoul in Korea, Ischia Film Festival in Italy and at Tuzla Film Festival in B&H.

VJEKOSLAV GAŠPAROVIĆ; vjgasparovic@gmail.com

PRLJAV POSAO

DIRTY BUSINESS



REDATELJ / DIRECTOR **VADIM DUMESH**

scenarist / screenwriter: Vadim Dumesch; snimatelj / cameraman: Philippe Bellaiche; montaža / editing: Yael Yakirevich; producer: Vadim Dumesch; zemlja / country of origin: Izrael / Israel; godina / year of production: 2015.; trajanje / duration: 15 min.

S obzirom na situaciju između Izraela i Palestine teško nam je i zamisliti koliko se ta dva teritorija ekonomski oslanjaju jedan na drugi. Film Vadima Dumesha usredotočen je upravo na taj aspekt, preciznije na trgovinu drvrtom agruma za proizvodnju drvenog ugljena u regiji Jenin.

Given the situation between Israel and Palestine as we know it, it is hard to imagine how much the two territories rely on each other economically. Vadim Dumesch's film focuses on this exact angle, more specifically on the trade in citrus trees for making charcoal in the Jenin region.

VADIM DUMESH; vadim.dumesch@gmail.com



Festivali i nagrade

Film je nominiran za najbolje kratko dokumentarno ostvarenje na festivalima Visions Du Reel u Švicarskoj, Jerusalem Film Festivalu u Izraelu i Medfilmfestivalu u Italiji. Prikazan je na Planette Honete Festivalu u Francuskoj, One World Romania International Human Rights Documentary Film Festivalu u Rumuniji i mnogim drugima.

Festivals and awards

The film was nominated for the best short documentary at festivals Visions Du Reel in Switzerland, Jerusalem Film Festival in Israel and Medfilmfestival in Italy. It was screened at Planette Honete Festival in France, One World Romania International Human Rights Documentary Film Festival in Romania and many others.

EOHA

EOHA



REDATELJ / DIRECTOR **VLADIMIR PEROVIĆ**

scenarist / screenwriter: Vladimir Perović; snimatelj / cameraman: Milan Stanić; montaža / editing: Aleksandar Uhrin; producenti / producers: Vladimir Perović, Željko Sošić; zemlja / country of origin: Crna Gora / Montenegro; godina / year of production: 2015.; trajanje / duration: 22 min.

U izvanvremenskom planinskom krševitom pejzažu, koji slični na početak stvaranja svijeta, jedan pastir komunicira sa svojim kozama i ovcama. Dvadesetak različitih povika, urlika, grguta, tepanja, coktanja, mumljanja, šapata, zvižduka i drugih oglašavanja, za ljudsko uho jesu nerazumljiva kakofo-nija, ali za ove koze i ovce – to je znak sporazuma, sistem, jezik, ritmizirana propovijed, melodija kojoj se raduju, koju razumiju i kojoj se povinuju... Savršen sklad čovjeka, životinja i prirode...

In a timeless mountainous rocky landscape resembling the beginning of the creation, a shepherd communicates with his goats and sheep. Twenty or so different cries, screams, chirps, babbles, mumbles, whispers, whistles and other sounds uttered, to a human ear might be an incomprehensible cacophony, but for the herd they stand for a sign of agreement, a system, a language, a rhythmic sermon and a melody they look forward, understand and obey... A perfect harmony between man, animals and nature...



Festivali i nagrade

Film je proglašen najboljim dokumentarcem na Beogradskom festivalu dokumentarnog i kratkometražnog filma te je osvojio Grand Prix na Golden Bukliya festivalu u Srbiji. Osvojio je nagradu žirija na Festivalu of Ethnological Films u Srbiji, posebno priznanje žirija na Međunarodnom TV Fest Bar festivalu u Crnoj Gori te Grand Prix na Prvi kadar festivalu u BiH. Posebno priznanje žirija pripalo mu je i na ETNOFILM festivalu u Hrvatskoj. Prikazan je na brojnim svjetskim festivalima.

Festivals and awards

The film won the prize for the best documentary at Belgrade Documentary and Short Film Festival and it won the Grand Prix at Golden Bukliya Festival in Serbia. It won the jury award at Festival of Ethnological Films in Serbia, special jury mention at International TV Fest Bar festival in Montenegro and Grand Prix at Prvi Kadar Festival in B&H. It also won special jury mention at ETNOFILM Festival in Croatia. It was screened at many festivals worldwide.

DOGMA STUDIO; vladox@sbb.rs

FATIMA

FATIMA



REDATELJ / DIRECTOR **NINA KHADA**

scenarist / screenwriter: Nina Khada; **snimatelj / cameraman:** Nina Khada; **montaža / editing:** Nina Khada; **producent / producer:** Bettina Schoeller; **zemlja / country of origin:** Francuska, Njemačka / France, Germany; **godina / year of production:** 2015.; **trajanje / duration:** 18 min.

Ovaj film zbirka je glasova i slika. Autoričin glas govori priču o egzilu njezine bake iz Alžira u Francusku. Film je crno-bijeli zapis, autoriva govor o bakinim bitkama za svoju domovinu i djecu. Povratak u sadašnjost: što je zapravo naslijeđe njezine bake?

This film is a voices and icons' collection. My voice tells the story of my grandmother's exile from Algeria to France. The film scrolls in black and white, I tell her fights for her country, for her children. Back to the present: what is my grandmother's heritage?



Festivali i nagrade

Film je nagrađen na 'It's All True' – Međunarodnom Dokumentarnom Film Festivalu u Brazilu, na International Filmmor Women's Film Festival on Wheels u Turskoj, na Cairo International Women's Film Festivalu u Egiptu i na Festivalu du film franco-arabe u Francuskoj.

Festivals and awards

The film was awarded at It's All True – International Documentary Film Festival in Brazil, at International Filmmor Women's Film Festival on Wheels in Turkey, Cairo International Women's Film Festival in Egypt and at Festival du film franco-arabe in France.

DEPOETICA; nina_kha@hotmail.fr; ninakhada.wordpress.com

KAFA COFFEE



REDATELJ / DIRECTOR **AID BEŠIĆ**

scenarist/ screenwriter: Aid Bešić; **snimatelj / cameraman:** Aid Bešić;
montaža / editing: Aid Bešić; **producent / producer:** Aid Bešić; **zemlja / country of origin:** BiH / B&H; **godina / year of production:** 2015.; **trajanje / duration:** 8 min.

Ovo je kratki dokumentarni film o razvoju kave kroz ulogu autorova rođaka. Autor se spontano odlučio da tema ovog filma bude kava povezana s jednim starcem i njegovim životom. Film ne pokazuje samo razvoj kave kao poseban ritual, već je to jedna dublja priča povezana s nekim drugim stvarima. Pojavile su se brojne slike i stare stvari koje je starac ostavio iza sebe tijekom života ne razmišljajući o njima, a među njima je i mlin za kavu. Starac baca posljednji pogled na podrum, gasi svjetlo i zatvara vrata. Sada je u restoranu. Konobar donosi espresso ispred starca, a on uzima šalicu tako nesigurno. Cijeli ovaj film završava rečenicom: "Oh, to je lijepo."

This is a short documentary film about the development of the coffee through the role of author's cousin. He has spontaneously decided for the theme of coffee and to be connected with an old man and his life. The film not only shows the development of coffee as a single entity, but is a deeper story connected with other things. There were numerous paintings and old things the old man left spontaneously behind during his life, among all that also a coffee grinder. The old man takes a last look at the basement, turns off the light and closes the door. Now, he is in the restaurant. The waiter puts the coffee in front of the old man and he unsurely picks up the cup. This whole film ends with the sentence "Oh, it is nice."

AIDPRODUCTION; contact@aidbesic.com



Festivali i nagrade

Film je prikazan na Sarajevo Film Festivalu u BiH, Chennai International Film Short Festivalu u Indiji, te na Luksuz Film Festivalu u Sloveniji. Najboljim filmom proglašen je na festivalu kratkog filma - Švenk u BiH.

Festivals and awards

The film was screened at Sarajevo Film Festival in B&H, Chennai International Film Short Festival in India and Luksuz Film Festival in Slovenia. It won the award for the best film at the Festival of short film - Švenk in B&H.

MORADORES

MORADORES



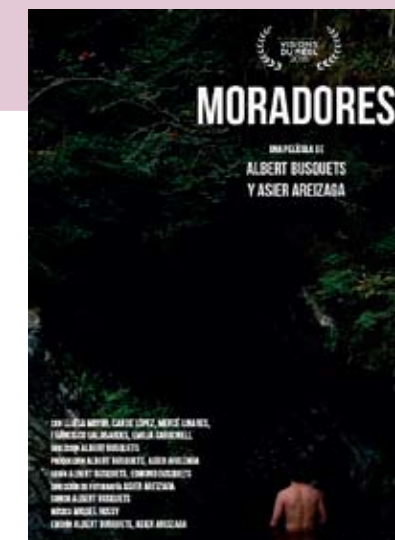
REDATELJ / DIRECTOR **ALBERT BUSQUETS**

scenaristi/ screenwriters: Albert Busquets, Edmond Busquets; snimatelj / cameraman: Asier Areizaga; montaža / editing: Albert Busquets; producenti / producers: Albert Busquets, Asier Areizaga; zemlja / country of origin: Španjolska / Spain; godina / year of production: 2015.; trajanje / duration: 17 min.

Moradores uspostavlja vezu između zajednice marginaliziranih ljudi u dolini Ribes, u katalonskim Pirinejima XIX. stoljeća i ljudi koji naseljavaju dolinu danas.

Moradores establishes a relation between a community of marginalized people in the valley of Ribes, in the Catalan Pyrenees of the XIX century and the people who inhabit the valley nowadays.

ALBERT BUSQUETS; albertbusquetst@gmail.com



Festivali i nagrade

Film je prikazan na Visions du Réel festivalu u Švicarskoj i festivalu Documenta Madrid u Španjolskoj.

Festivals and awards

The film was screened at Visions du Réel Festival in Switzerland and Documenta Madrid in Spain.

MOJ PROZOR MY WINDOW



REDATELJ / DIRECTOR **BAHAA EL GAMA**

scenarist / screenwriter: Bahaa el Gamal; snimatelj / cameraman:
Bahaa el Gamal; montaža / editing: Bahaa el Gamal; producent /
producer: Bahaa el Gamal; zemlja / country of origin: Egipat / Egypt;
godina / year of production: 2016.; trajanje / duration: 16 min.

U bučnom, kaotičnom i zbunjujućem gradu...
njegova glazba kroz moj prozor

*In a noisy, chaotic and confusing city ... Its music
through my window*



Festivals i nagrade

Film je premijerno prikazan na Festivalu
Cinema Africano, Asia e America Latina u Italiji.

Festivals and awards

*The film had its premiere at Festival Cinema
Africano, Asia e America Latina in Italy.*

BAHAA EL GAMAL; bahaaelgamalcontact@gmail.com

PORTRET TVORČA IGRAČAKA

PORTRAIT OF A WIND-UP MAKER



REDATELJ / DIRECTOR **DARIO PEREZ**

scenarist / screenwriter: Dario Perez; snimatelj / cameraman:
Dario Perez; montaža / editing: Dario Perez; producent / producer:
Dario Perez; zemlja / country of origin: Španjolska / Spain; godina /
year of production: 2015.; trajanje / duration: 5 min.

Chema je emigrant arhitekt iz Španjolske koji živi u Amsterdamu. Ondje je stvorio novi život kao tvorac igračaka na navijanje. Chema stvara male umjetnine od reciklažnih materijala. Ovo je potpuno digitalni animirani film.

Chema is an expat architect from Spain who lives in Amsterdam. He has built up a new life there as a wind-up toy maker. He creates small pieces of art from recycle items. Entirely digital animation movie.

DARIO PEREZ; production@almaziga.com



Festivali i nagrade

Film je osvojio nagradu za najbolji animirani dokumentarac na Epic Acg Festivalu i Indie Gathering Film Festivalu u SAD-u. Posebno priznanje žirija osvojio je na Festivalu Cine Lento u Španjolskoj. Nagrađen je na festivalima Avilacine i Certamen De Cortometrajes De Bujaraloz u Španjolskoj. Nagradu publike i posebno priznanje žirija osvaja na Certamen De Cine De AnimaciOn "animainzOn" Animacion Zaragoza u Španjolskoj. Nagrađen je na brojnim festivalima u Španjolskoj i mnogim drugim.

Festivals and awards

The film won the award for the best animated documentary at Epic Acg Festivalu and Indie Gathering Film Festival in the USA, special jury mention at Festival Cine Lento in Spain. It was awarded at festivals Avilacine and Certamen De Cortometrajes De Bujaraloz in Spain. It won the audience award and special jury mention at Certamen De Cine De AnimaciOn "animainzOn" Animacion Zaragoza in Spain and it won awards at many other festivals in Spain and worldwide.

ODRAZ MOCI

THE REFLECTION OF POWER

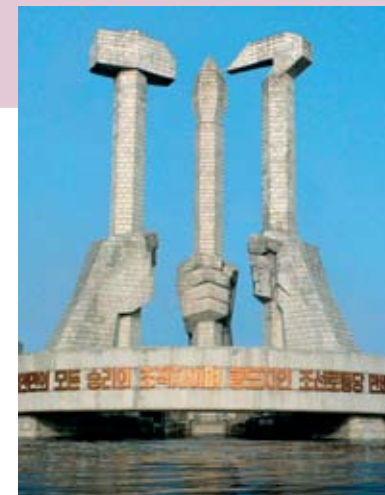


REDATELJ / DIRECTOR **MIHAI GRECU**

scenarist / screenwriter: Mihai Greco; **snimatelj / cameraman:** Mihai Greco; **montaža / editing:** Momoko Seto, Mihai Greco, Clémence Diard; **producent / producer:** Nicolas Anthonomé; **zemlja / country of origin:** Francuska / France; **godina / year of production:** 2015.; **trajanje / duration:** 9 min.

U najtajnijem glavnom gradu na svijetu mnoštvo ljudi je na priredbi, dok katastrofa prijete cijelome gradu...

In the most secret capital of the world a crowd attends a show while a disaster threatens the whole city...



Festivals i nagrade

Film je osvojio Grand Prix na Festivalu Silhouette u Francuskoj, nagrađen je na Alter-Native festivalu u Rumuniji, na BIEFF festivalu u Kolumbiji, te na festivalu Signs of the Night u Francuskoj. Prikazan je na Short Film Festivalu u Francuskoj, Tampere festivalu u Finskoj i mnogim drugim.

Festivals and awards

The film won Grand Prix at the Festival Silhouette in France, it was awarded at Alter-Native Festival in Romania, BIEFF festival in Colombia and at festival Signs of the Night in France. It was screened at Short Film Festival in France, Tampere Festival in Finland and many others.

BATHYSHERE PRODUCTIONS; diffusion@bathysphere.fr; www.bathysphere.fr

VIŠAK POPUŠIM SAM

SMOKE WHATEVER'S LEFT



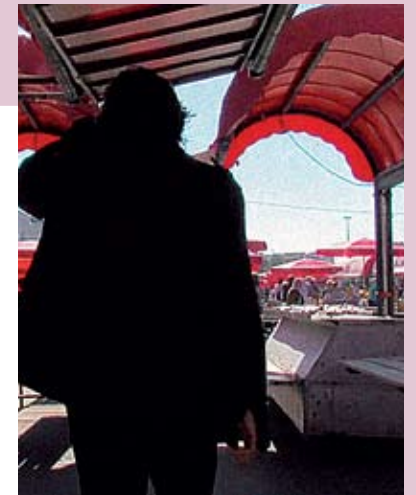
REDATELJ / DIRECTOR **ZORKO SIROTIĆ**

scenarist / screenwriter: Zorko Sirotić; **snimatelj / cameraman:** Zorko Sirotić; **montaža / editing:** Zorko Sirotić; **producent / producer:** Zorko Sirotić; **zemlja / country of origin:** Hrvatska / Croatia; **godina / year of production:** 2015.; **trajanje / duration:** 10 min.

Ovo je film o bivšem novinaru kulture koji je postao sitni švercer duhana. Nakon gubitka posla kao strastveni pušač počeo je intenzivno tražiti spas za svoju naviku. Film donosi njegova razmišljanja o duhanu i sličnostima između sitnih švercera i radnika u kulturi.

This is a film about a former journalist and editor of a cultural magazine turned petty tobacco smuggler. A passionate smoker, after losing his job, began a frantic search for a way to maintain his habit. Here he expresses his thoughts about tobacco and the similarities between small-time smugglers and cultural workers.

KINOKLUB ZAGREB; zorko.sirotic@gmail.com

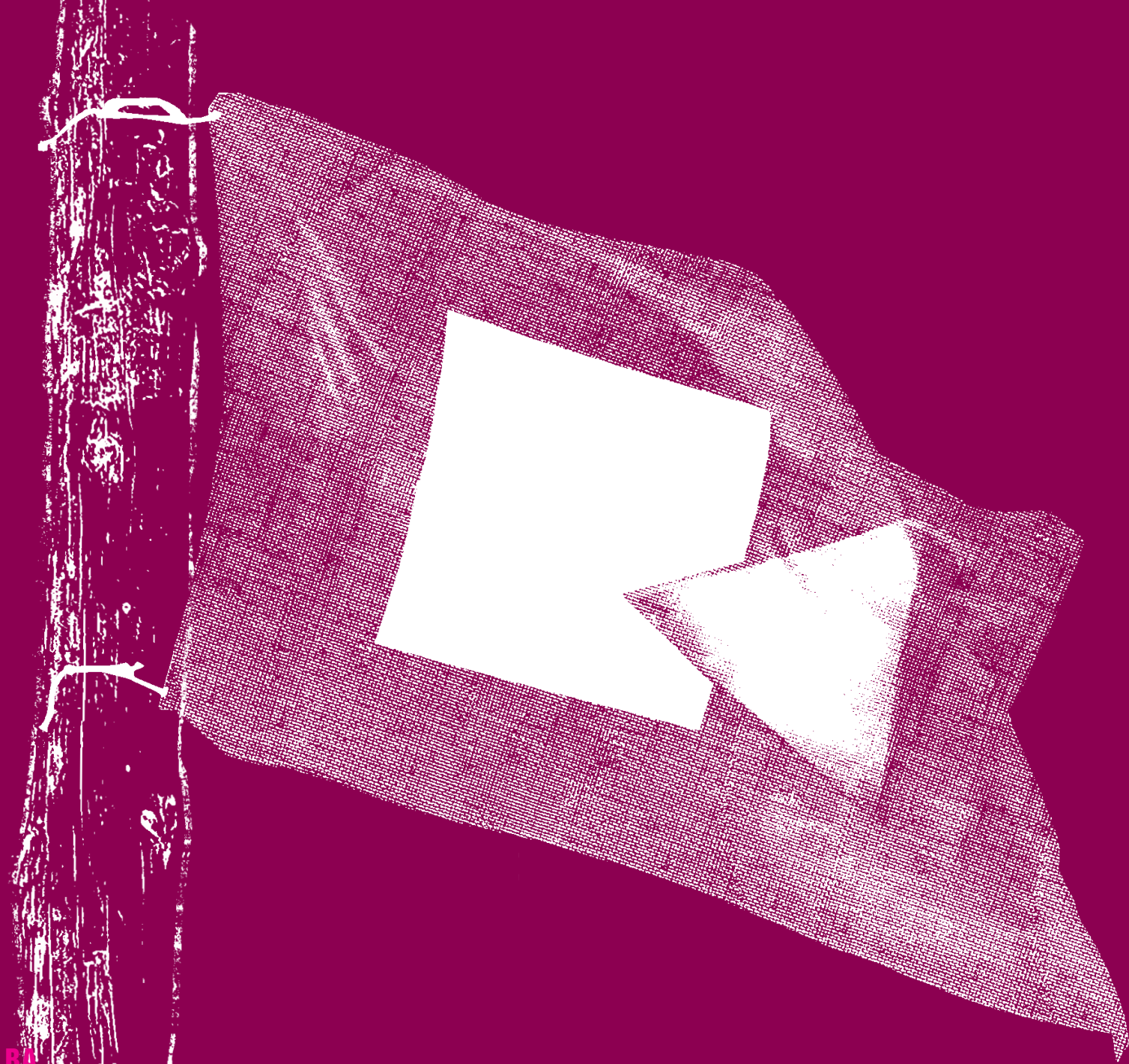


Festivals i nagrade

Film je osvojio prvu nagradu na Reviji hrvatskog filmskog stvaralaštva u Hrvatskoj, te posebno priznanje na Documentary Tirana International Film Festivalu u Albaniji. Prikazan je na Danima hrvatskog filma i Liburnia Film Festivalu u Hrvatskoj.

Festivals and awards

The film won the first prize at the Review of Croatian film in Croatia, and special mention at Documentary Tirana International Film Festival in Albania. It was screened at Croatian Film Days and Liburnia Film Festival in Croatia.



17 MEDITERAN
17 FILM FESTIVAL

MFF.BA

ŽIRI JURY

KRATKOMETRAŽNI DOKUMENTARCI
SHORT DOCUMENTARIES



AMRA BAKŠIĆ ČAMO



Amra Bakšić Čamo diplomirala je komparativnu književnost 1996. Od 1995. radi u novim medijima i u video produkciji na prostoru jugoistočne Europe. Dok je živjela u Sloveniji Amra je radila za „Ljudmilu“ (Ljubljana Digital Media Lab). Jedan je od osnivača SCCA / Pro.ba, nezavisni film, video i TV produkcije iz Sarajeva. Producirala je brojne nagrađivane kratke filmove, video-radove, dokumentarne filmove i TV emisije, kao i dugometražne filmove. Film Danisa Tanovića „Epizoda u životu berača željeza“ osvojio je Grand Prix žirija i Srebrnog Medvjeda za najboljeg glumca na Berlinaleu 2013. Već 11 godina Amra vodi CineLink, regionalni koprodukcijski market i radionice za razvoj projekata Sarajevski Film Festivala. Predaje produkciju na Akademiji scenskih umjetnosti u Sarajevu.

Amra Bakšić Čamo graduated from comparative literature in 1996. Since 1995 she has been involved in new media and video production in the SEE region. While living in Slovenia, Amra worked for Ljubljana Digital Media Lab. She is one of the founders of SCCA/pro.ba, independent film, video and tv production from Sarajevo. She has produced and coproduced numerous awarded short films and art videos, documentaries and TV programs, and feature films. An Episode in the Life of an Iron Picker by Danis Tanovic won Jury Grand Prix and Silver Bear for Best Actor at Berlinale 2013. For 11 years, she is the head of the CineLink, regional co-production market and project development project of the Sarajevo Film Festival. Amra is working at the Academy of Performing Arts in Sarajevo, Production Department, as a lecturer.



TINA BERNIK

Tina Bernik rođena je u Sloveniji 1978. Diplomirala je klasičnu filologiju i slovenski jezik i književnost na Sveučilištu u Ljubljani. Radi kao nezavisna novinarka za slovenske dnevne novine Dnevnik. Kao filmska kritičarka uređuje i piše za Ekran, mjesečni časopis specijaliziran za film i TV, te radi i kao novinarka za tjedni časopis Vklóp koji se bavi filmom, televizijom i filmskim festivalima. Članica je Međunarodnog saveza filmskih kritičara FIPRESCI. Bila je članica FIPRESCI žirija na Ljubljanskom međunarodnom filmskom festivalu Liffe i Festivalu slovenskog filma.

Tina Bernik was born in Slovenia in 1978 and has a degree in classical philology and Slovene language and literature from the University of Ljubljana. She works as a freelance journalist for

the daily newspaper Dnevnik, as a freelance film critic and journalist for "Ekran", a monthly magazine, specializing in film and TV, where she is also a member of editorial board, and as a journalist for the weekly magazine "Vklóp", covering film and television topics, including international film festivals. She is also a member of the international federation of film critics FIPRESCI and was a member of a FIPRESCI jury at Ljubljana International Film Festival Liffe and Festival of Slovenian Film.

ZORAN GALIĆ

Zoran Galić filmski je producent rođen u Jajcu 1979. Diplomirao je filmsku i TV režiju na Akademiji umjetnosti (Sveučilište u Banjoj Luci) i magistrirao filmsku i TV produkciju na Fakultetu dramskih umjetnosti u Beogradu. Od 2004. režira i producira reklame, glazbene spotove i kratke filmove, a od 2007. uglavnom radi kao producent. Godine 2003. osnovao je produkcijsku kuću Vizart u Banjoj Luci. Od tada je producirao dugometražne i kratke igrane filmove, dokumentarce i jedan animirani film koji se protežu od komedije do triler noira, drama, eksperimentalnih i socijalno angažiranih filmova.

Zoran Galić is a film producer born in Jajce (BiH) in 1979. He graduated film and TV directing at the Academy of Arts (University of Banja Luka), and holds an MA in Creative Film and TV Production at the Faculty of Dramatic Arts in Belgrade. Since 2004, he has been directing and producing commercials, music videos and short films. From 2007, he has been working mostly as a producer. In 2003 he founded Vizart Film production in Banja Luka. Since then he has produced feature and short fiction films, documentaries and one animated film ranging from comedy, to thriller noir, drama, experimental and socially engaged films.





17 MEDITERAN
FILM FESTIVAL



**OFF PROGRAM
IZVAN KONKURENCIJE
OUT OF COMPETITION**

KINO NA OTVORENOM UZ
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OPEN AIR CINEMA PROGRAM
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LJUBAVI PRIJATELJSTVO LOVE & FRIENDSHIP



REDATELJ / DIRECTOR **WHIT STILLMAN**

scenarist / screenwriter: Whit Stillman; snimatelj / cameraman: Richard Van Oosterhout; montaža / editing: Sophie Corra; producent / producer: Whit Stillman, Katie Holly, Lauranne Bourrachot; zemlja / country of origin: Ireland, United States, France, Netherlands; godina / year of production: 2016.; trajanje / duration: 93 min.

1790-ih, relativno mlada udovica, gospođa Susan Vernon, nastoji pronaći prikladno bogatu partiju za svoju jedinu kćer Fredericu, te isto tako bogatog muža za sebe kako bi obnovila svoj imetak. Nakon što je bila prisiljena napustiti imanje Manwaring zbog ljubakanja s oženjenim gospodinom Manwaringom, ona i njena dvorska dama odlaze u Churchill, seosko imanje njenog šogora Charlesa Vernona i njegove žene Catherine Vernon).

In the 1790s, the recently widowed and relatively young Lady Susan Vernon seeks to find a suitably wealthy match for her sole daughter Frederica and a similarly wealthy husband for herself in order to renew the state of her fortunes. After being forced to leave the Manwaring estate due to her dalliance with the married Lord Manwaring, she and her lady in waiting head to Churchill, the country home of her brother-in-law, Charles Vernon, and his wife, Catherine Vernon.



Festivals i nagrade

Baziran na epistolarnom romanu Jane Austen „Lady Susan“, film je imao premijeru na Sundance Film Festivalu u siječnju 2016. Roadside Attractions i Amazon Studios pustili su film u kino distribuciju 13. svibnja 2016. Uz odobravanje kritike film postiže i veliki uspjeh na kino blagajnama u sjevernoj Americi.

Festivals and awards

Based on Jane Austen's epistolary novel Lady Susan, film premiered at the Sundance Film Festival in January 2016. Theatrically released on May 13, 2016, by Roadside Attractions and Amazon Studios, the film received critical acclaim and has been a box office success in North America.

BROOKLYN

BROOKLYN



REDATELJ / DIRECTOR **JOHN CROWLEY**

scenarist / screenwriter: Nick Hornby; **snimatelj / cameraman:** Yves Bélanger; **montaža / editing:** Jake Roberts; **producenti / producers:** Amanda Posey, Finola Dwyer, Thorsten Schumacher, Beth Pattinson; **zemlja / country of origin:** Canada, Ireland, United Kingdom, United States; **godina / year of production:** 2015.; **trajanje / duration:** 112 min.

Smješten u 1951. i 1952. godinu, film priča priču o imigraciji mlade Irkinje u Brooklyn, gdje ubrzo započinje romancu. Međutim, kada je sustigne prošlost mora birati između dvije zemlje i dva života koja postoje za nju. Eilis Lacey mlada je žena iz malog grada Enniscorthyja u okrugu Wexford u jugoistočnoj Irskoj gdje živi s majkom i sestrom Rose. Ne može pronaći posao osim vikendima u prodavaonici koju vodi zlobna gospođica Kelly, zvana Razdražljiva Kelly, i nije zainteresirana za lokalne mladiće. Njezina sestra piše irskom svećeniku (Ocu Flood) u Brooklyn koji joj uspije dogovoriti odlazak u SAD kako bi pronašla bolju budućnost. Ona odlazi, ali na putovanju pati od morske bolesti, a njezini susjedi u kabini joj ne daju da uđe u toalet. Žena koja je imala ležaj ispod njezinog, iskusna putnica, pomogne joj savjetima i potporom.

Set in 1951 and 1952, the film tells the story of a young Irish woman's immigration to Brooklyn, where she quickly falls into a romance. When her past catches up with her, however, she must choose between two countries and the lives that exist within them for her. Eilis Lacey is a young woman from Enniscorthy, County Wexford, a small town in southeast Ireland, where she lives with her mother and sister Rose. She is unable to find employment, other than working weekends at a shop run by the spiteful Miss Kelly, nicknamed "Nettles Kelly", and is not interested in the local young men. Her sister writes to an Irish priest (Father Flood) in Brooklyn who arranges for her to go to the US to find a better future. She leaves but suffers from seasickness on the voyage and ends up being locked out of the toilet by her cabin neighbours. The woman in the bunk below her, an experienced traveler, helps her, giving her advice and support.

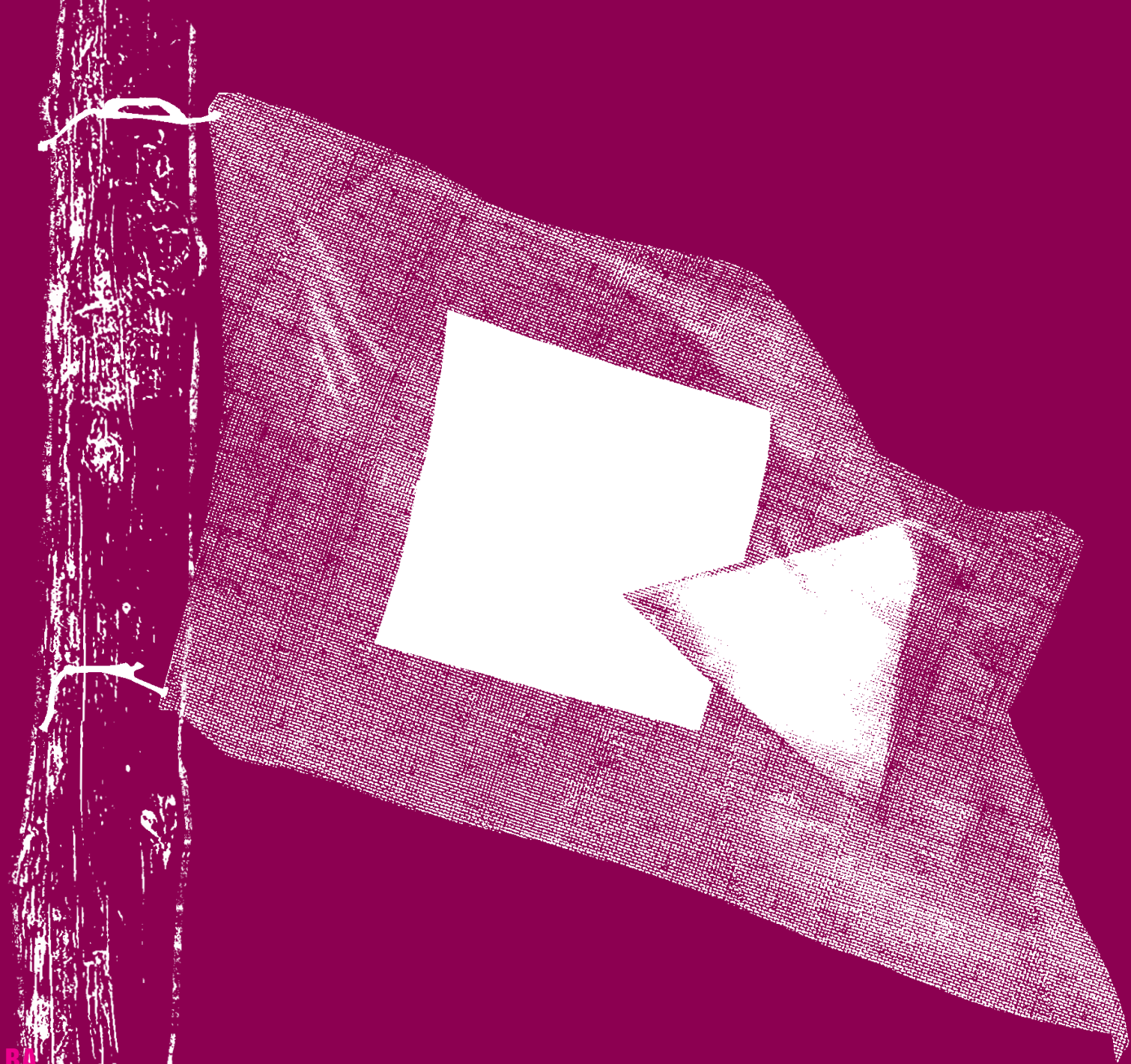


Festivali i nagrade

Brooklyn je imao premijeru na Sundance Film Festivalu 2015. uz odobravanje kritike. Pušten je u distribuciju 4. studenog 2015. u Sjedinjenim Državama, a 6. studenog 2015. u Velikoj Britaniji. Film je nominiran za tri Oskara: najbolji film, najbolju glumicu i za najbolji adaptirani scenarij.

Festivals and awards

Brooklyn premiered at the 2015 Sundance Film Festival to critical acclaim. It opened in limited release on 4 November 2015 in the United States and the UK on 6 November 2015. The film was nominated for three Academy Awards: Best Picture, Best Actress, and Best Adapted Screenplay.



17 MEDITERAN
17 FILM FESTIVAL

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

PETRIN IZBOR

PETRA'S CHOICE



REDATELJ / DIRECTOR **IVAN ČOLAK**

scenarist / screenwriter: Ivan Čolak; snimatelj / cameraman: Ivan Čolak; montaža / editing: Mili Kutle; producent / producer: Stanko Čolak; zemlja / country of origin: Bosna i Hercegovina; godina / year of production: 2016.; trajanje / duration: 18 min;

Film govori o gimnazijalki Petri koja živi u Širokom Brijegu. Radnja se odvija tijekom nekoliko dana kad su Petrini roditelji otišli kod prijatelja u Slavoniju, a ona je ostala kući zajedno sa starijim bratom Karlom, također gimnazijalcem. Tina je Petrina najbolja prijateljica. One su nerazdvojne. Međutim, u Petrin život ulazi Marko, prijatelj njezina brata, koji je DJ i „pravi“ pjesme. Počinje joj se sviđati od prvoga trenutka i od tada svakodnevno sluša njegove pjesme. To se Tini nimalo ne sviđa. Nakon određenoga vremena ona Petru ucjenjuje stavljajući na kušnju njihovo prijateljstvo. Petra je u velikoj dvojbi, dovedena je pred zid...

The film talks about a high school student Petra who lives in Široki Brijeg. The plot takes place during a couple of days while Petra's parents went to Slavonia to visit their friends, and she stayed home with her elder brother Karlo, also a high school student. Tina is Petra's best friend and they are inseparable. However, Marko shows up in Petra's life, her brother's friend, who is a DJ and creates songs. She starts to like Marko from the first moment she's met him and starts to listen to his songs every day. Tina does not like this at all. After a certain time she blackmails Petra putting their friendship to test. Petra is in a big doubt, she must choose...



Festivali i nagrade
Svjetska premijera

Festivals and awards
World premiere.

ROCK N' ROLL LUDOST GARAGE ROCKING' CRAZE



REDATELJ / DIRECTOR **MARIO ČUŽIĆ**

scenaristi / screenwriters: B. B. Clarke; **snimatelji / cameramen:** Mario Cuzic , Teijo, Noguchi, Kurosawa, Kamei, Demon, Ken, Olivier; **montaža / editing:** Mario Čužić, B.B. Clarke; **producenti / producers:** Mario Čužić, B.B. Clarke; **zemlja / country of origin:** BiH, Japan, Hrvatska/ B&H, Japan, Croatia; **godina / year of production:** 2015.; **trajanje / duration:** 95 min.

Rock'n'roll ludost dokumentarac je o tokijskoj garažnoj punk rock sceni koju je prije skoro 30 godina započeo entuzijast Daddy-O-Nov. Događaj koji je pokrenuo, Back From the Grave, proizveo je svjetski poznate bendove kao što su 5.6.7.8's, Guitar Wolf, Jackie and the Cedrics i mnoge druge. Film nas vodi kroz mračna mjesta tokijskog rock'n'roll podzemlja i govori o strasti jednog čovjeka i njegovoj posvećenosti rock'n'rollu. Očima Daddy-O-Nova i mnogih velikih umjetnika i DJ-eva te scene gledatelj će vidjeti jednu od trenutno najvećih rock'n'roll scena u svijetu.

Garage Rocking' Craze is a Rock'n'Roll documentary about the Tokyo garage punk rock scene which was started almost thirty years ago by Rock'n'Roll enthusiast Daddy-O-Nov. The event he created was Back From The Grave which spawned world renowned bands like 5.6.7.8's, Guitar Wolf, Jackie and the Cedrics and many more. The film takes you through the dark live houses of Tokyo's Rock'n'Roll underground and also tells the story of one man's passion and dedication to rock n' roll. Through the eyes of Daddy-O-Nov and many of the scenes top artists and DJs the viewer will be exposed to one of the greatest rock n' roll scenes currently in the world from its inception.



FREZA FILMS, Chou 2-59-13, Nakano-ku, Tokyo Japan, 164-0011

Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

DRUGA OBITELJ

A SECOND FAMILY



REDATELJ / DIRECTOR **ZDENKO JURILJ**

scenarist / screenwriter: Zdenko Jurilj; **snimatelji / cameramen:** Antoni Ćorić, Stjepan Miloš; **montaža / editing:** Tomislav Bubalo, Tomislav Topić; **producent / producer:** Tomislav Bubalo; **zemlja / country of origin:** BiH; **godina / year of production:** 2016.; **trajanje / duration:** 37 min.

Kroz triptih tuge, neizvjesnosti i na kraju ljubavi, ovaj narativni dokumentarac prati priču ljudi koji se preko noći nađu u bezizlaznoj situaciji, uzrokovanoj bolešću ili nesrećom članova svojih obitelji, prijatelja, koji iz Bosne, Slavonije, Dalmacije, Hercegovine moraju doći na liječenje u Zagreb. Zbrkani kompleksnostima iznenadnog događaja koji je u minuti pred njima iskrsnuo, i činjenicom da im država i društvo ne mogu pomoći ništa više od samog prijevoza kolima hitne pomoći do nekih zdravstvenih institucija u Zagrebu, na tisuće njih čekaju ruku pomoćnicu. Zahvaljujući udruzi Fra. Mladen Hrkać, koja djeluju u BiH i Hrvatskoj, tu ruku pomoćnicu pronašlo je skoro 3000 obitelji u nepune četiri godine. Ovo je priča o stvarnosti koju javnost ne može vidjeti putem mainstream medija i nakupina politike, showbiza, sjaja novca ili ideoloških i nacionalnih sukoba. *Druga obitelj* je narativna dokumentarna priča o običnim ljudima koja zalazi u područja ljudskih misli, osjećanja, instinkta, sentimenta, složenosti situacije u kojoj se svatko od nas može naći. To je priča u kojoj se ljudi ne dijele po naciji, rasi ili vjeri, već o po nesreći koja ih je zbližila.

Through the triptych of sorrow, suspense and finally love this documentary follows the story of people that end up in hopeless situation over night, caused by an illness or an accident of family members, friends, that have to come to Zagreb for treatment from Bosnia, Slavonia, Dalmatia, Herzegovina... Confused with the complexities of a sudden event that has emerged in a minute, and the fact that the state and the society can not help them more than giving them a ride in the ambulance to some health institutions in Zagreb, thousands of people from Herzegovina, Bosnia, Slavonia, Dalmatia... are waiting for help. Thanks to the Humanitarian organization friar Mladen Hrkać, which works in BH and Croatia, this helping hand reached almost 3000 families in four years. This is a story about a reality that the general public cannot see though the mainstream media and bunch of politics, showbiz, money splendour or ideological and national conflicts. This is a narrative documentary story about ordinary people that gets into the sphere of human thoughts, feelings, instincts, sentiments, and the complexity of a situation that can happen to all of us. This is a story where people are not divided according to nation, race or religion, but to the accident that brought them closer.



Festivali i nagrade
Svjetska premijera.

Festivals and awards
World premiere.

17 MEDITERAN
FILM FESTIVAL



MFF.BA

HBO ADRIA
PREDSTAVLJA
HBO ADRIA PRESENTS

CHUCK NORRIS PROTIV KOMUNIZMA

CHUCK NORRIS VS COMMUNISM



REDATELJ/ DIRECTOR IILINCA CALUGAREANU

scenaristi / screenwriters: Anne Nikitin, Rob Manning ; **snimatelj / cameraman:** Jose Ruiz ; **montaža / editing:** Per K. Kirkegaard ; **producenti / producers:** Mara Adina, Brett Ratner, John Battsek, Nicole Stott, Dan Cogan, Jenny Raskin, Hanka Kastelicová; **zemlja / country of origin:** Velika Britanija, Rumunjska, Njemačka / United Kingdom, Romania, Germany; **godina / year of production:** 2014.; **trajanje / duration:** 83 min.

Tijekom 80-ih, pod režimom Nicolaea Ceauseskua, Rumunji nisu imali puno pristupa stranim robama, a bili su i u informacijskom mraku koji su komunistički birokrati koristili da bi osigurali ideološku čistoću. Ali na tajnim projekcijama prokrijumčarenih VHS kaseti kod susjeda, koje su hrabri pojedinci sinkronizirali i distribuirali, ljudi su mogli vidjeti tračak zapadnog svijeta i kulturu mišićavih individua s herojima kao što su Jean-Claude Van Damme, Sylvester Stallone i, naravno, Chuck Norris. U filmu Chuck Norris protiv komunizma može se vidjeti snaga kojom film mijenja pojedince i cijela društva. Kroz priče vrijedne sinkronizatorice (najpoznatiji glas Rumunjske), sjećanja građana, rekonstrukcije iz tog vremena i ogroman izbor isječaka iz filmova 80-ih, redateljica Ilinca Calugareanu predstavlja film o neočekivanim posljedicama zabave za mase i dovodi do zaključka da je najveća prijetnja Ceaușescuovoj dikaturi mogao biti upravo VCR. – S.S.

In the 1980s, under the Nicolae Ceaușescu regime, Romanians suffered from little access to foreign goods as well as an information blackout the Communist bureaucrats used to ensure ideological purity. But in clandestine screenings at neighbors' homes of smuggled VHS tapes dubbed by a one-man distribution network, people got a glimpse of the Western world and a culture of muscular individuality with heroes like Jean-Claude Van Damme, Sylvester Stallone, and, of course, Chuck Norris. In Chuck Norris vs Communism, one sees the power of film to change individuals and whole societies. Through the stories of the hardworking female dubber (the most famous voice of Romania), the memories of everyday citizens, evocative re-creations of the time, and an enormous selection of clips from '80s movies, first-time director Ilinca Calugareanu presents a film about the unexpected consequences of mass entertainment, leading to the conclusion that the greatest threat to Ceaușescu's dictatorship might just have been the VCR. –S.S.

VERNON FILMS, mara@vernonfilms.co.uk



Festivali i nagrade

Chuck Norris protiv komunizma je imao premijeru u konkurenciji Sundance film festivala 2015. Prikazan je na Hot Docs International Documentary Festivalu, Los Angeles Film Festivalu, Edinburgh International Film Festivalu, Sarajevo Film Festivalu i mnogim drugima. Film je osvojio nagradu Osservatorio Balcani e Caucaso na Trieste Film Festivalu - Alpe Adria Cinema, nagradu Global Film Can na W&M Global Film Festivalu i nagradu Spirit of Ideas (Duh ideja) na dodjeli nagrada Liberty in Film (Sloboda na filmu) za "Prikazivanje snage umjetnosti u oslobađanju zatvorenih društava". Chuck Norris protiv komunizma je osvojio nagradu za najbolji dokumentarac na LOT film Festivalu i mnoga druga priznanja.

Festivals and awards

Chuck Norris vs Communism premiered in competition at Sundance 2015. It has been shown at Hot Docs International Documentary Festival, Los Angeles Film Festival, Edinburgh International Film Festival, Sarajevo International Film Festival and many others. Film has won the Osservatorio Balcani e Caucaso Award at Trieste Film Festival - Alpe Adria Cinema, the Global Film Can award at the W&M Global Film Festival and the Spirit of Ideas award at the Liberty in Film awards for "Showing art's power to liberate closed societies." Chuck Norris vs Communism wins award for Best Documentary at LOFT FILM FEST, and also many other recognitions.



17 MEDITERAN
17 FILM FESTIVAL

AMERICAN
FiLM
SHOWCASE

**AMERIČKI FILMSKI
IZLOG** AMERICAN
FILM SHOWCASE

UPOZNAJTE PATELOVE MEET THE PATELS



REDATELJI / DIRECTORS **GEETA V. PATEL, RAVI V. PATEL**

scenaristi / screenwriters: Matthew Hamachek , Billy McMillin, Geeta V. Patel , Ravi V. Patel; **snimatelj / cameraman:** Geeta V. Patel; **montaža / editing:** Matthew Hamachek , Billy McMillin, Dhevi Natarajan , Geeta V. Patel , Ravi V. Patel; **producenti / producers:** Janet Eckholm , GERALYN DREYFOUS, PBS, CPB; **zemlja / country of origin:** SAD / USA; **godina / year of production:** 2015.; **trajanje / duration:** 88 min.

Upoznajte Patelove je izuzetno duhovita dokumentarna romantična komedija o Raviju V. Patelu, Amerikancu indijskih korijena na pragu tridesete godine života, zarobljenog u ljubavnom trokutu između žene svog života i svojih roditelja. Ovaj urnebesni i srceparajući film, kojeg je snimila Ravijeva sestra, a koji je počeo kao video obiteljskog odmora, otkriva kako je ljubav obiteljska stvar. Upravo prekinuvši sa svojom curom bijelkinjom, o kojoj njegovi roditelji ne znaju ništa i koji lude zato što mu je skoro 30 i još uvijek je neoženjen, Ravi ide na obiteljski odmor u Indiju s pomutnjom u glavi i srcu. On je spreman učiniti što god je potrebno da bi pronašao ljubav, ali postoji jedan zamršen detalj koji treba uzeti u obzir: u njegovoj obitelji svi se prezivaju Patel. Pateli se vjenčavaju s drugim Patelima. Nije to incest, to znači da su iz istog radijusa u Indiji od 50 četvornih milja. Spoznavši kako su nevjerojatno sretni brakovi njegove Patel obitelji i prijatelja, Ravi se uključi u nepogrješivi sustav spajanja Patela i krene u potragu širom svijeta za još jednim američkim Patelom kao što je on.

Meet the Patels is a laugh-out-loud real life romantic comedy about Ravi V. Patel, an almost-30-year-old Indian-American who enters a love triangle between the woman of his dreams ... and his parents. Filmed by Ravi's sister in what started as a family vacation video, this hilarious and heartbreaking film reveals how love is a family affair. Fresh out of a breakup with his secret white girlfriend, who his parents knew nothing about, and freaked out that he's almost 30 and single, Ravi goes on a family vacation to India with his head and heart spinning. Ravi is willing to do whatever it takes to find love—but there's one tricky detail to consider: In his family, everyone has the last name Patel. Patels marry other Patels. It's not incest, it means they are from the same 50-square mile radius in India. Struck with how overwhelmingly happy the marriages are of his Patel family and friends, Ravi enters a fool-proof Patel matchmaking system and embarks on a worldwide search for another American Patel just like him.

meetthepatelsfilm@gmail.com



Festivali i nagrade

Upoznajte Patelove je osvojio nagradu Audience Choice Award na Los Angeles Film Festivalu 2014, ušao je u top 10 miljenika publike na Hot Docs Canadian International Film Festivalu, proglašen je najboljim dugometražnim dokumentarcem na Mt. Hood Independent Film Festivalu i osvojio je nagradu publike na Mosaic International South Asian Film Festivalu. Također je proglašen za najbolji dokumentarni film i osvojio nagradu Founders Grand Prize Best Film na Traverse City Film Festivalu.

Festivals and awards

Meet the Patels won the Audience Choice Award at the 2014 Los Angeles Film Festival, was named a Top 10 Audience Favorite at Hot Docs Canadian International Film Festival, named Best Feature Documentary at the Mt. Hood Independent Film Festival, and won the Audience Award at the Mosaic International South Asian Film Festival. It was also named the Best Documentary Film and won the Founders Grand Prize Best Film at the Traverse City Film Festival.

17 MEDITERAN
17 FILM FESTIVAL



TOP CAT: MAČAK ZA 5 TOP CAT BEGINS

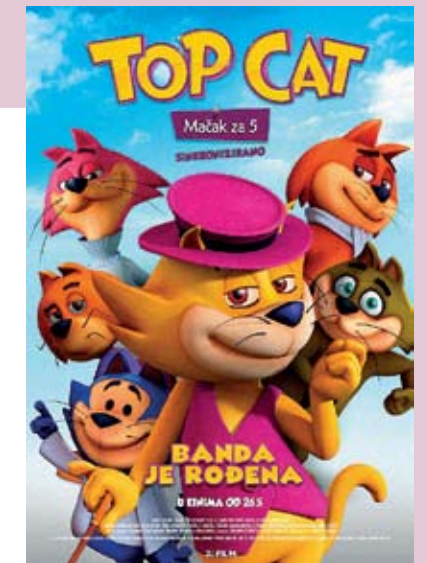


REDATELJ / DIRECTOR **ANDRÉS COUTURIER**

scenaristi / screenwriters: James Krieg, Doug Langdale, Jorge Ramírez-Suárez; **montaža / editing:** Patrick Danse; **producenti / producers:** Fernando de Fuentes, Jose C. Garcia de Letona; **zemlja / country of origin:** Meksiko; **godina / year of production:** 2015.; **trajanje / duration:** 89 min.;

Top Cat sebični je mačak koji ne vjeruje nikome. Iako sanja o velikom bogatstvu jedva si može priuštiti jedno jelo na dan. Jednog dana upozna Peru Petlju, naivnoga i dobroćudnog mačka koji je očaran Top Catom. Oni postaju partneri i zajedno varaju ljude. Odluče pokrasti Velikog šefa, misterioznog lika koji vlada gradom.

Top Cat is a self-centered cat that does not trust anybody. Even though he dreams of great fortune, he can barely afford one meal a day. One day he meets Benny, naïve and good-hearted cat fascinated with Top Cat. They become partners in cheating people. They decide to steal from Mr. Big, a mysterious character who rules the city.



UPS! NOA JE OTISAO

OOOPS! NOAH IS GONE



REDATELJI / DIRECTORS **TOBY GENKEL, SEAN MCCORMACK**

scenaristi / screenwriters: Richie Conroy, Toby Genkel, Mark Hodkinson, Martein Thorisson; **montaža / editing:** Reza Memari; **producenti / producers:** Jana Bohl, Emely Christians, Jan Goossen, Moe Honan; **zemlja / country of origin:** Njemačka / Germany; **godina / year of production:** 2015.; **trajanje / duration:** 87 min.

Bližio se kraj svijeta i postojala je opasnost da poplave unište sva bića na planetu. U Noinu arku redom su se ukrcale sve vrste životinja, od najveće do najmanje. Nespretni svitodomec Dado i njegov sin Fric ušli su u arku uz pomoć grifonki Vande i njezine kćeri Lole. U trenutku kada se Noina arka otisnula, Lola i Fric su se nesretnim slučajem našli izvan nje. Za te dvije životinjice to je bio početak avanture u kojoj su stekli nove prijatelje, upadali u nevolje i susretali razne neobične životinje dok su se pokušavali spasiti. Na samom kraju otkrili su da je ponekad potrebno suočiti se s krajem svijeta kako bi se pronašlo mjesto u njemu!

It's the end of the world. A flood is coming. Luckily for Dave and his son Finny, a couple of clumsy Nestrians, an Ark has been built to save all animals. But as it turns out, Nestrians aren't allowed. Sneaking on board with the involuntary help of Hazel and her daughter Leah, two Grymps, they think they're safe. Until the curious kids fall off the Ark. Now Finny and Leah struggle to survive the flood and hungry predators and attempt to reach the top of a mountain, while Dave and Hazel must put aside their differences, turn the Ark around and save their kids. It's definitely not going to be smooth sailing...



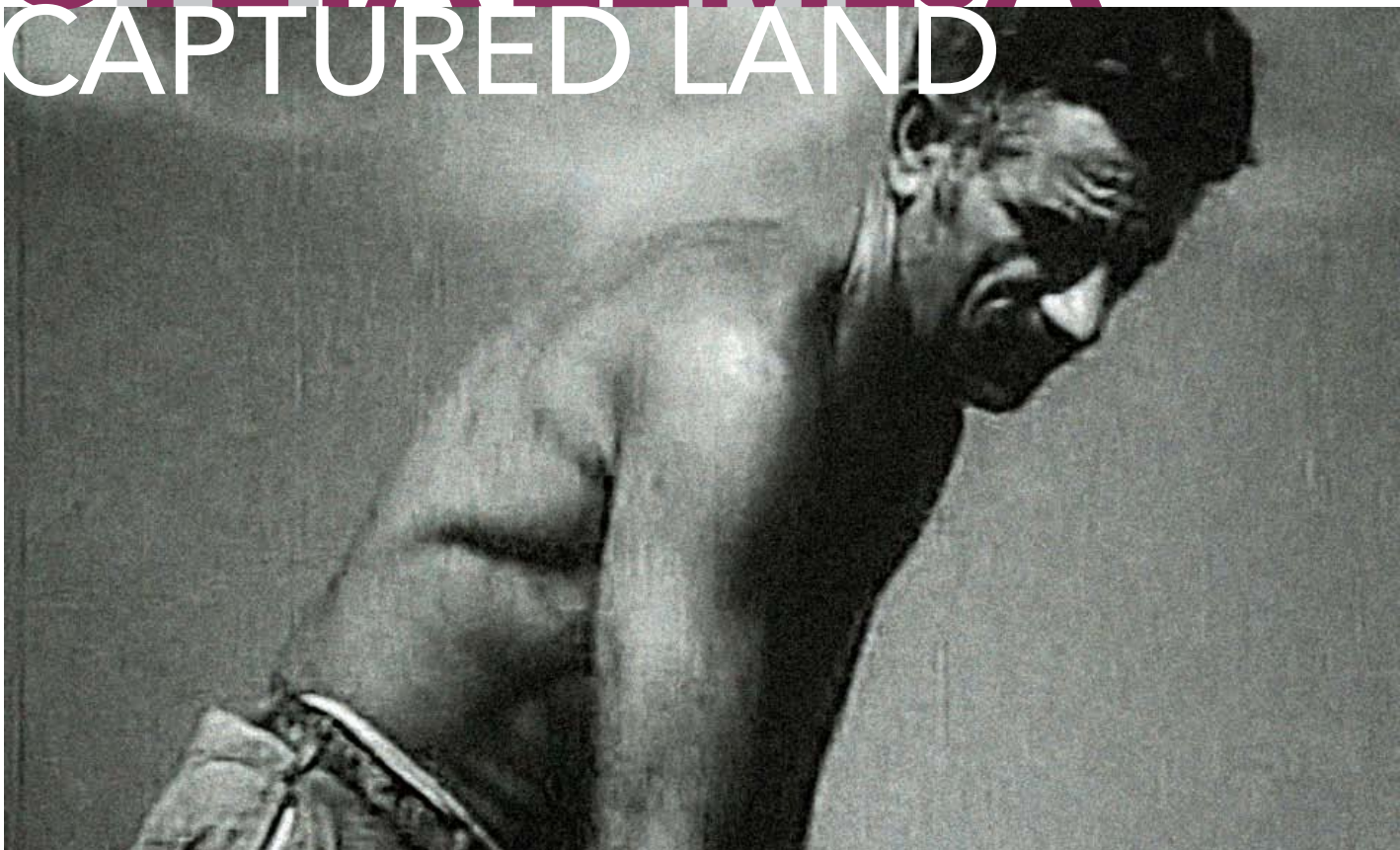


17 MEDITERAN
FILM FESTIVAL

MFF RETROVIZOR
RETROSPEKTIVA BH
DOKUMENTARCA /
BH DOCUMENTARY
RETROSPECTIVE

OTETA ZEMLJA

CAPTURED LAND



REDATELJ / DIRECTOR **HAJRUDIN KRVAVAC**

scenarist / screenwriter: Hajrudin Krvavac; **snimatelj / cameraman:** Ognjen Milićević; **montaža / editing:** Zora Branković; **producent / producer:** Sutjeska film Sarajevo; **zemlja / country of origin:** BiH; **godina / year of production:** 1954.; **trajanje / duration:** 8 min.

Film govori o teškom životu ljudi s ušća Neretve i njihovoj borbi da stvore obradive površine. Problemi s pitkom vodom i obradivim površinama, te silina Neretve, tjeraju ondašnju vlast da meliorizacijom močvara pomogne zajednici, stvarajući od pustoga kraja plodnu oazu u moru vode i krša.

The film speaks about the hard life of the people from the estuary of the Neretva River and their struggle to create cultivable land. The problems with the potable water and cultivable areas, and the intensity of the Neretva, made the government of the time help the community with melioration of the marshes, changing the desolated area into the fruitful oasis in the sea of water and karst.



KAMEN I ZEMLJA STONE AND SOIL



REDATELJ / DIRECTOR **IVAN FOGL**

scenarist / screenwriter: Ivan Fogl; **snimatelj / cameraman:** Đorđe Jolić; **montaža / editing:** Zora Branković; **producent / producer:** Bosna Film; **zemlja / country of origin:** BiH; **godina / year of production:** 1957.; **trajanje / duration:** 14 min.

Ovaj kratki dokumentarac govori o Hercegovini kao zemlji kamena. Teško stvorena plodna zemlja okružena je kamenom, voda se čuva u kamenu, a i kuće su kamene. Sve je kamen. Prikazan je težak rad Hercegovaca na duhanskim poljima i detalji njegovanja duhana u seoskim naseljima. Asocijativnim povezivanjem mrava i čovjeka prikazuju se Hercegovci kao marljivi i radišni ljudi, naviknuti na teško preživljavanje u kamenu. To je pobjeda čovjeka nad kamenom koji natapa zemlju znojem.

This short documentary speaks about Herzegovina as the land of stones. Fertile land, created with difficulty, is surrounded with rocks, the water is preserved in stone, and the houses are also made of stones. Everything is stone. Hard work of Herzegovinian people in the tobacco fields and details of tobacco cultivation in the villages are displayed here. Through associative connection of man and ant people of Herzegovina are described as hardworking people, accustomed to hard survival in the stone. This is a victory of man over the stone which waters the soil with sweat.



POTECI VODO UZBRDO

WATER, CHANGE YOUR COURSE



REDATELJ / DIRECTOR ŽIKA RISTIĆ

scenaristi / screenwriters: Simo Klarić, Žika Ristić; **snimatelj / cameraman:** Mihajlo Murko; **montaža / editing:** Blanka Jelić; **producent / producer:** Sutjeska film Sarajevo; **zemlja / country of origin:** BiH; **godina / year of production:** 1964.; **trajanje / duration:** 14 min.

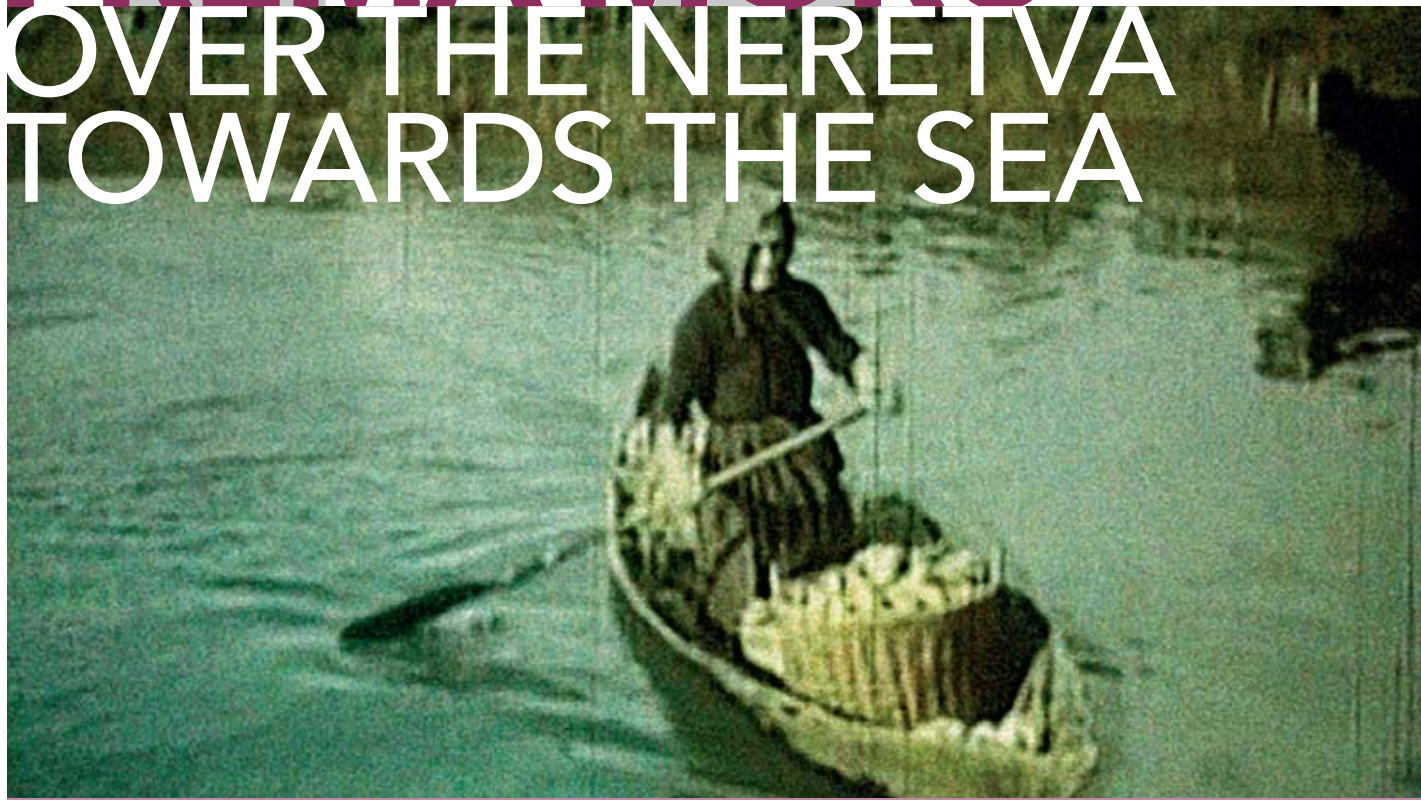
Film prikazuje koliko je truda i znoja uloženo kako bi se sagradila hidrocentrala u Zviričima. Vrli muževi Stubice i Zvirića, nakon što su premostili rijeku, odlučili su zamijeniti petrolejke i svijeće svjetlom iz električnih žarulja. Predvođeni Mirkom Jelčićem obratili su se inženjeru Ismetu Omerbegoviću Ico koji im je projektirao viseći most iznad vodopada Čeveljuša. Ico se zajedno s mještanima dao na posao te sagradio i hidrocentralu na Trebižatu.

The film shows how much sweat and effort was made to build the hydroelectric power plant in Zvirići. Virtuous men of Stubica and Zvirići, after bridging over the river, decided to replace the oil lamps and candles with the light from the electric bulbs. Under the leadership of Mirko Jelčić they had addressed to the engineer Ismet Omerbegović Ico who designed the suspension bridge over the Čeveljuša waterfalls. Together with the villagers Ico set to work and built hydroelectric power plant on the Trebižat too.



NERETVOM PREMA MORU

OVER THE NERETVA TOWARDS THE SEA



REDATELJ / DIRECTOR **SEJFUDIN TANOVIĆ**

scenarist / screenwriter: Hajrudin Krvavac; snimatelj / cameraman:
Miroljub Dikosavljević; montaža / editing: Christel Tanović; producent /
producer: Sutjeska film Sarajevo; zemlja / country of origin: BiH; godina
/ year of production: 1966.; trajanje / duration: 12 min.

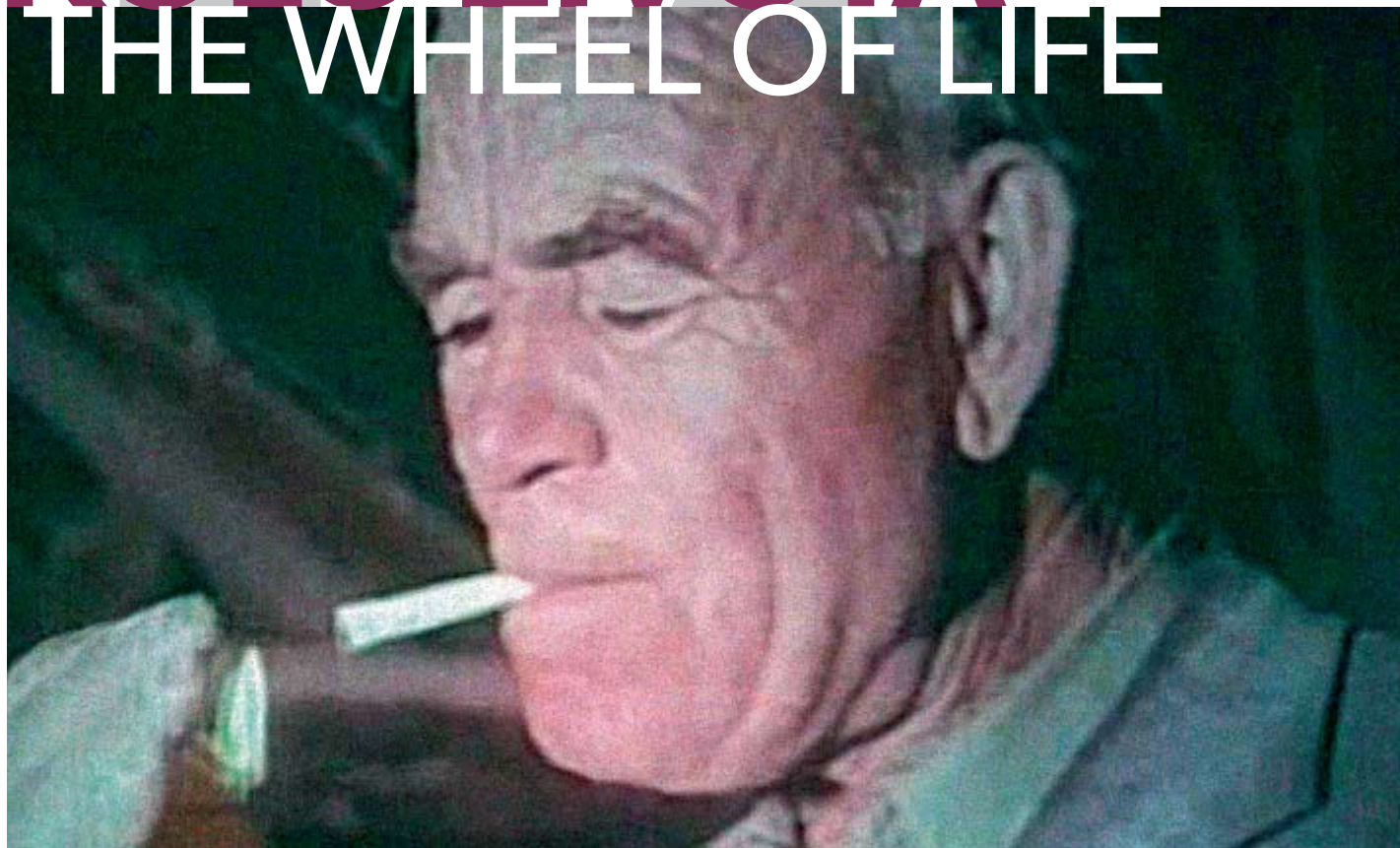
Poetski dokumentarac prikazuje tok rijeke Neretve. U gornjem toku rijeka je brza, divlja i probija se kroz visoke planine i kamene tjesnace, ali raste zajedno sa svojim pritokama. Protječući kroz Mostar i ispod Starog mosta rijeka postaje sve mirnija i svjedoči o povijesti i arhitekturi, te kulturnim i vjerskim različitostima na njezinim obalama. "Divlja duša" rijeke potpuno se smiruje i nestaje u slanome moru.

This poetic documentary shows the flow of the Neretva River. In the upper flow the river is fast, wild and it breaks through the high mountains and narrow stone passages, and it rises together with its tributaries. Flowing through Mostar and under the Old Bridge it becomes calmer and testifies about the history and architecture, and cultural and religious diversities on its banks. "The wild soul" of the river completely calms down and disappears in the sea.



KOLO ŽIVOTA

THE WHEEL OF LIFE



REDATELJ / DIRECTOR **SUAD MRKONJIĆ**

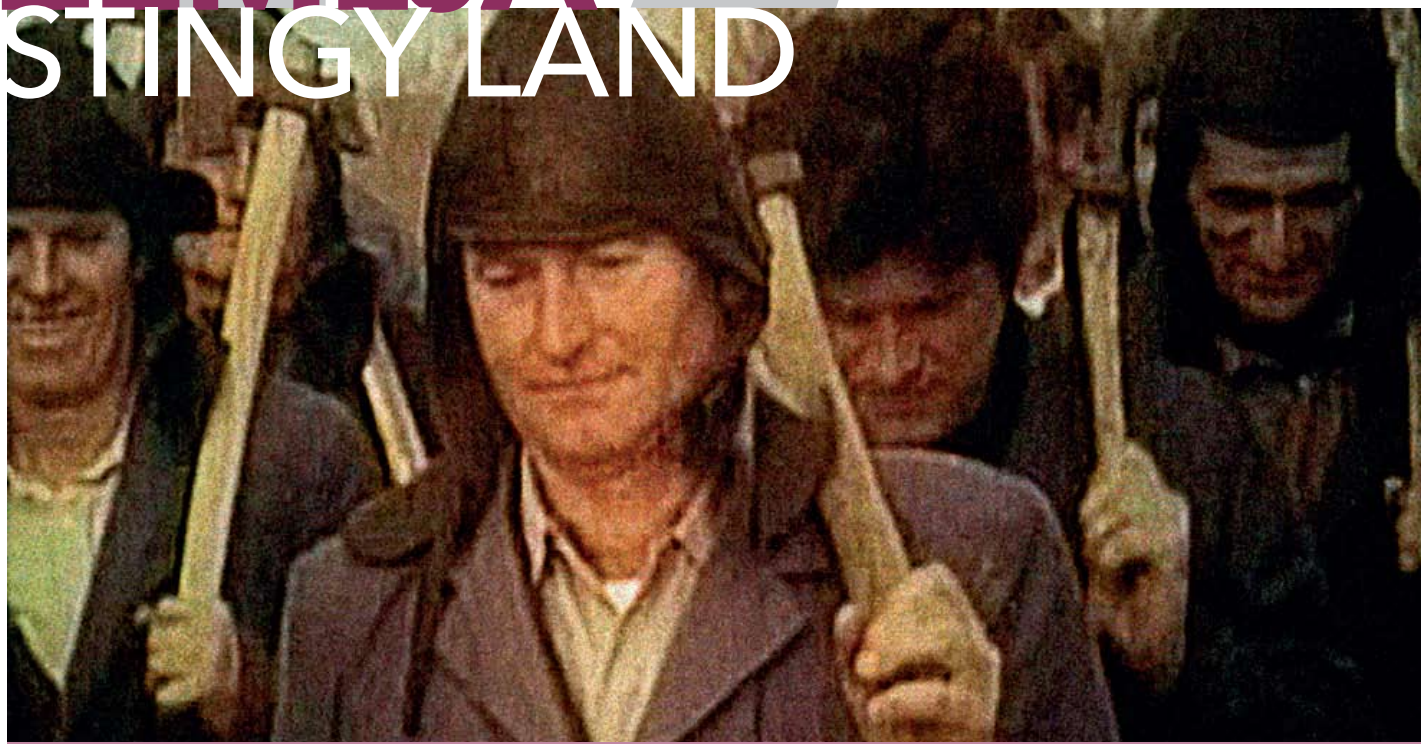
scenarist / screenwriter: Suad Mrkonjić; **snimatelj / cameraman:** Mihajlo Murko; **montaža / editing:** Zora Branković; **producer / producer:** Sutjeska film Sarajevo; **zemlja / country of origin:** BiH; **godina / year of production:** 1974; **trajanje / duration:** 10 min.

Kolo života prikazuje mlinice na bosanskim i hercegovačkim rijekama. U Borku, na izvoru rijeke Lištice, vidimo kako se nekad mljelo žito. Ljudi na svojim konjima, natovarenim vrećama žita, spuštaju se niz kamene litice kako bi dobili brašno. Mlinari pak u svojim mlinicama, čekajući mušterije, kuhaju puru i puše škiju. No snaga rijeke ne koristi se samo za mlinice, nego i za pranje i bijeljenje vune.

The wheel of life shows the mills on Bosnian and Herzegovinian rivers. In Borak, at the spring of the Lištica River we can see how flour used to be milled. With their horses burdened with bags of wheat people are coming down the stone cliffs to get the flour. Millers in their mills cook polenta and smoke tobacco while waiting for the customers. The power of the river is not only used for the mills but also for washing and whitening of the wool.



BESKRUŠNA ZEMLJA STINGY LAND



REDATELJ / DIRECTOR **RANKO STANIŠIĆ**

scenarist / screenwriter: Ranko Stanišić; **snimatelj / cameraman:** Emir Šećibović; **montaža / editing:** Blanka Jelić; **producent / producer:** Sutjeska film Sarajevo; **zemlja / country of origin:** BiH; **godina / year of production:** 1979.; **trajanje / duration:** 10 min.

Beskrušna zemlja snimljena je na području općine Čitluk. Govori o pripremi krškog terena i sadnji poznatih broćanskih kamenih vinograda u Blizancima, čiji su nasadi podizani od 1981. do 1984. godine. U filmu se može čuti izvorna hercegovačka ganga koju izvodi lokalno društvo iz Donjeg Ograđenika.

Stingy land was shot on the territory of the Čitluk municipality. It speaks about preparation of the karst terrain and planting of the famous Brotnjo stone vineyards in Blizanci that were planted from 1981 till 1984. Indigenous Herzegovinian ganga song, performed by locals from Donji Ograđenik, can be heard in this film.





ROBERT BUBALO PRODUCENT FESTIVALA

KAKO JE TAKSIST ZALUTAO TRAŽEĆI DE NIRA

Ove sam godine dosad bio na (samo) tri filmska festivala. No bile su to tri itekako različite filmske smotre, a oko svake od njih vrti se tisuću filmskih priča.

Proljetos sam najprije bio na Tribeca Film Festivalu u New Yorku. Taksist (ne De Niro nego neki Filipinac) koji me je vozio na Tribecu ostavio me je dva kilometra od mjesta gdje su projekcije. To ga nije spriječilo da mi bljesne zubima i zaželi uživanje u filmovima. Da, on je jedan u moru njujorških taksista koji nisu sigurni gdje vas treba odvesti. Mahom su to došljaci koje baš i ne zanima pretjerano upoznavanje grada iako od toga žive. Nije mi preostalo drugo nego da sam potražim mjesto gdje se održava festival čiji je direktor Robert De Niro. U nekom trenutku shvatio sam da moram ući u golemu zgradu u kojoj se svašta događa, u kojoj portir, recimo, sam sjedi u kutu golemog praznog prostora od tisuću kvadrata. Na kraju, pomalo umoran od lutanja, ugledah kako ispred jednog lifta na običnom papiru piše TFF i strelica za gore. I tek na ne znam kojem katu došao sam u sjedište filmske kreme, mjesto gdje se tada održavao najznačajniji filmski skup na svijetu. Odmah me je ramenom očešao Sydey Poitier, ali nitko se za njim, ali ni drugim filmskim zvijezdama nije osvrtao. Kasnije sam s jednim Makedoncem, Aleksandrom, proveo noć za šankom u noćnom klubu na Times Squareu i gledao kakav posao on radi - vabi mlade djevojke unutra, a gazda ga za taj posao obilno nagrađuje. Ni on niti itko drugi u New Yorku tih dana nije spomenuo Tribecu Film Festival, iako je cijeli svijet pisao o tome. Ali to je New York, on se ne obazire na ništa, taj grad je film i svijet za sebe.

Nešto drugačije je bilo u Karlovym Varyma. Festival u ovom češkom gradu spada među sedam najvećih na svijetu. I Karlovy Vary su svijet za sebe. Grad je pun bogatih ruskih turista, svaka zgrada je arhitektonski spektakl, dvije rijeke koje se spajaju u centru grada čine ovu čaroliju nestvarnom. Ima i loših stvari: hrana je bezlična, konobari škrti na riječima, kao da svi glume Clintu Eastwooda iz nekog špageti vesterna, piva nema nego čeških... Ali festival...

festival je čudesan. Onako nepretenciozan, a snažan, sve vrvi ljudima koji se motaju oko hotela Termal u kojem su kino dvorane, ako ne gledaju filmove leže na obali rijeke, pijuckaju pivo, hlade se u vodi. Taj je festival primjer spoja elitne produkcije i lepršavosti. No ima jedna stara navika nas Mediteranaca koja me je koštala. Naime, minutu-dvije prije projekcije oglasio se gong koji označava da na sve prazne stolice može sjesti tko god poželi. Naravno da ja to nisam znao nego sam na hodniku pijuckao svoje pivo do posljednje kapi, a kad sam se htio spustiti u svoj naslonjač u njemu se već mazio češki par. Baš kad sam se htio s njima posvađati redar mi je objasnio da su oni u pravu i da ih pustim na miru.

Nakon dva svjetska festivala krenuo sam na Cres, na jubilarni deseti DORF - festival dokumentarnog rock filma. Divlji Cres, ne samo otok već i grad, učinili su ambijent potpuno nestvarnim, publike, odnosno stranih turista bilo je malo, ali oni koji su došli učinili su ljetno kino pokraj obale pravim filmskim mjestom. Sutradan nakon zatvaranja DORF-a otišao sam u brdsko selo Lubenice u kojem živi samo pet baka, ali ljeti dođu i ljudi koji su se preselili u Cres, Rijeku ili Zagreb, i otvore jednu birtiju, jednu konobu i muzej ovaca. Dok sam se penjao uskom cestom između zidina, temperatura na motoru mog starog chyslera nezaustavljivo je rasla, sve dok motor nije prokuhao. Ostatak puta prošao sam pješice, ostavio staru ragu da se ohladi, naručio janjeća jetrica, vrč vina, malo ovčjeg sira za mezu i razgovarao s Rozmari, konobaricom i vlasnicom. Nikad nisam upoznao nijednu Rozmari tako da sam je morao upitati jesu li njezini roditelji bili zaljubljeni u film Rosemaryna beba Romana Polanskog, ali nije mi znala na to odgovoriti.

A sad ipak najvažnije - četvrti festival u nizu koji ću ove godine posjetiti, onaj kojem se najviše radujem, je ovaj, 17. Mediteran Film Festival, gdje sam producent. Da, možda djeluje kao lagano pretjerivanje, ali ja se nigdje ne osjećam tako dobro kao na našem MFF-u. Vjerujem da smo kao malo tko uspjeli spojiti dobar filmski program (bez pretjerivanja s brojem filmova), solidnu produkciju i šarm. Važno je da kad odete na festival, ili koncert, ili utakmicu, da ih pamтите po nečemu. Naš festival pamti se u srcima mnogih Izraelaca, Španjolaca, Libanonaca, Grka, Slovenaca, koji su proteklih godina bili s nama. Znamo da smo u njihovim srcima jer nam se stalno vraćaju, nose naše majice po svojim zemljama, fotkaju se u njima i i te slike stavljaju na društvene mreže. Znamo jer smo osjetili koliko su zavoljeli festival koji ih spaja s filmskim kolegama iz drugih krajeva svijeta. I znamo da će i ovaj festival ostati u srcima mnogih koji prvi puta dolaze u naš grad i na naš festival. Jer sve nas spaja beskrajna ljubav prema filmu, hrani, pivu, muzici i druženju.



HOW A TAXI DRIVER LOST HIS WAY LOOKING FOR DE NIRO

I have been to (only) three film festivals so far this year. But, these were three very different festivals, and around each of them thousands film stories are going on.

Last spring I first went to Tribeca Film Festival in New York. The taxi driver (not De Niro, but some Filipino), who gave me a ride to Tribeca, left me two kilometres away from the place where the screenings were taking place. But that didn't stop him from giving me a big smile and wishing me to enjoy the films. Yes, he is just one in the sea of New York taxi drivers that are not sure where to take you. They are mostly newcomers who are not very interested into getting to know the city, even though they make a living from that. I had no choice but to look by myself for the location where Robert De Niro's festival was taking place. At one moment I realised that I have to enter a huge building where lots of things are happening and where the doorkeeper sits alone in the vast empty space of a thousand square metres. Finally, a bit tired of wandering, I saw a writing on a piece of paper saying TFF and an up-arrow in front of one lift. And on I don't even know which floor I arrived to the centre of the movie elite, the place where the most important film event was happening at the time. Sidney Poitier grazed me against the shoulder, but nobody was taking notice of him or any of the movie stars. Later, I spent the night with a Macedonian guy Aleksandar at the bar in a night club at Times Square and watched him doing his job - calling young girls in, and he gets paid for this job. Neither he, nor anybody else in New York mentioned Tribeca Film Festival those days, even though the entire world wrote about it. But that's New York, it does not pay attention to anything, this city is a movie and a world of its own.

It was a bit different in Karlovy Vary. The festival in this Czech town belongs to the seven biggest festivals in the world. Karlovy Vary is also a world of its own. The town is full of rich Russian tourists, every building is an architectural spectacle, and two rivers that unite in the town centre make this magic surreal. There are some bad things too: the food is unexciting, the waiters are of few words, as if everyone pretends to be Clint Eastwood from some spaghetti western, there are no beers but the Czech ones... But the festival... the festival is wonderful. Unpretentious, but powerful, the place is swarming with people hanging around the hotel Termal, where the cinema halls are, and if they are not watching films, they are lying on the banks of the river, drinking beer and cooling in the water. This festival is an example of connection of elite production and lightness. But there is an old habit of us Mediterranean that cost me. A minute or two before the screening there was a bell indicating that

everybody can sit on empty seats wherever they want. I did not know that, of course, so I was finishing drinking my beer at the hallway, and when I wanted to sit in my place there was a Czech couple making out. The moment I wanted to argue with them about the seats, the steward explained to me that they were right and I should leave them alone.

After the two world festivals I headed to Cres, the tenth jubilee DORF - festival of documentary rock film. The wild Cres, not just the island, but the town as well, made the atmosphere completely surreal. There were not many visitors, foreign tourists in the audience, but those who came made the summer cinema by the shore a true place of film. The following day, after the festival closing, I visited the village Lubenice in the hills, where only five older ladies live, but in the summer people who moved to Cres, Rijeka or Zagreb come here and open a small cafe, one tavern and a sheep museum. While I was heading up a narrow road between the walls, the temperature of my old Chrysler's engine increased unstoppably, until the engine overheated. I walked the rest of the road, left my old car to cool down, ordered lamb liver, a jug of wine, a bit of goat cheese and talked to Rozmari, the waitress and the owner of the place. I have never met anybody called Rozmari, so I had to ask her if her parents had been fans of the film Rosemary's Baby by Roman Polanski, but she didn't know the answer.

And now the most important - the fourth festival that I am visiting this year, the one I'm looking forward the most, is this, 17th Mediterranean Film Festival, which I produce. Yes, it may seem like exaggeration, but I don't feel so good anywhere else like at our MFF. I believe that we have succeeded to join a good film program (without exaggeration with the number of films), a solid production and charm. When you go to a festival, a concert or a game, it is important to remember them by something. Our festival is remembered in the hearts of many Israelis, Spaniards, Lebanese, Greeks, Slovenians, who were with us in the past years. We know we are in their hearts because they keep coming back, wear our T-shirts and upload photos on social networks. We know because we felt they loved the festival that connects them with their film colleagues from around the world. And we know this festival will remain in the hearts of many who come to our town and our festival for the first time, because we are all connected with endless love for films, food, beer, music and good company.

Robert Bubalo, Festival Producer

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FILM ZATVARANJA
CLOSING FILM

ŽIVOT JE TRUBA

LIFE IS A TRUMPET



REDATELJ/ DIRECTOR **ANTONIO NUIĆ**

scenarist / screenwriter: Antonio Nuić; snimatelj / cameraman: Radislav Jovanov Gonzo; montaža / editing: Marin Juranić; producent / producer: Boris T. Matić; zemlja / country of origin: Hrvatska / Croatia; godina / year of production: 2015.; trajanje / duration: 92 min.

Život je truba komedija je koja pršti humorom, optimizmom, glazbenim evergreenima i prvorazrednim glumačkim nastupima, dočarana nekim od najljepših zagrebačkih veduta prikazanim na našim platnima. Radi se o pomalo ironičnom, ali više od svega suosjećajnom pogledu na ljudsku potrebu za stvaranjem problema, ali i o vještini kojom te probleme rješavamo. Obiteljska okupljanja sjajna su prilika za rješavanje starih svađa i započinjanje novih. Dva su velika obiteljska okupljanja prikazana u filmu 'Život je truba'. Jedno je svadba, a drugo večera na Badnjak. Mladoženja, glavni junak filma, opušteni je jazz-trubač koji pokušava pomiriti oca mesara, brata kockara i majku, umirovljenu računovotkinju. Nesebičnu pomoć pružaju mu mlada supruga i njeni neobični roditelji.

Life is a Trumpet is a comedy full of humour, optimism, ever-green music and first class performances, with some of the most beautiful Zagreb panoramas displayed on our cinema screens. This is a somewhat ironical, but most of all compassionate, view of a human need to create a problem and about the skills to solve these problems. Family gatherings are a perfect opportunity to settle some old scores and to start with new clashes. The film presents two large family gatherings: a wedding and a Christmas Eve dinner. The groom, the protagonist, is a loose jazz musician who is trying to make peace between his father, a butcher, brother, a gambler, and his mother, a retired accountant. His young wife and her unusual parents generously offer their help.



Festivals i nagrade

Film je 2015. godine svoju svjetsku premijeru imao u sklopu Međunarodnog filmskog festivala u Varšavi. Prikazan je na Međunarodnom filmskom festivalu u Beogradu FEST, na Međunarodnom filmskom festivalu u Sofiji, na Međunarodnom filmskom festivalu u Aubagneu, na Pulskom filmskom festivalu i drugima. Najboljim filmom proglašen je na Ceau, Cinema! festivalu.

Festivals and awards

The film had its world premiere at International Film Festival 2015 in Warsaw. It was screened at International Film Festival in Belgrade FEST, International Film Festival in Sofia, International Film Festival in Aubagne, Pula Film Festival and many others. It won the award for the best film at Ceau, Cinema! Festival.



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



NAGRADE MEDITERAN FILM FESTIVALA / NAGRADE ŽIRIJA

GRAND PRIX / NAJBOLJI DUGOMETRAŽNI DOKUMENTARAC MFF-a

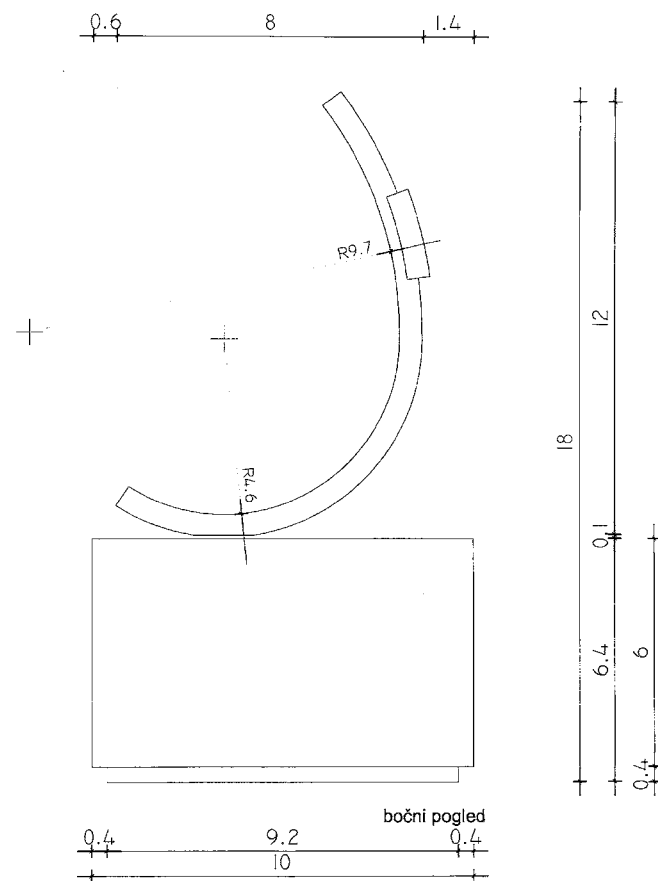
MFF PROJEKTOR "GRAND PRIX -
JACK DANIEL'S"
NOVČANA NAGRADA

BEST SHORT / NAJBOLJI KRATKOMETRAŽNI DOKUMENTARAC MFF-a

MFF PROJEKTOR "BEST SHORT"
NOVČANA NAGRADA

NAGRADA PUBLIKE

MFF PROJEKTOR "AUDIENCE
AWARD"
NOVČANA NAGRADA



MEDITERRANEAN FILM FESTIVAL AWARDS / THE JURY AWARDS

GRAND PRIX / BEST FEATURE DOCUMENTARY OF MFF

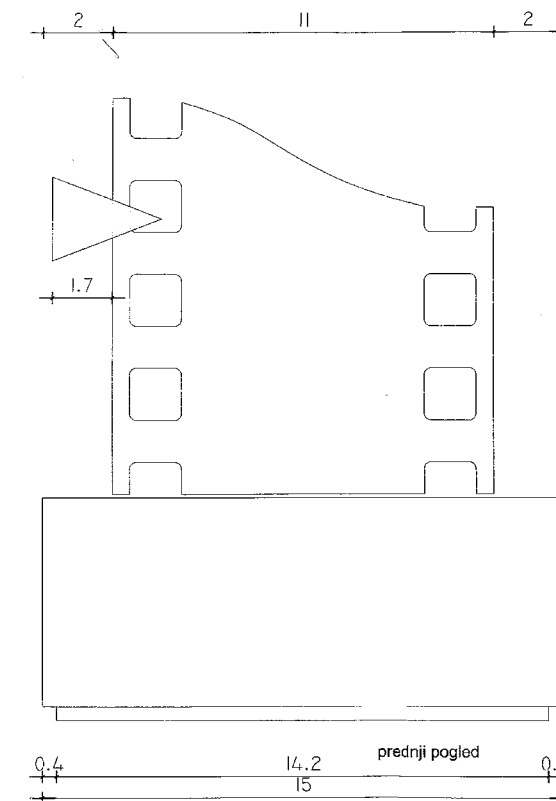
MFF PROJEKTOR "GRAND PRIX - JACK
DANIEL'S"
THE MONEY PRIZE

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THE MONEY PRIZE

THE AUDIENCE AWARDS

MFF PROJEKTOR "AUDIENCE AWARD"
THE MONEY PRIZE



POBJEDNICI 16. MFF-a / WINNERS OF THE 16th MFF



GRAND PRIX / NAJBOLJI DUGOMETRAŽNI DOKUMENTARAC

JEDNO OD TROJE / ONE OUT OF THREE

Sivan Ben Ari – Izrael/ Israel



DRUGA NAGRADA / 2nd PRIZE

DAPHNE ILI DRAŽESNA BILJKA /
DAPHNE OR THE LOVELY SPECIMEN

Sébastien Laudenbacha , Sylvain Derosne – Francuska /France



NAGRADA PUBLIKE / AUDIENCE AWARD

POTROŠENI / CONSUMED

Borut Šeparović – Hrvatska / Croatia

TKO JE TKO WHO IS WHO

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Robert Bubalo, producent festivala / Festival Producer

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Main Program Selector

Tomislav Topić, Filmovi domaćih autora /
Films of Homes Autors

Silvija Kraljević, MFF Fora
Tomislav Topić, MFF Retrovizor, AFS

Robert Bubalo, film zatvaranja/ Closing Film, HBO Adria
Ena Rahelić, Operacija Kino / Operation Kino

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Srećko Slišković, Oliver Polić, Boris Galić

TEHNIČKO VODSTVO / TECHNICAL MANAGMENT

Oliver Polić, Boris Galić, Marko Godeč, Mario Vučemilović,
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PRESS CENTAR / PRESS OFFICE

Katarina Marijanović, Anton Čorić, Marko Zeljko

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Marko Godeč, Ministarstvo titlova

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Vladimir Mikulić, Ivana Buhač

VIZUALNI IDENTITET / VISUAL IDENTITY

SMART, Raguž & Barbarić design

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FESTIVALSKI FOTOGRAF / FESTIVAL PHOTOGRAPHER

Vinko Zovko

FESTIVALSKI SNIMATELJ / FESTIVAL CAMERAMAN

Anton Čorić



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Gordana Galović, HYPER DESIGN

IZRADA SKULPTURE / SCULPTURE PRODUCTION

Tomislav Džajkić

WEB-DIZAJN / WEB DESING

Nikola Galić

FESTIVALSKA ŠPICA / FESTIVAL TRAILER

Tomislav Topić, Tomislav Bubalo, Nikola Galić

RAČUNOVODSTVO / ACCOUNTACY

Marko Galić

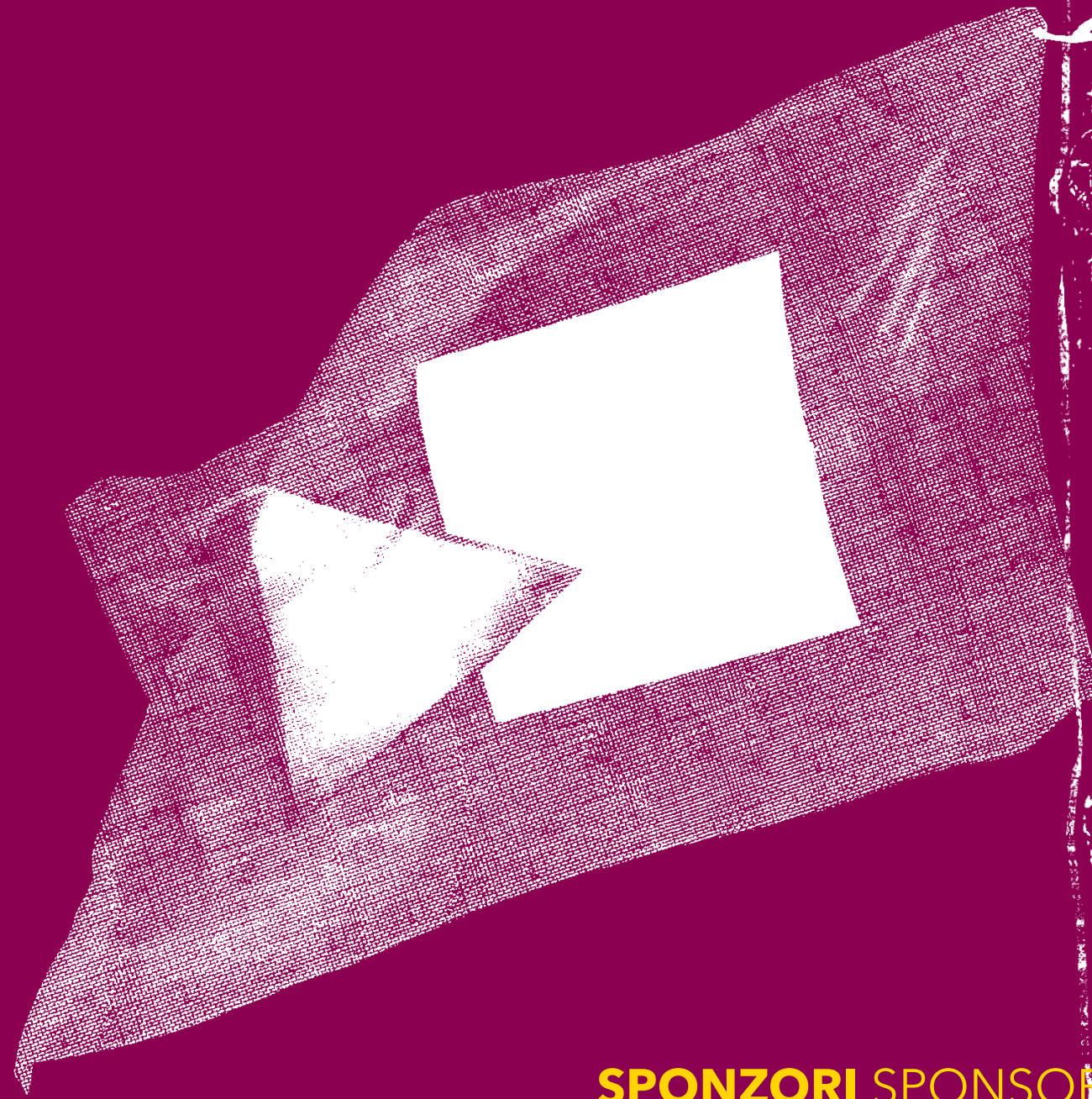
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Miro Kraljević, gradonačelnik Širokog Brijega
Srećko Slišković, ravnatelj Hrvatskog kulturnog
doma

HVALA / THANKS

Anđelko Bazina, Misijana Brkić-Milinković, Marija
Buntić, Miljenko Crnjac, Ivo Čolak, Marinko Gilja,
Miro Kraljević, Tomo Marić, Zdravka Marić, Zora
Marijanović, Ivo Marušić, Marina Maslač, Grgo
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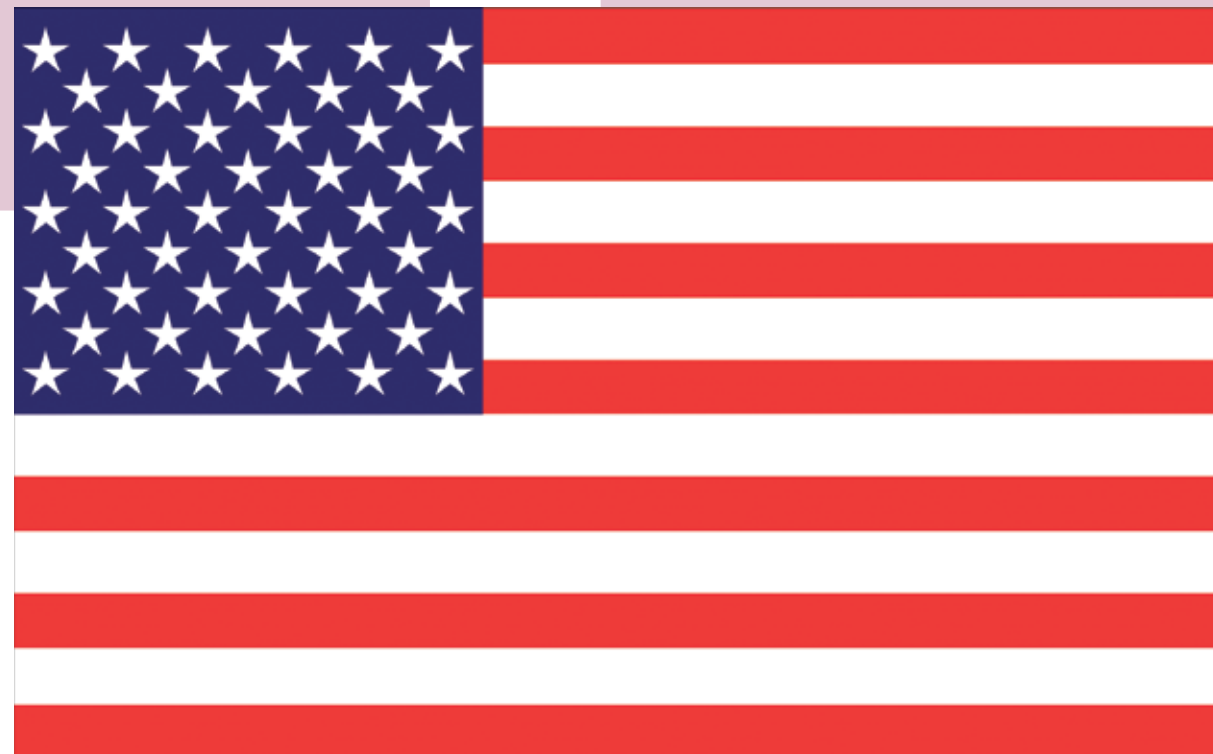


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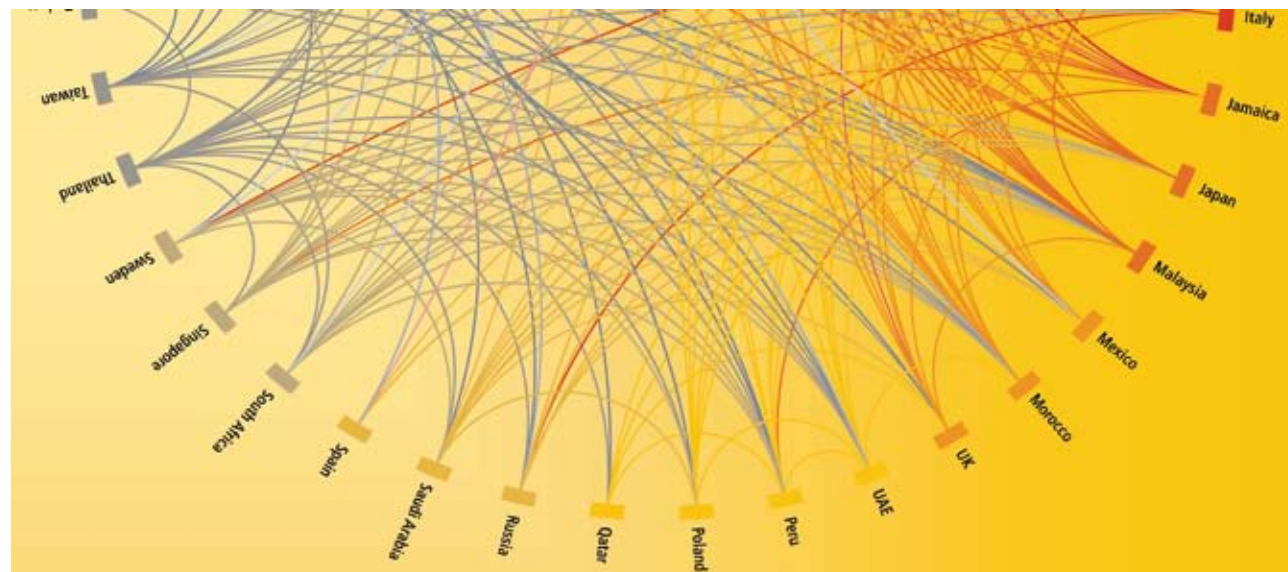
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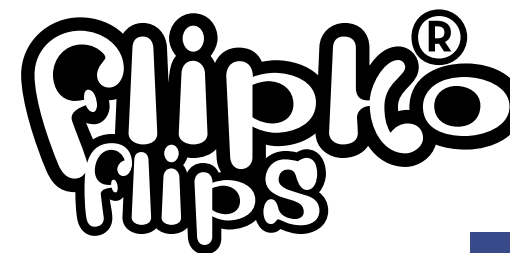
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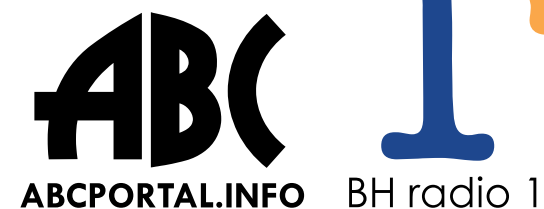


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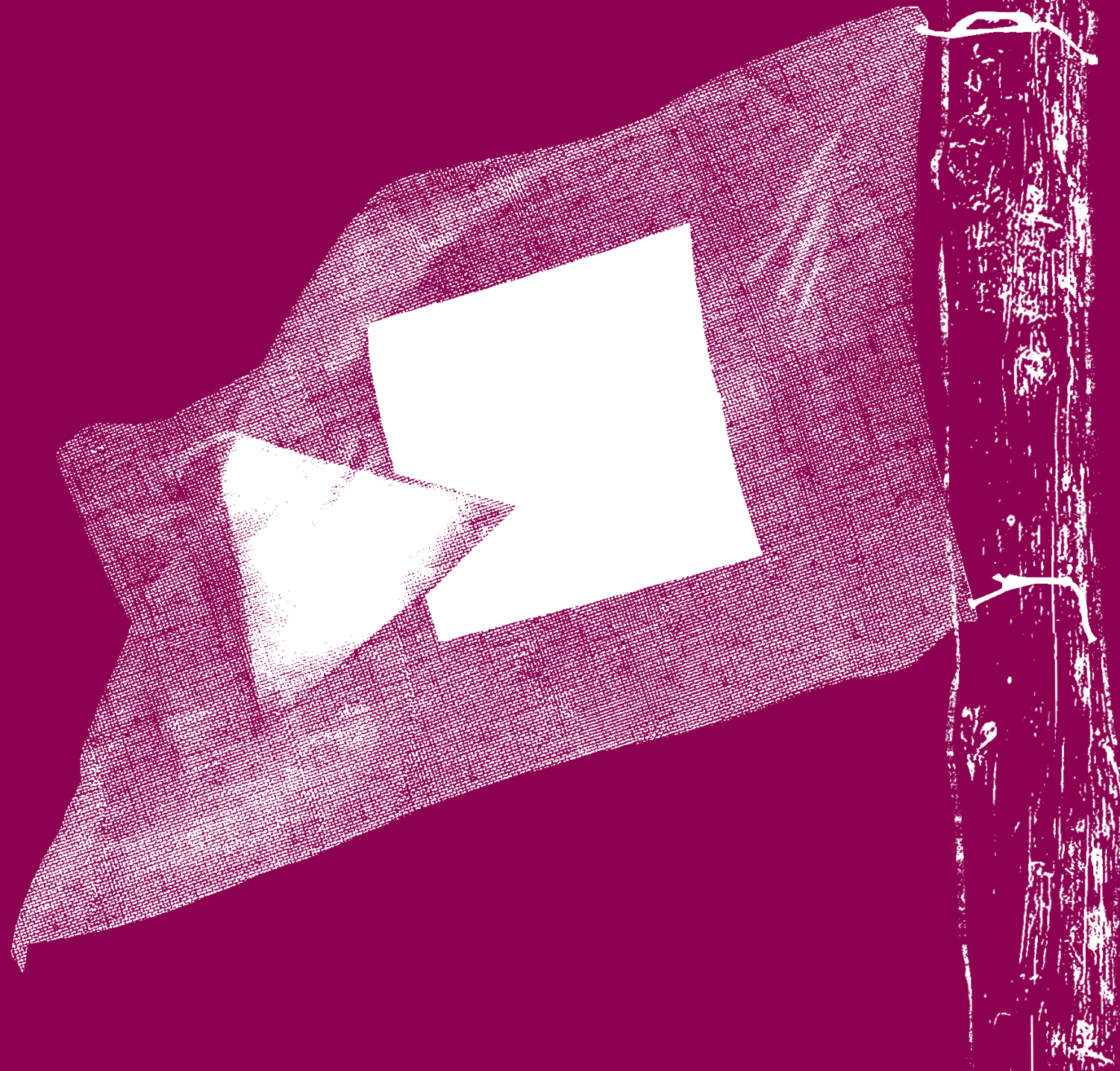
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IZDAVAČ / PUBLISHER

Kino video klub "Amater"

ZA IZDAVAČA / FOR THE PUBLISER

Tomislav Topić

AUTORI TEKSTOVA / WRITERS

Tomislav Topić, Damir Čučić,
Robert Bubalo, Katarina Marijanović

PRIJEVOD NA ENGLISKI / TRANSLATION INTO ENGLISH

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LEKTORI / PROOFREADERS

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DIZAJN / DESIGN

SMART, Raguž i Barbarić design

FOTOGRAFIJA NA NASLOVNICI / COVER PAGE PHOTO

iStockphoto

TISAK / PRINT

LOGOTIP Široki Brijeg

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