

17. filmska REVija mladeži & 5th four river film festival



Karlovac 12.-15. 9. 2012.

12. rujna > September 12

10:30 Filmski 5+ uz **Dukatino**
> Film 5+ with

**Andersenove
bajke 1**
> Andersen's
Fairy Tales 1



10:30 Nagradna akcija
> Competition



**u potrazi za
filmom**
> in Search of a
Film

17:30 Srednjoškolci
predstavljaju srednjoškolcima
uz > High School Kids for High
School Kids with *...srednjoškolski festival!*

**Media Literacy
Award & Youki**

20:30
**Svečano
otvaranje**
> Festival
Opening

Natjecateljski program
> Competition Programme

1. projekcija
> 1st Screening

22:30 Koncert > Concert
**Pobuna kmeta
Janka**

13. rujna > September 13

09:30 Natjecateljski program
> Competition Programme

2. projekcija
> 2nd Screening

& razgovor s autorima
> talk with the authors

18:30 Natjecateljski program
> Competition Programme

4. projekcija
> 4th Screening

& razgovor s autorima
> talk with the authors

10:30 Filmski 5+ uz **Dukatino**
> Film 5+ with

**Andersenove
bajke 2**
> Andersen's
Fairy Tales 2



21:30 Nekad laureati Revije,
a danas? > Once laureates of
YFF, and today?

**Večer redatelja
Daria Lonjaka**
> Author's night
by Dario Lonjak

11:30 Natjecateljski program
> Competition Programme

3. projekcija
> 3rd Screening

& razgovor s autorima
> talk with the authors

23:00 Koncert > Concert
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ulaz**

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Ulaz na sve programe je slobodan! > Free entry to all programs!

14. rujna › September 14

09:30 Natjecateljski program
› Competition Programme

5. projekcija
› 5th Screening

& razgovor s autorima
› talk with the authors

10:30 Filmski 5+ uz **Dukafino**
› Film 5+ with

Andersenove bajke 3
› Andersen's Fairy Tales 3



11:30 Natjecateljski program
› Competition Programme

6. projekcija
› 6th Screening

& razgovor s autorima
› talk with the authors

14:30 Predavanje za autore
& diskusija › Presentation for
the authors & discussion

**Ne boj se tišine,
crno-bijelog
filma i Građanina
Kanea › Don't Be
Afraid of Silence,
Black and White
or Citizen Kane**

GRIMAZIJA KARLOVAC

14:30 Predavanje za
mentore & diskusija
› Presentation for the group
leaders & discussion

**Prezentacija 4
uspješne
filmske družine
› Presentation
of 4 successful
film groups**

Tvrbít (Norveška › Norway), Station Next (Danska
› Denmark), Screenagers (Njemačka › Germany),
Plovi Zaprešić › Zaprešić Photo, Film & Video Club
(Hrvatska › Croatia)

18:30 Natjecateljski program
› Competition Programme

7. projekcija
› 7th Screening

& razgovor s autorima
› talk with the authors

21:30 Nekad laureati Revije,
a danas? › Once laureates of
YFF, and today?

**Večer
producenta
Ivana Kelave
› Author's night
by Ivan Kelava**

23:00 Glazbeni program ›
Music Programme

**DJ Blagajnica
hoće ići na more**

15. rujna › September 15

10:30 Filmski 5+ uz **Dukafino**
› Film 5+ with

**Andersenove
bajke 4**
› Andersen's
Fairy Tales 4



10:30 Srednjoškolski
predstavljaju srednjoškolcima
› High School Kids for High
School Kids

ECU & BEFF

12:30 Debata › Discussion

**Treba li filmove u
kinima označiti
predikatima s
obzirom na
sadržaj › Should
films in the
cinema be rated
based on their
content**

14:30

**Svečano
zatvaranje
› Festival
Closing**

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TKO JE TKO?



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Festivala › Festival coordinator:
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Valentino Krivačić
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trailer:
Vjekoslav Živković



WHO IS WHO?

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Pavle Kocanjer
Marko Mikšić
Filip Trezner

Fotografi › Photographers:

Zvonimir Ferina
Filip Trezner

Festivalski shop › Festival shop:

Marija Graša

Vozači › Drivers:

Josip Čop
Igor Jerosimić
Matija Ratkaj

Organizacijska podrška Hrvatskog filmskog saveza › Organizational support of Croatian Film Association:

Vera Robić-Škarica
Željko Radivoj
Mislav Vinković
Damir Pezerović
Kristina Dorić
Tamara Martinović

Dragi nam volonteri › Our beloved volunteers:

Ana Bodrožić
Andrej Kljajo Petković
Anja Manojlović
Dina Al Salih
Domagoj Perušić
Dominik Strikić
Helena Panijan
Iva Polović
Ivona Bosiljevac
Karla Grguraš
Karla Mirčevski
Kathrin Mäusl
Katja Matičić
Krešo Stojanov
Lana Čorak
Lara Krajačić
Lucija Češkić
Luka Mavretić
Marija Antić
Marija Pajić
Mario Višnjić
Mario Vlahović
Matej Špečić
Mateja Banić
Miha Pužin
Miran Ratković
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Petra Štefanac

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Teodora Kapušin
Tomislav Begedin
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Valentino Krivačić
Zrinka Matičić
Zvone Magdić
Željko Klobučar





MARIJA RATKOVIĆ

Koordinatorica Revije i Festivala
YFF and FRFF Coordinator



Ne znam gdje završava Revija i počinje Festival. Ili gdje počinje Revija i završava Festival. Revija i Festival dvije su toliko isprepletene sastavnice ovog četverodnevno događanja da je uistinu nemoguće zamisliti Reviju bez Festivala ili obrnuto. Kao i u ovogodišnjem foršpanu, oni zajedno tvore jedinstvenu žutu bocu. Jer i sama Revija kao da je neprestano tražila svoj Festival. Prvo je devet godina bila združena s Revijom djece, pa dvije godine s odraslima, da bi se na 12. izdanju napokon u Karlovcu osamostalila, kao Revija hrvatskog filmskog i video stvaralaštva mladeži (danas skraćena na Filmsku reviju mladeži). Ali ne zadugo. Već godinu dana kasnije, stigao je njezin mlađi brat s međunarodnim kromosomima - Four River Film Festival. Tako je i to 12. izdanje (a prvo karlovačko) zapravo svojevrsno nultlo festivalsko izdanje. Svojevrsni test snage i izdržljivosti - možemo li ići korak dalje, možemo li pokrenuti i međunarodni festival. Ideja koja je u jesen 2006. godine bila tek entuzijastičan list papira, 2007. se

pokazala izvedivom. Uostalom, kako je Emil (voditelj tehnike, op. ur.) spomenuo: trenutak koji ga se najviše dojmio u proteklih par godina je razgovor koji je slučajno čuo netom poslije završene prve karlovačke Revije 2007. godine. Bio je to razgovor između tete Vere (kako je i danas od milja zovemo) i nepoznatog mu čovjeka u kojemu je ona rekla kako je ovo, što ju je dočekalo u Karlovcu, iznad svih njezinih očekivanja. Bio je to i više nego dobar podstreh za Festival.

U Karlovcu je 2008. godine osvanulo i prvo izdanje međunarodnog festivala srednjoškolskog filma. Danas, 1461 dan kasnije, Four River slavi mali jubilej - peti rođendan. Što se promijenilo u pet izdanja? Ušli smo recesiju, izmijenili čak dva premijera i premijerku, na korak smo do ulaska u EU, nismo se plasirali na Svjetsko prvenstvo u nogometu... No, jednako tako u pet godina, od početna 42 prijavljena filma, pet godina kasnije prijavljeno ih je 288. Nekada smo goste molili da dođu u Karlovac, danas isti ti gosti mole za mjesto viška.

UVODNA RIJEČ

Od grada koji je bio samo usputna stanica do mora, Karlovac je postao grad u koji se mladi filmaši itekako rado vraćaju s komentarima: "Pa to nije samo sivi autobusni kolodvor." A zašto? Upravo zbog svih oni ljudi u žutom koji marljivo rade kako biste vi, festivalski gosti: autori i voditelji, festivalska publika, kolege s ostalih festivala, svake godine u Karlovcu uživali. Osim vama, koji itekako činite Reviju i Festival velikim, želim zahvaliti ljudima koji su posljednjih pet godina gradili Filmsku reviju mladeži i Four River Film Festival! Hvala vam!

› I don't know where the Youth Festival ends and the Four River begins. Nor where the Youth Festival begins and the Four River ends. They are two so intertwined segments of this four-day event that is it simply impossible to imagine one without the other. Like in this year's trailer, together they make a unique yellow bottle. The Youth Festival itself kept searching for its Four River. First, for nine years, it came hand in hand with the Children's Festi-

INTRODUCTORY WORD

val, then for two years, it was organized together with the adults' festival, only to finally get its independence in Karlovac, as the Croatian Youth Film and Video Revue (today shortened to Youth Film Festival). But not for long. Only a year later, it got a baby brother with international chromosomes – the Four River Film Festival. This 12th edition (the first held in Karlovac) was actually the inception of the Four River. A test of strength and resilience of sorts – whether we can take it a step further, whether we can also create an international festival. The idea that was, in the autumn of 2006, just an enthusiastic thought on a piece of paper, proved achievable in 2007. As Emil [head of technical team] mentioned: the moment that was the most impressive for him in the last few years, was the conversation he overheard, in which “aunty” Vera (the way we still affectionately call her) was telling somebody that what she found in Karlovac, exceeded all of her expectations. That laid more than solid foundations for the Four River.

The first edition of the international festival of high school film in Karlovac came in 2008. Today, 1461 days later, the Four River celebrates a little anniversary – its fifth birthday. What has changed over the last five editions? We have entered recession, changed three Prime Ministers, we are one step away from entering the EU, we didn't make it to the World Cup... Yet, during these five years, we have gone from receiving 42 films for the FRFF competition to receiving 288. We used to have to ask our guests to come to Karlovac, today those same guests ask us for an extra place at the festival. From a town that was just a pit stop on the way to the coast, Karlovac has become a town to which young filmmakers are happy to return, saying: “Hey, this is not just a town with a dusty coach terminal.” And why is that? Precisely because of all those people in yellow working hard so that you, the guests of the festival – authors, mentors, festival audience, colleagues from other festivals – could enjoy yourselves in

Karlovac each year. In addition to you, who are a very important part of YFF and FRFF, I would like to thank all the people who have in the last five years helped build the Youth Film Festival and the Four River Film Festival. Thank you!

Adrian Cvitković, Adrijana Dimić, Aleksandra Vučković, Ana Bodrožić, Ana Capan, Ana Cvitaš, Ana Juzbašić, Andrea Djurić, Andrea Pogačić, Andrea Rožić, Andreja Pevec, Andrej Kljajo Petković, Anita Stepić, Anja Manojlović, Azra Grahović, Biljana Šipić, Bojan Gazibara, Bojan Grbić, Bojan Perić, Boško Picula, Branka Karalić, Bruno Rajković, Damir Crnica, Damir Pezerović, Danko Kovačina, Dariana Maradin, Darija Jakšić, Darija Željko, Diana Nenadić, Dina Al Salih, Dinka Ivanović, Domagoj Perušić, Dominik Strikić, Dunja Bovan, Emilio Zinaja, Filip Božičević, Filip Kotur, Filip Mojzeš, Filip Trezner, Hanija Bujas, Helena Panijan, Hrvoje Turković, Hrvoje Žibrat, Ida Galo-



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Vrbetić, Vjekoslav Živković, Zdenka Mihelj, Zlatko Domić, Zlatko Novaković, Zoran Vrbetić Vrba, Zrinka Matičić, Zvone Magdić, Zvonimir Ferina, Željko Klobučar, Željko Radivoj

INTRODUCTORY WORD



PET GODINA FOUR RIVER FILM FESTIVALA



KARLOVAČKE FILMSKE SVETKOVINE

A Feast of Film in Karlovac



Kratka rekapitulacija

Dobro je raditi filmove o ljudima koji su vam zanimljivi i koje želite bolje upoznati. Ukoliko tu radoznalost i radost upoznavanja uspijete prenijeti na gledatelje, stvorit ćete lijepe filmove.

**Vedran Šamanović, član
žirija 12. Revije hrvatskog
filmskog i video stvaralaštva
mladeži**

Punih jedanaest godina popularna *Revija hrvatskog filmskog i video stvaralaštva djece i mladeži* nalikovala je kakvoj divnoj ciganskoj čergi, koja se, pustopašno, skita hrvatskim gradovima nudeći brojnim filmoljupcima pregršti mladenački svježih filmskih draguljčića. Tome je bilo tako sve dok se, za svoga dvanaestog izdanja, jednim svojim dijelom, onim srednjoškolskog stvaralaštva, nije trajno skrasila u gradu na četiri rijeke, Karlovcu, gdje je, osim tolikih rijeka, već postojao i *Kino-klub Karlovac* animiran agilnošću njegova utemeljitelja i voditelja, današnjeg gradonačelnika Karlovca Damira Jelića.

Više je razloga zbog kojih je upravo Karlovac, među tolikim aspirantima, stekao privilegij da trajno udomači *Reviju* srednjoškolskog filmskog i video stvaralaštva. Kao prvo, u tom je gradu već postojao kvalitetno organiziran i osmišljen kino klub koji je, u zaista kratkom vremenu, uspio okupiti darovite mlade ljude sklonе da se igralački okušaju u tvorbi filmskih minijatura praktički u svim raspoloživim žanrovima, ali ponajviše u domeni filmske animacije. Nije trebalo dugo čekati pa da se iz pregršti svježih djela, jedan rad i na razini hrvatske kinematografije prepozna kao izuzetno zrelo ostvarenje. Dakako, riječ je o suptilnoj *Anomiji* Vjekoslava Živkovića.

Drugi razlog neupitna promoviranja baš Karlovca u festivalsko središte srednjoškolskog stvaralaštva također vuče korijene iz spomenuta gradskog kluba u kojemu se, među tolikima koji su maštali da prave svoje filmove, našla i Marija Ratković Vidaković, izuzetno domišljata i poduzetna mlada osoba, koja je relativno brzo shvatila da u sebi

posjeduje jednu drugu ništa manje dragocjenu vrst potencijala – onu podizanja svoga Karlovca na razinu nezaobilaznog kinoamaterskog središta i ne samo u okvirima Hrvatske. I to onog Karlovca koji je, kao grad izuzetno bogate kino prikazivačke tradicije, bio svojedobno primoran zatvoriti svih svojih pet gradskih kina! Naoružana određenim stručnim znanjima što ih je bila stekla pohađajući već od svoje petnaeste godine *Školu medijske kulture* u Trakošćanu, vrijedna je Marija bila posve spremna da se uhvati ukoštac s visokim zadacima koje si je sama bila postavila. Uz to, uspjela je oformiti kompetentan i fleksibilan tim suradnika, među kojima se ističe pouzdana i predana Sanja Zanki. No, iskrsne li nešto nepredviđeno, tu je i tzv. Marijin *interventni vod* u svakom trenutku spreman da ukloni kakvu prepreku!

Trajnoj lociranosti *Revije* baš u Karlovcu pogoduje i činjenica da se grad nalazi u neposrednoj blizini hrvatske metropole. Ne samo što su u Zagrebu locirane brojne filmske družine koje sudjeluju na

FIVE YEARS OF FOUR RIVER FILM FESTIVAL

Reviji, već je na dohvat ruke i ko-producent *Revije Hrvatski filmski savez* kao važan partner u vođenju i osmišljavanju manifestacije; tajnica *Saveza* Vera Robić-Škarića i predsjednik Hrvoje Turković čvrsti su njezini oslonci.

Karlovac kao platforma za uvijek nove i nove uzlete idealan je i sa svoje pozicioniranosti u gradu: povijesno znamenita i kulturna zgrada *Zorin dom*, gdje je *Revija* zaživjela, smještena je reklo bi se "na čelu" središnjeg, prelijepog gradskog parka koji svojim šetnicama i finom odnjegovanosti pruža brojnim sudionicima *Revije* ne samo blagotvorni doticaj s prirodom usred grada, već i atraktivne lokacije za filmove što se, po specijaliziranim radionicama, proizvode na *Reviji*.

Mijenjanje strana (Seiten Wechseln)

U 12. broju kataloga *Revije hrvatskog filmskog i video stvaralaštva mladeži* na 40. stranici možemo pročitati članak pod nazivom *Mijenjanje strana*, koji ću s valjanim razlogom citirati u cijelosti: "Još dok je organizacija *Revije*

bila u svojim kreativnim povojima (kraj studenog 2006.), u jednom sasvim slučajnom razgovoru saznalo se za film *Mijenjanje strana*. Kao i naša *Revija*, i taj film je tada bio tek na polovici svoga posla, no to nas uopće nije spustavalo da ga dovučemo u Karlovac! Radi se, naime, o koprodukciji dviju srednjih škola, jedne iz Njemačke (Norderstadt), a druge iz Rusije (St. Petersburg). Na projektu je sudjelovalo 18 učenika koji se nikada prije nisu bavili filmom (!). Cilj nije bio samo upoznavanje s filmskom umjetnosti, već i multikulturalna suradnja (Rusija – Njemačka). Snimalo se 20 dana, i to na lokacijama u oba zemljama, a sve pod patronatom filmske redateljice iz Berlina Tanje Brzaković i profesora filmske umjetnosti iz Norderstadta Andreasa Wesslinga. Kako je *Revija* zamišljena kao ovogodišnja "meka za srednjoškolski film", s tendencijom da se sljedeće godine razvije u međunarodni festival filma mladeži (spac P.K.), opcija da film "Mijenjanje strana" bude prikazan u Karlovcu pokazala se naprosto idealnom – srednjoškolski

ski projekt, međunarodna suradnja, i uza sve to, činjenica da je riječ o cjelovečernjem filmu, što se do sada nitko od srednjoškolaca u Hrvatskoj nije usudio napraviti! I baš zbog toga – ako je petak navečer rezerviran za svečano otvaranje festivala, subota je kao stvorena za hrvatsku premijeru jednog takvog projekta. Posebnu draž svemu daje podatak da će par učenika sudionika projekta te njihov mentor biti u Karlovcu za vrijeme same *Revije*!"

Four River Film Festival

Napokon, evo me na terenu moje središnje teme – one međunarodnog dijela karlovačke *Revije*, s pravom poznate pod dobro pogođenim i lako pamtljivim nazivom *Four river film festival*. U te puke četiri riječi krije se toliko toga! Dakako, odmah je uočljivo da, uz naziv na engleskom, nije predočen i hrvatski prijevod – *Festival na četiri rijeke*. Učinjeno je to s valjanim razlogom: karlovački festival jest hrvatski festival, ali isključivo okrenut – autorima iz inozemstva. U njemu s

pravom nema mjesta za hrvatsku srednjoškolsku proizvodnju jer je ta proizvodnja dobila u Karlovcu svoje, posve komforno, autonomno mjesto. A engleski je jezik, svidalo se to nekima ili ne, stekao status univerzalnog, svjetski rasprostranjenog jezika, jezika planeta Zemlja! Uvjeren sam da je među srednjoškolcima iz Hrvatske, koji pohađaju, s ovih ili onih razloga, ovaj festival, malo onih koji ne razumiju ili ne govore taj jezik. Isto vrijedi i za brojne inozemne došljake s neengleskog govornog područja.

I mnogi se drugi semantički potencijali kriju u spomenutim četirima riječima. Četiri rijeke koje okružuju ili prožimaju grad Karlovac sadrže u sebi ideju pluralnosti, višeglasja: njima se može ploviti u različitim pravcima, različitim plovilima, ali i promjenljivim brzinama – ponekad odmjereno, a gdjekad neobuzdano i riskantno.

Za razliku od Zagreba koji je, valjda kao jedini te vrste u svijetu, bježao u brda od svoje rijeke, Karlovac je doslovce pohitao u blagotvorno naručje svojih rije-

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ka. Stoga, kada se u naslovu spominju četiri rijeke kojima se priklonio Festival, mislimo i na onu životvornost pa i plodnost koja potiče iz rijeka. Općenito – voda!

A sada, semantičke varijacije časkom odmijenimo egzaktnošću statističkih pokazatelja!

Na četiri izdanja *Four river film festivala* sudjelovalo je 25 zemalja sa 165 video radova. Izraziti favorit Karlovca svakako je Velika Britanija. Publika je imala zadovoljstvo vidjeti čak 42 ostvarenja pristigla s Otoka – mahom svi od reda znatnih kvaliteta, zaigranosti pa i relevancije. Na visokom drugom mjestu, iznenađujuće, smjestio se naš prvi susjed Slovenija sa 14 ostvarenja; treći su Nijemci sa 12 naslova.

Iza vodećeg terceta slijede: Danska (9), Irska (8), Srbija (8), Južna Koreja (7), Turska (7), Belgija (6), Austrija (3), Kina (3), Moldavija (3), Litva (3).

A tu su s filmom ili dva i: BiH, Bangladeš, SAD, Rumunjska, Španjolska, Finska, Mađarska, Italija, Libanon, Republika Češka, Kanada.

Odmah je uočljivo da su čak

tri kontinenta “zaobišla” Karlovac: Australija, Afrika i Južna Amerika.

Nakon nedavnog boravka Marije Ratković Vidaković u SAD-u, vjerujemo da će i s te strane pristići kakva bogata i atraktivna pošiljka!

Što to, s izvedbenog ali i tematskog stajališta, karakterizira program *Four river film festivala*? Srednjoškolci, s pravom, posvećuju podjednaku pažnju svim filmskim rodovima: animiranom, dokumentarnom, igranom, eksperimentalnom, te promidžbenom.

Nije da ne bismo u ponekom filmu zamijetili i određene naznake propitkivanja o prirodi i granicama samog medija, ali kao da im je kudikamo privlačnije maštovito miješanje rodova. U nadahnutijim radovima prevladavajuće dokumentarna faktura igralački fleksibilno surađuje s animiranim ili igranim interpolacijama; igrani će pak posegnuti za eksperimentalnim, a animirani za igranim pa i dokumentarnim, itd.

Dakako, ne zaboravlja se niti

uvijek omiljena kolažistička tehnika, ovdje primijenjena u znatnom broju ostvarenja.

I premda bi neka stručno minucioznija analiza uočila i niz drugih posebnosti sa stajališta izvedbena repertoara, svejedno u sva četiri izdanja manifestacije *Four river film festival* dominira tematsko nad izvedbenim. Mladi autori drže da je ovo trenutak kada i oni trebaju (moraju) kritički izravno svjedočiti o brojnim devijantnostima svijeta u kojemu živimo.

Dakle, u velikom broju svojih filmova (!) govore o dubioznom statusu Roma u različitim sredinama (Turska, Slovenija, Srbija, Bangladeš...), o socijalnoj neprilagođenosti mladih odanih kriminalu, o dvojici prijatelja u ratu koji su se našli na suprotnim stranama, o preprekama koje su u nama, o ugroženosti prirode, o statusu supkulturnih skupina, o izgradnji nuklearne bombe u drugom svjetskom ratu, o preljubu majke, o maloljetničkom nasilju i organiziranim bandama, o 12-godišnjem Selimo koji obavlja teške fizičke poslove, o global-

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nom zatopljenju, o zidu na Bli-skom istoku, o siromaštvu usred potrošačkog društva, o konfliktu mladih s roditeljima i okoli-
nom, o nesnošljivosti prema ho-moseksualcima, o zagrobnom životu, o dilemi između ljubavi i revolucije, o posljedicama rece-sije, o problemima odrastanja, o hendikepiranoj djeci koju tjeraju da krađu, o sukobu s roditeljima zbog ljubavi prema trombonu, o unuki i baki koje skupa puše joint, o uličnom nasilju, o zlostavlja-nju dječaka i osudi osvete, o sve-tom Savi, o sukobu susjeda zbog posjeda, o političarima kao veli-kim prodavačima magle, o lju-bavi i egzistencijalnim jadima, o brisanju granica između stvar-nog i virtualnog, o tinejdžerskim snovima, o holokaustu, o tome kako dobiti kondom, o klinici-ma sklonim riskantnim igrima, o prijateljstvima preko računala, o mirnom svijetu Google i stvarnom svijetu rata i nasilja...

Dakako, četiri izdanja Four river film festivala posjedovala su, nasuprot prevladavajuće mrač-nom dijelu predočenih filmova, pregršt divnih, zaigranih i prpoš-

nih komedija kojima su se sladili brojni posjetitelji hvalevrijedne manifestacije.

S nestrpljenjem očekujemo novo izdanje Filmske revije mla-deži i Four River Film Festivala!

Petar Krelja, filmski redatelj i kritičar

» A short overview

It is good to make films about people you find interesting and about whom you want to learn more. If you manage to transmit this curiosity and joy of learning to the viewer, you will make beautiful films.

Vedran Šamanović, member of the jury of the 12th Youth Film Festival

For eleven years the popular *Croatian Youth and Children Film and Video Revue* (today: the Youth Film Festival) has resembled an itinerant screening show travelling from town to town, offering numerous youthfully fresh film gems to film lovers around Croatia. It was thus until, during its twelfth edition, one part of it, that of high school film, set-

tled permanently in the town by the four rivers, Karlovac, which, apart from many rivers, also had the Cinema Club Karlovac, animated by enthusiasm of its founder and leader, Damir Jelić, who is today the mayor of Karlovac.

There are several reasons why precisely Karlovac, among so many aspiring towns, received the privilege to permanently host the festival of high school film and video. Firstly, the town already had a well-organized and functioning cinema club which, in a really short time, managed to gather talented young people interested in playfully making film miniatures practically in all existing categories, but especially in the domain of film animation. From the bundle of fresh works, it did not take long for one film to be recognized at the national level as an exceptionally mature accomplishment. Of course, the film in question is the very subtle *Anomy (Anomija)*, made by Vjekoslav Živković.

The second reason of promot-ing precisely Karlovac into the

centre of high school film also has its origins in the afore men-tioned cinema club in which, among so many who dreamed of making their own films, was Marija Ratković Vidaković, an exceptionally resourceful and hardworking young woman, who relatively quickly realized an-other, no less praiseworthy sort of potential within her – that of making her hometown, Karlovac, an indispensable centre of am-ateur film, and not only within the framework of Croatia but be-yond. This was the same Karlovac that, as a town with an extremely rich history of cinema screening, was at one point forced to close down all five of its city cinemas! Armed with certain expertise she has acquired while attending the School of Media Culture held in Trakošćan since she was fifteen, the industrious Marija was com-pletely ready to tackle the de-manding tasks she set for herself. She also managed to put togeth-er a whole competent and flex-ible team of associates, among which stands out another dedi-cated and reliable young woman,

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Sanja Zanki. But if anything unexpected should come up, there is also, Marija's so-called SWAT team, ready to remove all obstacles at any given moment!

The permanent placement of the festival precisely in Karlovac was also aided by the fact that the town lies in the immediate vicinity of the capital. Not only are many film groups participating in the festival located in Zagreb, but the co-producer of the festival is also at hand – the *Croatian Film Association*, an important partner in running and curating the event; its Head Secretary, Vera Robić-Škarica, and its President, Hrvoje Turković, are great supporters of the event.

Karlovac as a platform for ever new challenges and accomplishments is also ideal because of its town landmarks: the historic and cult building of the city theatre *Zorin dom*, in which the festival initially took roots, is located at “the head” of the beautiful central city park with vast lawns and elegance that offer many participants of the festival not only a welcome contact with nature in

the middle of the town, but also serve as attractive film locations for the films shot at specialized workshops taking place during the festival.

Changing Sides (Seiten Wechseln)

On the fortieth page of the catalogue of the 12th *Croatian youth and children film and video revue* there is an article entitled *Changing sides*, which I am rightly going to quote in its entirety: “While the preparations for the Revue were still in the earliest stages (end of November 2006), completely by accident, we found out in conversation about the film *Changing Sides*. Just like our festival, the film was at the time just half finished, but that fact did not prevent us from bringing it to Karlovac! The film was a co-production of two high schools, one from Germany (Norderstadt), the other from Russia (St. Petersburg). Eighteen students who have never before done any work with film participated in the project! The goal was not only to get acquainted

with the art of film but also to encourage multicultural cooperation (Russia-Germany). The shoot lasted for 20 days, on locations in both countries, under the supervision of film director from Berlin, Tanja Brzaković, and a professor of film art from Norderstadt, Andreas Wessling. Since this year's festival has been conceived as a sort of “Mecca for high-school film”, with a tendency to become an international youth festival film, the option for the film “Changing Sides” to be screened in Karlovac proved to be simply ideal – a high school project, international cooperation, and on top of all that, the fact that this is **a feature film, which is something no group of high school students dared to make in Croatia!** Precisely because of this – Friday night being reserved for the grand opening of the festival – Saturday is meant for the Croatian premiere of such a project. A special feature is the fact that several students, participants in the project, and their mentor will be present in Karlovac during the

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Festival itself!”

Four River Film Festival

Finally, I come to the central issue – the international segment of the festival in Karlovac, which goes by a very fitting and easily memorized name of the *Four River Film Festival*. These four little words reveal so much! Obviously, the title is in English and no Croatian translation is given, and there is reason for that: FRFF is a Croatian festival but it is dedicated strictly to foreign authors. It (rightly) does not leave room for Croatian high school film production because these films already have a whole autonomous festival of their own. And the English language, whether we like it or not, is a universal and widespread language throughout the world! I am sure that among Croatian high school students attending this festival, for whatever reason, there are few of those who do not understand or speak it. The same is true for the numerous festival guests from non-English-speaking countries.

The already mentioned four

words reveal even more semantic potential. The four rivers surrounding or flowing through Karlovac contain within them the idea of plurality of voices: these rivers can be sailed in different directions, in different vessels, but also at changing speeds – sometimes moderately, at other times taking risks and rowdily.

Unlike Zagreb, which is probably the only city to flee its river and take to the hills, Karlovac literally rushed to the comfortable arms of its rivers. Therefore, when it comes to the four rivers in the festival’s title, they also refer to life-giving energy and fertility stemming from them. Generally speaking – water!

And now, let us put semantic variations aside for a moment and observe the exact statistic indicators!

In the four editions of the *Four River Film Festival*, 25 countries participated with 165 video works. Leading the field is definitely the United Kingdom. The audience has had the pleasure of seeing as many as 42 films from the UK – mostly of great qual-

ity, playfulness and relevance. The second place, surprisingly, is held by our first neighbour, Slovenia, with 14 films in competition, while Germany holds the third place with 12 films.

They are followed by: Denmark (9), Ireland (8), Serbia (8), South Korea (7), Turkey (7), Belgium (6), Austria (3), China (3), Moldova (3), Lithuania (3).

And there is also a film or two from: Bosnia and Herzegovina, Bangladesh, USA, Romania, Spain, Finland, Hungary, Italy, Lebanon, the Czech Republic and Canada.

It is clear that as many as three continents still elude Karlovac: Australia, Africa and South America.

After Marija Ratković Vidaković’s recent stay in the USA, it is probable that a rich and attractive package of films will arrive from that part, too!

What is it that, from the organizational and thematic point of view, defines the programme of the *Four River Film Festival*? High school students rightly dedicate equal attention to all types of

films categories: animated, documentary, fiction, experimental and commissioned.

Not that we could not notice in some of the films certain hints of questioning the nature and limits of the medium itself, but it is as if they prefer to creatively mix the categories. In the more inspired works, the documentary component playfully comes together with animated or live action interpolations; fictional film might, on the other hand, reach for the experimental, and the animated for the live action or even documentary categories.

Of course, we should not forget the much-loved technique of collage, here applied in a considerable number of works.

And though a meticulous expert analysis might encounter a series of other particularities from the point of view of the festival’s programme, in all four of the previous editions of FRFF, the thematic still domineers over the performative. Young authors believe this is the moment in which they, too, have to critically point to a number of problems in the

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world in which we live.

Therefore, a great number of films (!) speak about the problematic status of Roma people in different countries (Turkey, Slovenia, Serbia, Bangladesh...), socially maladjusted young criminals, two friends who find themselves on opposite sides during the war, the obstacles within us, the endangered nature, the status of subcultures, building a nuclear bomb during WW II, a mother's infidelity, juvenile delinquency and organized gangs, a 12-year-old doing hard physical labour, global warming, a wall in the Middle East, poverty in the midst of a consumer society, the conflict between teenagers and their parents and society, intolerance towards gay people, afterlife, choosing between love and revolution, the consequences of recession, the problems of growing up, children with disabilities who are made to steal, the conflict with parents because of the love for trombone, a granddaughter and grandma smoking a joint together, street violence, abused boys and the

judgment of revenge, Saint Sava, land disputes, politicians as manipulators, love and existential woes, blurring the boundaries between the real and virtual, teenage dreams, the Holocaust, buying condoms, kids prone to risky games, friendships over the internet, the peaceful world of Google and the real world of war and violence...

Of course, the four editions of FRFF also had, in contrast to the prevailingly dark segment of many films, a lot of wonderful, playful and quirky comedies for the numerous visitors to enjoy in at the festival.

We eagerly await the latest edition of the Youth Film Festival and the Four River Film Festival!

Petar Krelja, film director and critic

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JUSTINA KOSIR, dobitnica Grand Prix-a 12. Revije hrvatskog filmskog i video stvaralaštva mladeži › Grand Prix winner of the 12th Croatian Youth Film and Video Revue

"Čovjek koji je smrskao kip" bio mi je prvi samostalni, ozbiljni film. Bila sam sva nesigurna i jadna jer i Revija je, za razliku od ostalih festivala na kojima sam do tada bila, imala nekako profesionalnije ozračje. Na dodjeli nagrada kad je proglašena kategorija animacije, već sam bila odustala i držala se kao silno dostojanstveno, o Grand Prixu stvarno nisam ni razmišljala. I onda, tko je prisustvovao dodjeli nagrada, možda se i sjeća vriska (dostojanstvene) uplakane djevojke koja jedva procijedi "hvala" u mikrofoni i pobjegne s pozornice grleći bocu u kojoj je filmska traka. Ali nije mi neugodno, iako sam u svom klubu tu priču o vrisku i plaču još jako dugo slušala.

› "The Man Who Smashed the Statue" was my first serious, solo film. I was all insecure and miserable because the YFF, unlike other festivals I had attended, seemed altogether more professional. At the award ceremony when the animation category was announced, I had already given up and I tried to seem extremely dignified, the thought of winning the Grand Prix hadn't even crossed my mind. And



then, the people who were there at the ceremony perhaps remember a scream of a (dignified) girl in tears who was barely able to say "thank you" into the microphone and ran from the stage nursing the bottle containing film strip. Though I had to hear that story about the scream and the tears for a long time at my cinema club, I'm not embarrassed.

ARSEN A. OSTOJIĆ, filmski redatelj, član ocjenjivačkog suda 12. Revije hrvatskog filmskog i video stvaralaštva mladeži › film director, member of the jury of the 12th Croatian Youth Film and Video Revue

Kada sam dobio poziv da bu-

dem članom ocjenjivačkog suda, nisam se ni najmanje dvoumio. I sam nekada, kao tinejdžer, sudjelovao na revijama amaterskog filma i znao sam koliko to znači mladim autorima koji s beskrajnim poletom rade svoje prve filmove i željno iščekuju prva predstavljanja javnosti. Dodatni podstrek bili su mi kolege članovi žirija, od kojih jedan, nažalost, više nije među nama - vrsni snimatelj Vedran Šamanović. Tih nekoliko dana tijekom trajanja festivala proteklo je u doista skladnom radu i iskrenom zadovoljstvu videći toliko kvalitetnih radova mladih filmaša.

› When I received the invitation to be a member of the jury, I had not the slightest doubt whether or not to do it. I used to participate at amateur film revues as a teenager so I knew how much that meant to young authors who make their first films with endless enthusiasm and eagerly await their first

public screening. An additional incentive were my colleague jury members, one of whom is unfortunately no longer with us - the excellent cinematographer Vedran Šamanović. Those few days of the festival



"LJEPLO JE BITI KARLOVČANIN KAD SE GRAD U DOBA FESTIVALA I REVJE
ZAŽUTI." › "IT IS NICE TO BE A RESIDENT OF KARLOVAC WHEN THE TOWN
COLOURS ITSELF YELLOW DURING YFF AND FRFF"

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were marked by really harmonious work and true pleasure, seeing so many quality films by young filmmakers.

BOJAN PERIĆ, dobitnik Grand Prix-a 13. Revije hrvatskog filmskog i video stvaralaštva mladeži i 1. Four River Film Festivala; kasnije redatelj Festivalskih kronika › Grand Prix winner of the 13th Youth Film Festival and the 1st Four River Film Festival; later director of the Festival Chronicle

Kada sam došao prvi puta u Karlovac na Reviju 2007. godine, kao sudionik, sve je bilo izvrsno. Atmosfera, ekipa, organizacija, dodatne aktivnosti. Bilo je to opušteno, zabavno i ispunjeno druženje. Filmovi su bili odlični i sve je bilo na svom mjestu. Već 2008. godine, paralelno s Revijom pokrenut je Four river film festival, koji je od samih početaka bio festival filma i to nam je kao sudionicima puno značilo. Godinu dana kasnije postao sam i član organizacijskog tima. Moj posao na festivalu dao mi je poziciju tzv. *big brothera* i brzo je postalo jasno zašto mi je bilo

tako dobro ovdje kao sudioniku... Organizacijska ekipa rastura u svim sektorima i svi rade sinhrono. Radi se udarnički, ali nikome nije teško. Pozitivna energija organizacijskog tima je krucijalni katalizator (haha, kemija) koji omogućava izvršenje ove, više nego bitne, reakcije. Mislim da je srednjoškolski film, u Hrvatskoj i svijetu, našao svoje prirodno stanište na četiri rijeke.

› When I first came to Karlovac for the festival in 2007, as a participant, everything was excel-

lent. The atmosphere, the people, the organization, the extra activities. The time we spent together was relaxing, fun and interesting. The films were great and everything was just as it should be. In 2008, when the

Four River Film Festival was started alongside the Youth Festival, it was clear that it was a festival devoted to film, and that meant a lot to the participants. A year later, I myself became a member of the organizational team. My job at the festival was to be a

sort of big brother and it soon became clear why I had had such a great time as a participant ... The organizational team works hard on all the segments and everyone is in sync. There is a lot of hard work, but nobody has

trouble doing it. Their positive energy is the crucial catalyst (haha, chemistry) which makes this highly important reaction happen. I think high school film, both in Croatia and abroad, has found its natural habitat by these four rivers.

NANDOR GROSCH, direktor Kid's Eye Film Festivala iz Budimpešte › director of Kid's Eye Film Festival from Budapest

Bio sam u Karlovcu dva puta i svaki put je to gostovanje na mene ostavilo snažan dojam. Činjenica je da su program i svi drugi sadržaji na festivalu prilagođeni mladima. Mladi ljudi su u centru zbivanja, okružuje ih izuzetna prijateljska atmosfera, a to sve djeluje na njihov razvoj i kreativnost. I upravo je to vrijednost ovog festivala.

› I have been to Karlovac twice and each time being a guest there left a strong impres-



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sion on me. The fact that the programme and the additional content are tailored to young people; they are at the centre, surrounded by an extremely friendly atmosphere and all of this affects their creative development in a positive way. This is precisely the greatest importance of this festival.

LEON LUČEV, glumac i prijatelj Revije i Festivala › actor and friend of YFF and FRFF

Karlovac sam pohodio nekoliko puta: kao član žirija, kao pratitelj djece sa Zlarina, te kao voditelj radionice. To je iznimno organiziran festival, koji su kreirala "djeca" iz Kinokluba Karlovac koja imaju viziju. Izniman korak je internacionalizacija festivala koja omogućava dijeljenje iskustava i s djecom iz drugih zemalja. Odličan čin otvaranja i upoznavanja te prihvatanja i učenja o različitosti kroz umjetnost. No, u prvom redu, divno je da postoji mjesto poput Revije i Festivala gdje mladi imaju mogućnost, kroz druženje i gledanje filmova, dati podršku jedni



drugima u njihovom umjetničkom odrastanju. Sretno mu! Festivalu!

› I have visited Karlovac several times: as a member of the jury, as friend of the kids from Zlarin, and as a workshop teacher. It is an extremely well-organized festival, created by the kids from the Cinema Club Karlovac who have a clear vision of what they are doing. Turning the festival into an international one is a very big step because it also enables them to exchange experiences with kids from other countries. It is a wonderful act of opening up and meeting new people, of acceptance and learning through art. But most of all, it is wonderful that there is a place like the YFF and FRFF, where young people have a chance to support each other in their artistic development while hanging out and watching films together. Good luck to it! To the festival!

BUGA MARIJA ŠIMIĆ, članica žirija Žute zastave 2009. godine › member of the Yellow Flag Award jury in 2009

Na Reviju sam došla prvi put 2009. godine i uopće nisam znala što očekivati. Bila sam i dio žirija za tek ustanovljenu nagradu

"Žuta zastava", a do tada niti sam ikada bila na filmskom festivalu ovakve vrste niti sam ikada bila u žiriju, tako da je za mene sve na Reviji bilo novo iskustvo. Pogledala sam u tri dana više filmova nego u cijelom svom životu do tada. Upoznala sam puno ljudi sa svih strana



Hrvatske i svijeta, a najbolje od svega je bilo to da sam sa svakim imala o čemu razgovarati. Naći se na istom mjestu s toliko različitih ljudi koje zanimaju slične stvari super je osjećaj i nigdje se ne osjećaš izostavljeno ili kao da bi volio otići doma jer ti je dosadno. Sve je bilo puno mladih ljudi koje jednostavno zanima film, nije bilo nekakve ukočenosti niti formalnosti, već samo pozitivna atmosfera koja se protezala kroz sva četiri dana i sva događanja. Sve u svemu, jedno

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predivno iskustvo!

I first came to the festival in 2009 and I had no idea what to expect. I was also part of the Yellow Flag Award jury created only that year, and until then I had never been to a film festival of this kind, nor had I ever participated in a jury, so everything at the festival was a new experience for me. In the three days, I saw more films than in my entire life until then. I met many people from different parts of Croatia and around the world, and the greatest thing was that I had something to talk about with all of them. Being with so many different people who are interested in similar things is a great feeling and you never feel left out or that you'd like to go home because you're bored. There were so many young people simply interested in film, there were no unnecessary formalities and rigidity, only a positive atmosphere that stretched over the four days and all the events. All in all, a beautiful experience!



JIHYE HWANG, dobitnica Grand Prix 15. filmske revije mladeži i 3. Four River Film Festivala › Grand Prix winner of the 15th Youth Film Festival and the 3rd Four River Film Festival

Festival je bio odličan i krasan! Svi koji rade na festivalu biti su dragi i voljni pomoći. Festival je bio za svakoga, svi su mogli u njemu uživati: gosti, publika ... Ako dobijem priliku, volio bih ponovno doći u Karlovac. Osim toga, Adrijana, nedostaješ mi ... (Adrijana Dimić, koordinatorica Ureda za goste, op. ur.)

The festival was wonderful and fantastic! All the staff were very kind and very helpful. Also, the festival was for everyone. I mean, everyone could enjoy it: guests, audience.... If I get an opportunity like this, I would like to come to Karlovac festival again. Btw., I miss you, Adrijana. [Adrijana Dimić, Guest Office Coordinator]

ANDREI TANASE, član ocjenjivačkog suda 16. filmske revije mladeži i 4. Four River Film Festivala › member of

the jury of the 16th Youth Film Festival and the 4th Four River Film Festival

Malo je stvari u životu koje su uzbudljivije i zanimljivije od gledanja kratkih filmova koje su snimila djeca ili tinejdžeri. Bez iskustva, bez akademskog obrazovanja, bez budžeta i predrasuda. Samo strast za snimanjem filma. Rijedak dragulj. Jedva čekam proslaviti s Marijom i ostalom ekipom 50. izdanje Four River Film Festivala!

› Few things in life are more exciting and fascinating than watching short films made by kids or teenagers. No experience, no academic education, no budget and no preconceptions. Just the passion



for film-making. A rare gem. I can't wait to celebrate the 50th edition of the Four River Film Festival together with Marija & co.!

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DANIELA TRBOVIĆ, TV voditeljica › TV show host

Ja sam ona koja već godinama sudionicima Revije i Festivala kažem - dobrodošli ili doviđenja. Nažalost, filmove ne stignem gledati, ali nasreću, svaki put osjetim dio dragocjene atmosfere, koja zahvaljujući mladim filmašima, zavlada mojim rodnim gradom. Koncerti, projekcije, tribine, osmjesi, radost i energija oplemenjuju i uljepšavaju svakodnevicu grada. Lijepo je biti Karlovčanka kad se grad u doba Festivala i Revije zažuti.

› I'm the one who wishes the guests of the festival welcome or goodbye every year, at the festival opening or closing. Unfortunately, I don't have time to see the films, but luckily, I get to catch a glimpse of the precious atmosphere that, thanks to these young filmmakers, takes hold of my home town. The concerts, the screenings, the debates, the smiles, the joy and the energy enrich and enliven the town's daily life. It is nice to be a resident of Karlovac when the town colours itself yellow during YFF and FRFF.



Prijavljeni filmovi › Submitted films

FRaMe 12 (2007)	42
FRaMe 13 (2008)	61
frff 1 (2008)	27
FRaMe 14 (2009)	96
frff 2 (2009)	136
FRaMe 15 (2010)	73
frff 3 (2010)	128
FRaMe 16 (2011)	96
frff 4 (2011)	190
FRaMe 17 (2012)	98
frff 5 (2012)	190
UKUPNO › TOTAL	1137

Top 5 volontera › Top 5 volunteers

HRVOJE ŽIBRAT, dugogodišnji
 koordinator volontera › long-
 running volunteer coordinator

1. Leonard Boljkovac Tobo - obavi
 puno posla, a i nasmijemo se :)
 › he gets a lot of work done, and
 we have a good laugh, too :)



2. Dominik Strikić - za razliku od Tobota ne
 smeta dok radi svoje, ali ipak sve savršeno
 odradi... › unlike Tobo, he is not in the way
 when he's doing his bit, but still gets the
 work done perfectly...

3. Danko Arbutina - jak je kao bik › he is as
 strong as an ox

4. Ana Bodrožić & Anja Manojlović - vidim ih
 samo kad dođu po bon za hranu › I only see
 them when they come to pick up their food
 coupons

5. Ivana Brozović - ima istančan osjećaj za za-

dirkivanje › she is very skilled at pulling one's
 leg

Komparacija prvog (2007.) i posljednjeg
 (2011.) karlovačkog revijsko-festivalskog
 izdanja › Comparing the first
 (2007) and the latest (2011)
 festival edition in Karlovac



MARIJA MARKEZIĆ,
 festivalska posvuduša
 (koordinirala je ured

za goste, volontere, kino
 dvoranu, a ove godine je
 teta od dekoracija) › festival
 do-it-all (she was the guest
 office coordinator, volunteers
 coordinator, cinema coordinator,
 and this year she is in charge of
 decorations)

Prva je bila toliko mala (neću reći bezna-
 čajna jer je bila najznačajnija) da nas nitko
 nije ni primijetio, a posljednja toliko velika da
 veća, mislim, ne smije biti jer će nas pojesti!



› The first one was so small (I won't say in-
 significant because it was the most impor-
 tant one) that nobody even
 noticed us, and the lat-
 est was so big that if it
 gets any bigger, it will
 swallow us whole.



SANJA ZANKI, prvotno
 šefica od gostiju,

a posljednjih godina šefica od
 programa › at first in charge
 of the guest office, and in
 the last few years head of
 programming

Nemjerljivo. Sad već imamo
 goste koji si žele platiti smještaj, o
 čemu smo prve godine samo mogli sa-
 njati. Gledala sam stare fotke i na prvoj nam
 je info pult bio obični pultić, a sada već ima-
 mo dva štanda.

› Incomparable. By now we have guests
 who want to pay for their own accommoda-
 tion, which is something we could have on-
 ly dreamt about when we started out. I was
 looking at old photos and the first year the
 info desk was just a tiny, little desk, and now,
 we have two whole information stands.

VJEKOSLAV ŽIVKOVIĆ je festivalska
 posvuduša br. 2. Bavio se promotivnim
 materijalima, selekcijom filmova,

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bio je festivalski vozač, ali ostao je najprivrženiji izradi festivalskog foršpana › the other festival do-it-all. He designed promotional materials, was a member of the selection jury and even a festival driver, but he's remained most loyal to making the festival trailer



Iako je, po meni, to dvoje teško uopće za uspoređivati jer uvjeti u kojima je sve bilo odrađivano na početku i sada stvarno su kao nebo i zemlja. Ali prva Revija je, kao što i samo ime kaže, PRVA pa su tada vladale neke zakonitosti kojih sada nema jer nema potre-

be više za time u toj mjeri, a to je entuzijazam. Kad se nešto počinje iz nule i podiže iz pepela s jako malo znanja i još manje sredstava, onda se sve radi s više ljubavi i s još više entuzijazma. Taj entuzijazam i danas postoji, ali za razliku od onog s prve Revije koji je proizlazio iz Kinokluba Karlovac i Videodružine Gimnazije Karlovac, ovaj danas proizlazi iz nekih drugih izvorišta. Ljudi vezani uz Reviju i Festival nisu više isključivo dio Kluba ili Družine već su sada više vezani uz festivale i film općenito, pa otuda taj neki novi miris entuzijazma i štimung koji nosi Revija i Festival danas.

› It's almost impossible to compare these because the conditions we had back then and the ones now are two completely different things. The first edition was just that, the FIRST one, and then different conditions applied, which are not that necessary any more, and that ingredient is enthusiasm. When you're starting something from a scratch and raising it from the ashes, with very little knowledge and even less money, then everything is done with a lot of love and even more enthusiasm. The enthusiasm is still here, but unlike then, when it was stemming from the Cinema Club Karlovac and the Kar-



lovac Gimnasium Video Group, now it comes from different sources. People organizing the YFF and FRFF are not exclusively tied to the Cinema Club or the Video Group but are connected to other festivals and film in general, and therefore this enthusiasm and atmosphere present at the festival today are different, too.



Prva asocijacija na Reviju i Festival › The first thing that comes to mind



JURA TROJE, član selekcijske komisije posljednja dva izdanja Revije i Festivala › a member of the selection jury in the last two years

Pun ormar žutih majica!

› A wardrobe full of yellow T-shirts!

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IGOR ŠLAT, dugogodišnji član tehničkog A je to tima › a long-time member of the technical “disaster team”

Marija Ratković (i česti pozivi od dotične bez obzira na doba dana).



› Marija Ratković (and thousands of calls from her regardless of time).

ADRIJANA DIMIĆ, dugogodišnja gostoljubica › a long-time guest office worker

Žibrat kako šefuje i gubi živce, prazna baterija na mobitelu i Marija na liniji svakih 5 minuta (nekad i češće), Ratkaj kako radi spačke dok vozi i puuuuno tinejdžera sa sto zahtjeva!

› Žibrat bossing somebody around and

blowing a fuse, an empty cell phone battery and Marija on the line every five minutes (sometimes more often), Ratkaj

fooling around behind the wheel, and a looooooot of teenagers with their demands!



MATIJA RATKAJ, festivalski Fangio › the festival's Fangio, the race driver

Žuta majica i puno kilometara u istoj!

› A yellow T-shirt and many miles covered wearing it!



MARKO PEKIĆ počeo je s festivalskim katalogom, a danas osmišljava cjelokupni vizualni identitet Revije i Festivala › started working on the festival catalogue, today is in charge of the whole visual identity of YFF and FRFF

Klišejizirani odgovor - žuta boja; okrutno-istiniti odgovor - oni dani u godini kad je spavanje veliki luksuz.

› A clichéd response - the yellow colour; a cruelly honest answer - those days of the year when sleep is a rare luxury.

Trenutak koji na Reviji i Festivalu posebno pamтите › The most memorable moment

ZLATKO NOVAKOVIĆ, voditelj robne marke u Dukatu i festivalski dobri duh › a manager of a Dukat dairy product line and one of the festival's benefactors

Maskota Dukatina s rukom na srcu za vrijeme himne u Edisonu na prošlogodišnjem otvaranju Revije i Festivala.



› The mascot of Dukatin solemnly standing with his paw on his heart during the national anthem at last year's opening at Edison cinema.



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JURA TROJE

Zapamtio sam trenutak kada je većinu nagrada pokupio Bojan iz Gunje pa nije uspio



ništa reći na primanju nagrade. On je to poslije obrazložio strahom od javnog nastupa, ali ja sam mislio da su ga preplavile emocije i bio sam jako dirnut. Posebno me dirnula i atmosfera na otvorenju 2011. godine kada je Zrinka Cvitešić u dugo zatvorenom Edisonu aktivističkim govorima i pozitivnom energijom “napumpala” dobro raspoloženje i želju za promjenom u dvorani bolje od ijednog političara za kojeg sam čuo!

› I remember when Bojan from Gunja won most of the awards that year and then couldn't say anything when he got on the stage. He later explained that he had stage fright but I thought he had been overcome by emotions and I was very touched by it. I was also very moved when at the 2011 opening, at

the long-closed Edison cinema, actress Zrinka Cvitešić made a very inspired and activist speech that pumped up everybody with positive energy and a desire to make a change, better than any politician I've ever heard!

EMILIO ZINAJA, druga polovica tehničkog A je to tima › the second half of the technical “disaster team”

Trenutak koji posebno pamtim je razgovor koji sam slučajno čuo na kraju prve karlovačke Revije u kojem teta Vera iskreno nekom čovjeku govori kako je ovo van svih njezinih očekivanja. Nekako me se to baš dojmilo!

› The moment I especially remember is overhearing a conversation at the end of the first festival edition in Karlovac, with “aunty” Vera [Robić-Škarica] sincerely telling somebody that it turned out better than anything she could have hoped for. Somehow that really made an impression on me!



VJEKOSLAV ŽIVKOVIĆ

Ima puno lijepih trenutaka na Reviji i Festivalu i bit će ih, nadam se, još, ali posebno bih izdvojio igranje skrivača na Starom gradu Dubovcu



do 5 sati ujutro a u 8 sati je bio sastanak organizatora za nadolazeći festivalski dan. Najbolji *team building* ikada.

› There were many wonderful moments at the festival, and there will be many more, but I will like to single out the time we played hide-and-seek at the old town of Dubovac till 5 in the morning, with the 8 a.m. meeting of the organizers the next morning. Best team building ever.

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Segment Revije i Festivala koji biste posebno istaknuli a mislite da ih druge manifestacije nemaju › A segment of the Festival you would especially single out, something other festivals don't have

NINA ČORAK, animirana volonterka › **an energetic volunteer**

Gosti i volonteri postaju jedna zajednica. Za razliku od ostalih festivala puno je sadržaja; atmosfera je za mlade svih profila. To



nije festival usmjeren prema filmu nego festival usmjeren prema filmašima.

› The guests and the volunteers become one. Unlike other festivals, there is such a lot

going on; the atmosphere is enjoyable for all young people. It's not a festival dedicated to film but to young filmmakers.

ADRIJANA DIMIĆ

E, pa druge manifestacije nemaju nas!

› Well, other festivals don't have us!

ZLATKO NOVAKOVIĆ

Marija Ratković, Vjekoslav Živković, Sanja Zanki, Marija Markezić, Svjetlana Višnić, Ksenija Sanković, Adrijana Dimić, Anita Stepić, Matija Ratkaj, Hrvoje Žibrat, Igor Šlat, Emilio Zinaja, Marko Pekić... Ako festival čine ljudi, onda je naš ispred svih!



› Marija Ratković, Vjekoslav Živković, Sanja Zanki, Marija Markezić, Svjetlana Višnić, Ksenija Sanković, Adrijana Dimić, Anita Stepić, Matija Ratkaj, Hrvoje Žibrat, Igor Šlat, Emilio Zinaja, Marko Pekić... If people make the festival, then ours is by far the best!

Značenje Revije i Festivala za Karlovac kao grad › The significance of the Festival for Karlovac

JURA TROJE

U bilo kojem drugom, većem, značajnijem gradu vrijedile bi riječi – odlično za promociju grada, aktivnost mladih, još jedan značajan kulturni sadržaj na karti grada... U ovom slučaju – kulturno-urbano-ultra pozitivni spas u zadnji čas i nova nada za mlade ljude koji žele napraviti dobru stvar... I za sve ljude pozitivne energije željne "nečega" u zaboravljenom i zakinutom prekrasnom gradu Karlovcu!

› In any other, bigger, more important



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town, we would say – great for the promotion of the town, encourages young people, another significant cultural event on the map of the town... But in this case – it is a cultural-urban-ultra-positive last-minute save and a new hope for the young people who want



to make a difference... And for all the people with positive energy who want “something to do” in the forgotten and underprivileged, beautiful Karlovac!

KRISTINA DORIĆ, nekad voditeljica press ureda, a danas pridruženi član interventnog voda
› formerly head of press office and today a special member of the SWATT team

Svaki grad ima pojedince koji svojim idejama vole “uzdrmati” svakodnevicu, no ovo

“žuto ludilo” koje zavlada na par dana, definitivno doprinosi ne samo kulturno-edukativnom razvitku Karlovca, nego ga stavlja pri sam vrh događanja koja se moraju posjetiti u Hrvatskoj. Duh Revije i Festivala ne živi samo četiri dana u gradu, nego KKK cijele godine promiče filmske vrijednosti među mladima, a to je nešto što je najvrijednije. I možda ono najvažnije, budi u građanima Karlovca osjetljivost na prave vrijednosti, koje definitivno ne smiju postati ruševine, ne smiju stajati zaboravljeno, nego moraju ponovno postati mjesto susreta, smijanja, zaljubljivanja, tuge i veselja, mjesto dobrih filmova. Budi sjećanje na kino Edison!

› Every town has individuals whose ideas stir up the everyday life, but this “yellow madness” which takes control for a few days every year definitely contributes not only to the cultural-educational development of Karlovac, but places the event at the very top of the list of must-see events in Croatia. The spirit of the festival doesn’t only live for four days in Karlovac – Cinema Club Karlovac promotes film values among young people throughout the year, and that is the most valuable thing. And, perhaps most importantly, the festival makes the residents of Karlovac more aware of the real values, which must definitely not become ruins and get to be for-



gotten, but have to again become a meeting place of laughter, falling in love, sadness and happiness, a place of great films. Brings to mind Edison cinema!





DIANA NENADIĆ



Diana Nenadić, filmska kritičarka i publicistkinja, rođena je 1962. godine u Splitu. Diplomirala je na Fakultetu političkih znanosti u Zagrebu. Filmske kritike i eseje objavljuje u novinama, časopisima za kulturu i umjetnost, u radijskim i televizijskim emisijama, u filmskim zbornicima, leksikonima i katalozima. Uređivala je emisije o filmu na Trećem programu Hrvatskoga radija i bila urednica u redakciji *Hrvatskog filmskog ljetopisa* (1997.–2004.). Od 2000. godine zaposlena je u Hrvatskom filmskom savezu kao urednica naklade koja obuhvaća nekoliko zasebno profiliranih biblioteka, kao i DVD izdanja s antologijskim djelima hrvatskog eksperimentalnog, dokumentarnog i igranog filma. Dvostruka je dobitnica godišnje nagrade *Vladimir Vuković* Hrvatskog društva filmskih kritičara, za kritike i eseje objavljene u 1996. i 2006. godini. Od 2008. godine potpredsjednica je Hrvatskog društva filmskih kritičara, a od akademske godine 2008./2009. vanjski je suradnik, predavačica na kolegiju *Filmska kritika* na Akademiji dramske

umjetnosti u Zagrebu.

› Diana Nenadić is a film critic and critique writer, born in Split in 1962. She graduated from the Faculty of Political Science in Zagreb. She publishes film critiques and essays in newspapers, culture and arts journals, radio and TV programmes, film publications, lexicons and catalogues. She was an editor of a film programme on Channel 3 of the Croatian Radio and editor of the *Croatian Film Chronicle* (Hrvatski filmski ljetopis) from 1997 to 2004. Since 2002, she has worked at the Croatian Film Association as editor of a programme of several separate series of publications as well as DVD editions of anthological works of Croatian experimental, documentary and fiction film. She won the yearly *Vladimir Vuković* award of the Croatian Film Critics' Association for her criticism and essays published in 1996 and again in 2006. Since 2008, she has been the vice president of the Croatian Film Critics' Association and since 2008, she has also worked as an

SELEKCIJSKA KOMISIJA

associate lecturer at the Academy of Dramatic Art in Zagreb teaching a course on film criticism.

Osvrt na selekciju

Kao i prošle godine, a možda i malo više, selekcijskoj komisiji najveći je problem bila minutaža. I to dvostruka! 210 programskih minuta činilo se prekratkim za međunarodne izabranike Four River Film Festivala, a predugim za program nacionalne Revije, dakako, ako želi biti neupadljiv ili približno kvalitetan kao i međunarodni. Problem je posve logičan, jer jedna zemlja ne može ni u ludilu proizvesti toliko filmova koliko ih je ukupno prijavljeno na FRFF, a još manje toliko kvalitetnih. No, nedvojbeno može ponuditi bisere za sjećanje, mjerljive s najboljim djelima svjetske mladeži.

Ove je godine, nalazeći se na samom vrhu popisa prijavljenih, kriterije svima podignula francuska ESMA s ponudom od desetak računalnih animacija, toliko superiorno vještih u svakom pogledu: narativnom, likovnjačkom, animacijskom, stilizacijskom itd,

SELECTION COMMITTEE

da nam je prije nužne i nezahvalne redukcije francuske animacijske ponude (kako bismo oslobodili mjesta i za ostale zemlje i autore), trebalo istražiti pripada li autori tih malih animacijskih čuda doista kategoriji “mladeži”, ili se pak s Karlovčanima netko neslano šali. Kada smo ustanovili da šale nema, krenuli smo dalje tražiti djela koja se mogu s njima nositi, u objema selekcijama. Na sreću, našli smo ih dosta, ako ne baš među animiranim radovima ili onima malobrojnijima hibridno-eksperimentalne naravi (slobodnoga stila), a onda sigurno među ozbiljnim dokumentarcima i igranim filmovima koji i ove godine dominiraju. A to je razumljivo, jer i najstravičnija izmišljotina mladima je uvijek bila milija od najšećernije zbilje. Ono što u tim fikcijama može ugodno zastrašiti nisu više toliko živi mrtvaci i ostale horor spodobе što se iz godine u godinu do iznemoglosti recikliraju na svim stranama svijeta, koliko izumiranje dijaloga kao načina komunikacije među živima, koji zamjenjuje unutrašnji monolog i *voice-over* u

velikom broju narativnih filmova. Izvjesna doza “hermetičnosti” kao posljedica takvih izbora, obilježiti će jače nego do sada oba izdanja karlovačkih festivala, koji i dalje ostaju stjecištem neiscrpne mladenačke energije, imaginacije i invencije.

► On selecting the films

Similarly to last year, perhaps even a bit more, the selection jury's biggest problem was length. Double the length! 210 minutes of programme seemed too short for the international competition of the Four River Film Festival and too long for the Youth Film Festival programme, of course, if we want to make it consistent and match the quality of the international programme. The problem is a completely logical one, because one country simply cannot produce as many films as were entered in FRFF, let alone as many quality ones. Still, it can offer some films to remember, equally excellent as any made by young people from around the world.

This year, at the very top of

the list of entered films, the bar has been raised by the French ESMA studio with about ten computer animated films so superior in every respect – narrative, visually, in animation, style, etc., that before we undertook the ungrateful task of reducing the number of French animated films (in order to leave room for other authors and countries), we first had to verify whether these animations really were made by high school kids or if someone was playing a joke on us. Once we've made sure there was no joke involved, we went on looking for films which could compete with them, in both competitions. Luckily, we found many, if not among the animated works or the few hybrid-experimental ones (“freestyle”), then definitely among the documentaries and fiction films which have been dominant this year. This is understandable since young people find even the scariest fantasy more appealing than the most sugar-coated reality. What can be pleasantly scary is no longer the living dead and other horror

creatures that year after year get recycled to death everywhere around the world, as much as the loss of dialogue as a form of communication among the living, replaced by interior monologue or off-screen narration in a large number of films. A certain dose of hermetic sensation, as a result of these choices, is a marked characteristic of both festivals in Karlovac which still remain the crossroads of inexhaustible youthful energy, imagination and invention.



BOŠKO PICULA



Boško Picula, politolog i filmski kritičar, rođen je 1973. godine u Šibeniku. Na Fakultetu političkih znanosti u Zagrebu studirao je politologiju i novinarstvo. Dobitnik je *Rektorove nagrade*. Nakon diplome, magistrirao je međunarodne odnose i doktorirao komparativnu politiku. Radi kao viši predavač na Visokoj školi međunarodnih odnosa i diplomacije u Zagrebu, *Dag Hammarskjöld* u Zagrebu, među ostalim i na kolegiju *Politika kroz umjetnost*. Tijekom studija počeo je objavljivati u filmskom magazinu *Hollywood*. Filmske kritike objavljivao je i u *Vijencu*, *Total Filmu*, *Globusu*, *Hrvatskom filmskom ljetopisu* te na mrežnoj stranici *film.hr*. Koautor je emisije o filmu *Café cinéma* i emisije o filmu za djecu i mlade *Kokice* na Hrvatskoj televiziji. Kao filmski kritičar surađuje s Hrvatskom televizijom i Hrvatskim radijem (emisija *Licem u lice*). Režirao je videospot za pjesmu *Daleko* skupine Batida, koji je bio nominiran za glazbenu klupsku nagradu *Zlatna koogla*. Sudjelovao je u selekcijskim povjerenstvima i ocjenjivačkim sudovima više

domaćih filmskih revija i manifestacija, a kao urednik festivalskih publikacija radio je za zagrebački *Animafest*, *Festival igranog filma* u Puli i *One Take Film Festival* u Zagrebu. Član je Hrvatskog politološkog društva, Hrvatskog novinarskog društva, Hrvatskog društva filmskih kritičara i Državnog povjerenstva za Natjecanje u debati.

› Boško Picula is a political scientist and film critic, born in Šibenik in 1973. He studied Political Science and Journalism at the Faculty of Political Science in Zagreb and was awarded the Chancellor's Award. After graduating, he received a Masters degree in International Relations and a doctorate in Comparative Politics. He works as a senior lecturer at the University College of International Relations and Diplomacy *Dag Hammarskjöld* in Zagreb where, among other things he teaches the course *Politics through art*. During his studies he started publishing texts in the film magazine *Hollywood* and his film reviews have also

been published in publications and magazines such as *Vijencu*, *Total Film*, *Globus*, *Croatian Film Chronicles* and the website *film.hr*. He is the co-author of a TV programme *Café cinéma* and the film programme for kids and teens, *Kokice* (Popcorn), on Croatian Radiotelevision. As a film critic he works for the Croatian Television and the Croatian Radio (programme *Licem u lice* (Face to Face)). He has directed the music video for the song *Daleko* by Croatian band Batida, nominated for the independent music award *Zlatna koogla*. He has participated in selection juries and award juries of several Croatian film festivals and worked as editor of film publications for *Animafest Zagreb*, *Pula Film Festival* and *One Take Film Festival*. He is a member of the Croatian Political Science Association, Croatian Journalists' Association, Croatian Film Critics' Association, and the National Committee for the Debate Championships.

Osvrt na selekciju

“Poželi i ostvarit će ti se...” Re-

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čenica je to iz jednog od filmova iz konkurencije ovogodišnje Filmske revije mladeži u Karlovcu koji, kao i naslovi u konkurenciji Four River Film Festivala, djeluju poput ostvarenja najljepših želja kada je riječ o mladosti koja želi i može sve. Osobito kada je u pitanju umjetnost, i to filmska umjetnost. Na filmu je dovoljno poželjeti i štošta će se toga ostvariti. Dobro će pobijediti zlo, zabava će nadjačati dosadu, a mašta će trijumfirati nad sivilom. Mladi filmaši iz Hrvatske i svijeta, koji se zahvaljujući svojim sjajnim radovima i ove godine okupljaju u filmskom gradu na četiri rijeke, nekako su sve zreliji, zamišljeniji i odlučniji promijeniti svijet u kojem žive. Vidi se to u njihovim filmovima. Niz filmova djeluje tako zrelo i promišljeno kao da iza njih stoje autori s dvostruko ili trostruko više životnog iskustva od djevojaka i mladića koji su ih stvarali. Ili su možda današnji mladi puno zreliji no što bi se to moglo zaključiti po godinama koje imaju? Današnji svijet sigurno nije mjesto iz bajke, ali svijet svakog od nas može postati baj-

kom činimo li dobro i stvaramo li dobro. Upravo takve, jako dobre, ovogodišnje su filmske zamisli i njihove realizacije u kojima uživamo ovoga rujna u Karlovcu. Zahvaljujući njima borit ćemo se protiv nepravde i netolerancije, pomagati potrebitima i nesretnima, stjecati nove prilike i prijatelje, putovati diljem našeg planeta i obližnjeg svemira, veseliti se sitnicama, baš kao i velikim stvarima, boriti se protiv vlastitih strahova i uvijek biti ponosni na ono što jesmo, te se još jednom uvjeriti da je film svemoguća čarolija. Poželimo li nešto na filmu, to će nam se ostvariti. Karlovac je u tom smislu pravi grad filmskih čarolija koje stvaraju uvijek mladi u umu i srcu.

› On selecting the films

“Make a wish and it will come true...” This is a phrase from one of the films at this year’s Youth Film Festival competition which, just like the competition of the Four River Film Festival, seems like the fulfilment of the nicest possible wishes, when it comes to young people who want every-

thing and can do anything. Especially when it comes to art and, most of all, film art. On film, it is enough to make a wish and a lot of things will come true. Good will conquer evil, fun will overcome boredom, imagination will triumph over bleakness. Young filmmakers from Croatia and abroad, who have this year again gathered in the town by the four rivers, thanks to their work, seem to be getting more mature, contemplative and determined to change the world in which they live. This is visible in their films. Quite a number of films seem so well conceived and mature, as if they have been made by authors with twice or three times as much life experience. Or are perhaps young people today more mature than we could infer from their age? The world today is definitely not a fairy tale dreamland, and yet, the world of each one of us can become a fairy tale if we do good or create something good. This September in Karlovac we will enjoy film ideas and their realizations which are precisely that – very good. Thanks to

them, we will fight injustice and intolerance, help those in need and the unfortunate, make new friends and create new opportunities, travel all over our planet and the space around it, find joy in little things just as much as in big ones, fight our own fears and always be proud of who we are, and once again come to believe that film is possessed of supreme magic. If we make a wish on film, it will come true. Karlovac is in that sense a town of real film magic created by those always young at heart and mind.



JURA TROJE



Jura Troje, učitelj razredne nastave i voditelj nastave medijske kulture, rođen je 1983. godine u Karlovcu. Završio je smjer razredne nastave s pojačanim predmetom, informatikom, na Učiteljskom fakultetu u Zagrebu. Filmom se bavi osam godina, a posljednje je četiri godine aktivan u Udruzi Blank_filmski inkubator, gdje je bio i dopredsjednik. Pohađao je specijalizirane radionice za animaciju i kameru u Školi medijske kulture *Dr. Ante Peterlić*. Povremeno vodi različite dječje filmske radionice u Blanku, na festivalima (Šibenik, Karlovac...) i u Osnovnoj školi Ivana Gorana Kovačića u Zagrebu, gdje trenutno radi kao učitelj u produženom boravku trećeg razreda u kojem odlične pedagoške i obrazovne rezultate postiže radom na različitim projektima (npr. pobjednik je nagradnog natječaja Radija Antene "Glazbom recite STOP maltretiranju"), s naglaskom na medijske i multimedijske projekte (npr. rock mjuzikl "Čude-sna šuma"). Pohađao je specijalizirane radionice za animaciju (2009.) i kameru (2010.) u Školi

medijske kulture dr. Ante Peterlić, radionicu animacije *Stop & Go* (2010.) pod vodstvom Sarah Klein, a na Učiteljskom fakultetu u Zagrebu diplomirao je s temom *Video* (filmska) družina u osnovnoj školi kod mentora profesora Krešimira Mikića (2009.). Voditelj je u radionici igranog filma za srednjoškolce i osnovnoškolce u Kraljevici (2010. i 2011.); član je selekcijske komisije Filmske revije mladeži i Four River Film Festivala (2011. i 2012.); jedan je od predavača modula Medijska kultura namijenjenog stručnom usavršavanju učitelja razredne nastave: *Uvod u video montažu i Primjeri iz prakse* (2011., 2012.). Posljednjih deset godina vodio je i organizirao cirkus-punk sastav *Štakor ugrizo bebu*, gdje je svirao gitaru. Poluaktivno se bavi planinarenjem, speleologijom i uživanjem u prirodi, a ovo posljednje najdraže mu je raditi na otoku Zlarinu.

• Jura Troje is an elementary school teacher and teacher of classes of media culture, born in 1983 in Karlovac. He graduated

in Teacher Education with special emphasis on computer science from the Faculty of Teacher Education in Zagreb. He has worked with film for eight years and in the last four years he is an active member of the film group, *Blank_Film Incubator*, of which he was vice president. He has attended specialized workshops on animation and cinematography at the *Dr. Ante Peterlić School of Media Culture*. He sometimes mentors different film workshops for kids at Blank, at festivals (Šibenik, Karlovac...) and at the Ivan Goran Kovačić primary school in Zagreb, where he currently works as a third-grade teacher achieving great pedagogical and educational results with different projects (the winner of the competition "STOP bullying through Music" organized by Radio Antena), with the emphasis on media and multimedia projects (rock musical "The Enchanted Forest"). He has attended specialized workshops of animation (2009) and cinematography (2010) at *Dr. Ante Peterlić School of Media Culture*, an anima-

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tion workshop Stop & Go (2010) under Sarah Klein, and graduated from the Faculty of Teacher Education with a thesis on Video (film) groups in primary school, under mentorship of Krešimir Mikić (2009). He is the leader of the fiction film workshop for primary and high school students in Kraljevica (2010 and 2011), a member of the selection jury of YFF and FRFF (2011 and 2012), one of the lecturers of the module Media culture for primary school teachers – Introduction to editing and Examples from practice (2011, 2012). In the last ten years he has managed and organized a circus-punk band *Štakor ugrizo bebu* in which he plays the guitar. He is semi-active in hiking, speleology and spending time outdoors, the latter of which he prefers doing at the island of Zlarin.

Osvrst na selekciju

Pred vama je još jedan pregled najboljih filmova prijavljenih na domaću reviju i međunarodni festival. Sami ćete donijeti svoje zaključke i ocjene, a mi, selektori, dali smo vam svoja mi-

šljenja koja nisu točna niti netočna; to su samo neke misli koje su nam potaknuli pregledani filmovi. Osobno sam se trudio držati prvog dojma, kojeg smatram najvažnijim upravo na ovome mjestu – na festivalu, gdje publika i žiri isto tako gledaju film u gomi li drugih filmova i nemaju puno vremena za drugi dojam.

Osjećaj gledanja i ocjenjivanja filmova ove mi je godine bio puno drugačiji nego prošle, kada sam to prvi put imao priliku i čast raditi. Od početka sam bio strog, kritičan i sumnjičav, primjećivao sam i pratio napredak i pad pojedinih autora i klubova. Pitanja koja su mi se uporno motala po glavi dok sam gledao 300-tinjak prijavljenih filmova katkad su izazivala grč u želucu, ali možda jednom i pronađemo odgovor. Kako to da neki manji klubovi koji su prošle godine nakon radionica imali 4-5 izvrsnih filmova, ove godine nisu imali niti jedan film ili niti jedan dobar film? Može li se dogoditi da nakon tako visoko postavljene letvice baš nitko ne snima godinu dana? Ako su ti ljudi otišli dalje i prerasli srednjoš-

kolski film, gdje je podmladak?

Kako zaustaviti mentore koji imaju prevelik autorski utjecaj na film i kako to uopće kontrolirati? Neki mentori su upisani kao snimatelji u odjavnoj špici, za što možemo reći da je fer, ali možemo li film koji je baziran isključivo na sigurnoj ruci karmena mentora nazvati srednjoškolskim filmom? Što je s voditeljima montažerima koji su jako česta pojava? Što je s onim filmovima u kojima takav utjecaj ne piše na odjavnoj špici nego ga čujemo iz raznih kanala tek puno kasnije? Što misliti o voditeljima koji zapravo svoj film prijavljuju pod tinejdžerski, možda čak dobivaju nagrade za to?

Što je kratki dokumentarni film i koliko ga dugo treba snimati? Na ovom festivalu imamo razne primjere, dobre i loše, a glavni je problem što ima stvarno malo dokumentaraca. Gdje nestaju izvrsni animatori s dječjih revija? Gdje su ti nekad talentirani osnovnoškolci? Zašto prestaju raditi? Gdje su izvrsni vukovarski dokumentaristi ili *hi-tech* Istrijani od lani? Gdje su oni od

kojih smo očekivali progres prije godinu dana, a sada nisu prijavili ništa?

Vidjeli smo i puno neoštarih kadrova. To znači i da su mladi filmaši prešli na manualni način rada, ali i da ga nisu baš savladali... Vidjeli smo i blokove radio-ničkih filmova snimljenih ispred iste kuće, s glumcima u istim majicama... Vidjeli smo i jako djetinjaste filmove i preozbiljne filmove, vidjeli smo filmove na razini vica i jednog dana snimanja, a vidjeli smo i one filmove zbog kojih se sve ovo isplati. Uživajte!

› On selecting the films

You have before you another overview of the best works entered for the YFF and FRFF. You will reach your own conclusions and make your own evaluations, while we have given you our opinions, neither correct nor incorrect; they are just some of the impressions generated while seeing the films. Personally, I have tried to stick to the first impression which I consider the most important precisely here, at the festival, where the audience and

the jury see them among a multitude of others and do not have a lot of time to assess them.

The experience of seeing and evaluating the films this year was drastically different from the last year when I had the opportunity and honour to do it for the first time. From the start I was strict, critical and suspicious and I noticed and followed the improvement or decline of certain authors and clubs. What I kept wondering while I watched about 300 entered films sometimes made me worry, but perhaps we will find out the answer to those questions some day. How come that some of the "smaller" clubs, which last year after workshops produced 4 or 5 excellent films, this year did not enter a single film or a single good one? Is it possible that after setting the bar so high, nobody made any films for a whole year? If these people have moved on and outgrown high school film, where are their successors?

How to stop mentors who have too much influence on the film and how to control this in

the first place? Some mentors appear as cinematographers on the films' credits, which is fair to an extent, but can a film based on the steady hand of the mentor as cinematographer even be called a high school film? What about mentors who are often editors of these films? What about the films in which this influence is not visible in the credits but is found out only much later? What to make of mentors who enter their own film as high school film and maybe even receive awards for it?

What is a short documentary film and how long should it take to make it? This year there are different versions of it, both good and bad, but the main problem is that there are really few documentaries. What has happened to the great animators from children's festivals? Where are those once talented primary school kids? Why do they stop making films? Where are the last year's excellent documentary filmmakers from Vukovar and the hi-tech kids from Istria? Where are those from whom we expected to see progress in the last year but who

did not enter any films?

We have also seen many shots with poor sharpness – it means the young filmmakers have switched to manual shooting but they have not quite mastered it yet... We have seen blocks of workshop films shot in front of the same house with actors wearing the same T-shirts... We have seen very immature films and overly serious films, films at the level of a joke and one day worth of shooting and we have seen the films which make all of this worth the while. So - enjoy it!

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DANA BUDISAVLJEVIĆ



Dana Budisavljević, filmska i TV montažerka, redateljica i producentica rođena je 1975. u Zagrebu. Diplomirala je na Odjelu za filmsku i TV montažu Akademije dramske umjetnosti u Zagrebu. Bila je aktivna u osnivanju i radu filmskih festivala F.R.K.A., Motovun Film Festivala i ZagrebDox-a.

Zajedno s kolegicom i prijateljicom Olinkom Višticom 2006. godine osnovala je Hulahop, produkcijsku kuću za filmove i kulturne projekte po njihovom ukusu. Tako je Hulahop 2011. godine proglašen najboljim producentom na Danima hrvatskog filma, a film *Onda vidim Tanju* Jurja Lerotića iste je godine osvojio Grand Prix i mnoge druge domaće nagrade. Autorski projekt Olinke Vištice i Dražena Grubišića, *Muzej prekinutih veza*, najuspješniji je hrvatski kulturni projekt u Hrvatskoj posljednjih 20 godina.

U Hulahopu Dana uglavnom producira filmove, a ponekad, i to vrlo sporo, radi na autorskim projektima.

Filmografija:

2010.-2012. / Dianina lista redateljica, dugometražni dokumentarni film (u razvoju)
2009.-2012. / Nije ti život pjesma Havaha (Family Meals) redateljica, dokumentarni film, 50 min. Posebno priznanje žirija i Nagrada publike na ZagrebDoxu, Best Balkan Newcomer Award na DokuFest u Prizrenu
2009.-2011. / Zemlja znanja producentica, režija: Saša Ban, dokumentarni 64 min., posebno priznanje žirija na Zagreb Film Festivalu 2011
2010. / Onda vidim Tanju producentica, režija: Juraj Lerotić, kratki igrani, 34 min, Grand Prix Dana hrvatskog filma 2010
2007.-2010. / Mijenjam svijet dokumentarni serijal (28x26'') za mlade po narudžbi HTV-a, producentica i redateljica nekoliko epizoda
2006.-2007. / Veliki brodolomi Jadrana dokumentarni serijal (6x40') prikazan na HTV-u, montažerka i koredateljica (s

Davorom Šarićem), nagrada Večernjakova ruža za najbolji TV dokumentarni serijal

2004. / Sve 5! autorski dokumentarni film, 45 min, redateljica; Grand Prix Dana hrvatskog filma 2005, Posebno priznanje za ljudska prava na Sarajevo Film Festivalu 2005

2000. / Godine hrđe autorski dokumentarni film, 35 min, koscenaristica i montažerka (redatelj Andrej Korovljev). Nagrada za najbolji dokumentarni film i najbolju montažu na Danima hrvatskog filma 2000

› Dana Budisavljević, film and TV editor, director and producer, was born in 1975 in Zagreb. She graduated in Film and TV editing from the Academy of Dramatic Art in Zagreb. She participated in initiating and functioning of film festivals F.R.K.A., Motovun Film Festival and ZagrebDox.

Together with colleague and friend Olinka Vištica, in 2006 she founded Hulahop, a production company for film and cultur-

al projects after their own taste. Thus, in 2011 Hulahop won the award for the best producer at Days of Croatian Film while Juraj Lerotić's film *Then I See Tanja*, won the Grand Prix and many other Croatian film awards. Olinika Vištica and Dražen Grubišić's Museum of Broken Relationships has been the most successful cultural project in Croatia in the past twenty years.

At Hulahop, Dana mostly produces films and sometimes, very slowly, she works on her own projects.

Filmography:

2010-2012 / Diana's List

director, feature documentary (in development)

2009 -2012 / Family Meals

director, documentary film, 50min., Special Jury Mention and Audience Award at ZagrebDox, Best Balkan Newcomer Award at DokuFest, Prizren

2009-2011/ Land of Knowledge

producer, director: Saša Ban, documentary 64min., Special Jury Mention at Zagreb Film Festival 2011

2010 / Then I See Tanja

producer, director: Juraj Lerotić, short, fiction, 34min, Grand Prix at Days of Croatian Film 2010

2007-2010/ Changing the World

documentary youth series (28x26") commissioned by Croatian Radiotelevision, producer and director of several episodes

2006-2007 / Great Shipwrecks of the Adriatic

documentary series (6x40') screened on Croatian Radiotelevision, editor and co-director (with Davor Šarić), Večernjak Rose Award for best TV documentary series

2004 / Straight A's

documentary, 45 min, director; Grand Prix at Days of Croatian Film 2005, Special Human Rights Award at Sarajevo Film Festival 2005

2000 / Years of Rust

documentary, 35 min, co-screenwriter and editor (director Andrej Korovljev), Best Documentary and Best Editing awards at Days of Croatian Film 2000



DAVID WHITT

Dave Whitt, dr. komunikacijskih znanosti, rođen je 1966. godine u mjestu Marquett u SAD-u (država Michigan). Prvostupničku diplomu stekao je 1989. godine na Wayne State Collegu u Wayneu u Nebraski, dok je magistrum komunikacijskih znanosti postao 1991. godine na Sveučilištu Nebraska u Lincolnu.

Iste godine počinje raditi kao sveučilišni profesor na Odsjeku za komunikologiju Sveučilišta Wesleyan u Lincolnu, gdje radi i danas, a jedan od kolegija koji predaje bavi se filmom i novim medijima. Kourednik je dvije knjige: *Sithovi, zvjezdana vrata i kiborzi: Moderna mitologija u novom mileniju* (2008) i *Milenijsko stvaranje mita: Eseji o moći znanstveno fantastične i fantastične književnosti, filma i igara* (2010). Trenutno radi na trećoj knjizi.

The same year, he started teaching at the Department of Communication at Nebraska Wesleyan University in Lincoln where he still teaches. One of his courses explores film and new media. He is the co-author of two books, *Sith, Slayers, Star-gates and Cyborgs: Modern Mythology in the New Millennium* (2008) and *Millennial Mythmaking: Essays on the Power of Science Fiction and Fantasy Literature, Films and Games* (2010), and he is currently working on a third volume.

› Dave Whitt was born in 1966 in Marquett, Michigan. He got his Bachelor's degree from Wayne State College, Nebraska in 1989 and his Master's degree in Communication in 1991 from University of Nebraska in Lincoln.

Aleksandra Szymanska, filmska i TV producentica rođena je 1976. godine u Katowicama u Poljskoj, gdje je završila Filmsku školu "Krzysztof Kieslowski", smjer filmske i TV produkcije. U Njemačku se seli 2001. godine gdje i danas živi i radi u Kolnu.

Na početku profesionalne karijere radila je prvenstveno producerske poslove na poljskim televizijama: TVP Varšava, Canal+ Poljska... Dolaskom u Njemačku počela je surađivati i s ARD-om, ZDF-om... U kontekstu velikih događanja bila je jedan od izvršnih producenata prijenosa Eura 2012 u Poljskoj, kao i producent u okviru IBC-a za EXPO 2000.

2010. godine pokreće malu nezavisnu produkcijsku kuću Homo Ludens Pictures, koja na godišnjoj dodjeli nagrada ponajboljim akterima AV industrije biva proglašena najboljom novoo-snovanom produkcijskom kuću u sjevernorajnskom-vestfalskom području. U okviru vlastite produkcijske kuće trenutačno radi na tri projekta: "Vrt misli", 90-minutnom dokumentarcu u produkciji s WDR-om koji je u

pretprodukcijskoj fazi, "Lilith", kratkom igranom filmu koji je u fazi postprodukcije, te nedavno završenom kratkom eksperimentalnom filmu "Veze" koji je u fazi distribucije.

› Aleksandra Szymanska is a film and TV producer, born in 1976, in Katowice, Poland, where she graduated in Film and TV Production from the "Krzysztof Kieslowski" Film School. In 2001 she moved to Germany and has since lived and worked in Cologne.

At the beginning of her professional career she mostly did production work for different Polish TV stations: TVP Warsaw, Canal+ Poland, etc. and after coming to Germany, she also started collaborating with ARD, ZGF, etc. She was one of the producers of the Euro 2012 transmission in Poland, as well as a producer within IBC (International Broadcasting Centre) EXPO 2000.

In 2010, she started her own small independent production house called Homo Ludens Pictures, which won the

AV Gründzentrum Prize for best newcomer in North Rhine-Westphalia. Within her own production house she is currently working on three projects: "Garden of Thoughts", a 90-minute documentary in co-production with WDR, currently in the preproduction phase, "Lilith", a short fiction film in postproduction, and the recently completed experimental film "Relationships" currently in distribution phase.



**ALEKSANDRA
SZYMANSKA**



NAGRAĐA ZA DOPRINOS NENASILJU NA FILMU ŽUTA ZASTAVA



Žuta boja simbolizira puno toga. Ona znači radost, energiju, odanost, plemenitost i napredak. Žuto nas uvijek asocira na Sunce, kao i na djetinjstvo, zaigranost i veselje. No, žuta boja znači i oprez te poticaj da se o nečemu razmisli i donese odluka. Treću godinu zaredom na Filmskoj reviji mladeži i Four River Film Festivalu u Karlovcu nagrada Žuta zastava poziva sve mlade filmaše da svojim radovima daju doprinos nenasilju na filmu. Žuta zastava je nagrada koju će i ovoga rujna dobiti autori filmova iz Hrvatske i svijeta koji svojim temama, pričama i junacima najuspješnije progovaraju o nasilju kao o velikom društvenom zlu, osobito među mladim naraštajima. Nasilje, na žalost, može biti svuda oko nas: u školskim klupama i hodnicima, na ulicama, među vršnjacima, u obiteljima, među bliskim osobama... Također, čini se da u svijetu ne prođe niti jedan trenutak bez nasilja, oružanih obračuna i ratova. Ljudi su nasilni prema drugim ljudima, kao i prema okolini i prirodi u kojoj žive. Mladi filmaši o svemu tome govore kroz

svoje radove. Na snažan i uvjerljiv način. Koji će od ovogodišnjih filmova na Reviji i Festivalu dobiti Žutu zastavu kao nagradu za doprinos nenasilju na filmu, odlučit će tročlani ocjenjivački sud sastavljen od troje darovitih i uspješnih srednjoškolaca: Katarina, Filip i Sara. Nagradu Žuta zastava medijski predstavlja emisija o filmu za djecu i mlade Kokice, u proizvodnji Hrvatske televizije, koja već jedanaestu sezonu promiče filmsko stvaralaštvo djece i mladih iz Hrvatske i svijeta, filmsku kulturu te nove i klasične filmove namijenjene mladim filmoljupcima. O nasilju na filmu govorit će se i na debati: Treba li filmove u kinima označiti predikatima s obzirom na sadržaj?

Naime, mnogobrojni filmovi koje gledamo u kinima i na televiziji puni su prizora nasilja pri čemu se stalno postavlja pitanje potiče li nasilje na filmu nasilje u stvarnosti - poglavito među mladima. O tome su prošle godine na iznimno živ i uvjerljiv način raspravljali mladi filmaši u Karlovcu, dok će ove godine na novoj tribini raspravljati o tome treba

li filmove u kinima označiti predikatima s obzirom na njihov sadržaj. I dok niz zemalja u svijetu, primjerice SAD, strogo regulira koji su kinofilmovi s obzirom na sadržaj prikladni za pojedine dobne skupine djece i mladih, u Hrvatskoj je takva predikatizacija praksa samo za televizijske sadržaje. Treba li, stoga, i filmove koji se prikazuju u hrvatskim kinima vrednovati predikatima s obzirom na količinu nasilja i ostalih sadržaja koji nisu prikladni za maloljetnike. I ovogodišnja je debata koncipirana kao rasprava dviju skupina mladih koji će s različitih pozicija i uz iznošenje vlastitih argumenata odgovoriti na središnje pitanje. Njihova razmjena mišljenja te stavovi odraslih sudionika debate iz javnog života pomoći će tročlanom ocjenjivačkom sudu da u konačnici donese sud o tome treba li i u Hrvatskoj gledanje pojedinih filmova u kinima ograničiti na pojedine dobne skupine, odnosno gledanje filmova djece vezati uz pratnju roditelja i odraslih. Debatu će moći pratiti svi sudionici ovogodišnje Revije i Festiva-

THE YELLOW FLAG AWARD FOR CONTRIBUTION TO NONVIOLENCE ON FILM

la, a svi jedva čekamo čuti tko će biti uvjerljiviji. Žuta zastava opet simbolizira ono najbolje.

Boško Picula

› Yellow symbolizes a lot of things. It signifies joy, energy, loyalty, nobleness and progress. Yellow always reminds us of the Sun and of the childlike playfulness and bliss. But yellow also stands for caution and the need to evaluate something and reach a decision. For the third year in a row, the Yellow Flag award of the Youth Film Festival and the Four River Film Festival invites all the young filmmakers to make a contribution to nonviolence through their films. The Yellow Flag will this year once again be awarded to the authors whose films, through their themes, stories and characters, most successfully speak out against violence as a great affliction of our society, especially among young generations. Violence can, unfortunately, be found in all spheres of life; at school, on the streets, among the peers, in the family, among those close to us. Also, it

seems that not a moment in the world goes by without violence, armed conflict and wars. People are violent to each other and to the environment which they inhabit. Young filmmakers speak out about all this through their films in a powerful and convincing way. Which of the films in the YFF and FRFF competitions will receive the Yellow Flag will be decided by a jury of three talented and successful high school students: Katarina, Filip and Sara. The Yellow Flag award is supported in the media by the TV show Kokice, produced by the Croatian Radiotelevision, which has promoted film, creativity and film culture, as well as new films and classics for young audiences for eleven seasons running. Violence on film will also be the topic of the debate: Should films in the cinema be rated based on their content?

The fact that numerous films screened on television or cinema are full of scenes of violence raises the question whether violence on film encourages violence in real life, especially among young

people. Last year, young people in Karlovac held a very lively and convincing debate on this topic, while at this year's new debate, they will discuss whether films in the cinema need to be rated based on their content. While a series of countries in the world, for instance the USA, strictly regulate which films in the cinema are appropriate for which audience age groups, considering their content, in Croatia this sort of categorization is applied only to television content. Should, therefore, films screened in Croatian cinemas also receive a rating based on the amount of violence and other content unsuitable for minors? This debate is also conceived as a discussion of two groups of young people who will, from different points of view and by expressing their own arguments, try to answer this central question. Their exchange of opinions, as well as the attitudes of renowned people from public life, will help a three-member panel reach a conclusion whether the viewing of certain films in Croatia should

be limited to certain age groups, that is, whether children should have to see particular films accompanied by adults. All the participants in the YFF and FRFF will be able to participate as observers in the debate and we can't wait to see which side presents a more compelling argument. The yellow flag again symbolizes what is best.

Boško Picula

ŽIRI ŽUTA ZASTAVA



THE YELLOW FLAG JURY

Katarina Jelinčić rođena je u Karlovcu 1998. godine, gdje je završila osnovnu školu i upravo upisala prvi razred Mješovite industrijsko-obrtničke škole, smjer: frizer. Plesom i plesnom umjetnošću, a poglavito hip-hopom bavi se od malih nogu. U tom području osvojila je i brojne nagrade: diplome za 1. i 2. mjesto, medalju za 2. mjesto i tri medalje za 1. mjesto u okviru lokalnih natjecanja u hip-hopu. Članica je i pobjedničkog tima "Kazališta sjena" iz Karlovca koji su 2011. godine osvojili publiku diljem Hrvatske svojim nastupom u show-u Supertalent, za što su nagradu pobjedom.

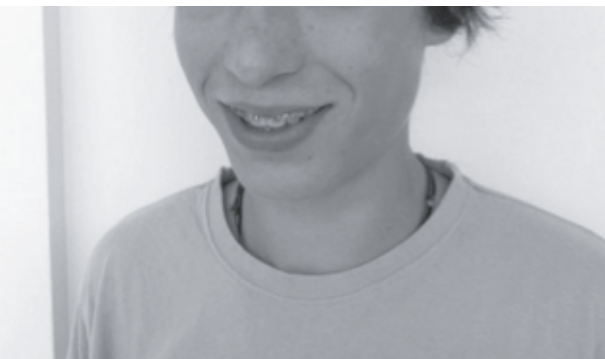
► Katarina Jelinčić was born in 1998 in Karlovac, where she attended primary school and has just enrolled in the first form of Industry and Trade School to study hairdressing. She has been involved with dance, especially hip-hop since she was a little girl. She has won numerous awards: 1st and 2nd place diplomas, a medal for 2nd place and 3 medals for 1st place in local hip-hop compe-

titions. She is a member of the winning team "Theatre Shadow" from Karlovac which in 2011 won first place at the national Supertalent show.



KATARINA JELINČIĆ





FILIP MAYER



Filip Mayer rođen je u Zagrebu 1997. godine, gdje je završio i osnovnu školu, a trenutno je učenik drugog razreda zagrebačke X. gimnazije. Član je Dramskog studija ZKM-a od prvoga razreda osnovne škole. Nastupio je u nekoliko TV reklama i odigrao epizodnu ulogu u TV seriji "Zabranjena ljubav". U osnovnoj školi uređivao je razredni časopis, a s dramskom skupinom osmislio je dvije predstave povijesne tematike koje su više puta bile izvedene u Hrvatskom povijesnom muzeju, u sklopu manifestacije "Banu u čast". U dugometražnom igranom filmu "Koko i duhovi" redatelja Daniela Kušana 2011. godine odigrao je ulogu dječaka Mikija. Nedavno je s kolegom dovršio pisanje scenarija za kratkometražni igrani film čije snimanje planira uskoro.

› Filip Mayer was born in 1997 in Zagreb, where he finished primary school and is currently attending the second form of X Gimnasium. He has been a member of the Zagreb Youth Theatre (ZKM) Drama studio since he started

primary school. He appeared in several TV commercials and had a guest appearance in Croatian TV series "Forbidden Love". During primary school, he was editor of a class newspaper, and within the school drama group, he participated in creating two plays that have been performed several times at the Croatian History Museum as part of the event "In Ban's Honour". In 2011 he played the role of Miki in the feature film "Koko and Ghosts", directed by Daniel Kušan. Together with a colleague, he has recently finished the script for a short fiction film which he plans on making soon.

THE YELLOW FLAG JURY

Sara Bjerre Pedersen rođena je u Ballerupu u Danskoj 1991. godine. Filmskom umjetnošću bavi se od svoje desete godine, u početku kao glumica. Sa 17 godina uključuje se u rad Danske filmske škole za mlade, "Station Next", gdje u sljedeće tri godine prolazi sve faze i uloge u produkciji filma. Njezin film "Naopako" bio je prikazan na NTFFY-u u Seattlu (Nacionalni filmski festival za mlade talentirane filmaše), a osvojio je i Grand Prix na lanjskom izdanju Filmske revije mladeži i Four River Film Festivala.

› Sara Bjerre Pedersen was born in 1991 in Ballerup, Denmark. She has been involved with film art since she was ten years old, at first as an actress. At seventeen, she joined Danish youth film school Station Next, where in the next three years she participated in all phases and roles of film production. Her film "Upside Down" was screened at NTFFY, The National Film Festival for Talented Youth in Seattle and last year won the Grand Prix at YFF and FRFF.



SARA BJERRE PEDERSEN



NATJECATELJSKI PROGRAM



COMPETITION PROGRAMME

2012, 2'13"

Režija › Directed by: Ana-Marija Repar

Voditelj › Group leader: Nataša Dorić

Video klub Mursa, Osijek, Hrvatska › Croatia

Sinopsis › Synopsis:

Film komunicira porukom koja se najbolje može sažeti na sljedeći način: razmišljaj izvan kutije...

› The film communicates a message than can best be summarized as: think outside the box...

Boško Picula

Zagrebačka škola crtanog filma ima svoje nasljednike u mladim animatorima iz Osijeka koji, kao i njihovi slavni prethodnici, na najbolji način koriste moto "manje je više". Jednostavnost je vrлина samo ako iza nje stoji sadržajnost kao što je to ovdje slučaj. Poigravanje prostorom, pokretom, bojom i glazbom realizirano je na optimalan način.

› The Zagreb school of animation has its followers in these young authors from Osijek who, just like their famous predecessors, use the motto "less is more" in the best possible way. The simplicity is a virtue only if it is backed by substance, which is the case here. Playfulness with space, movement, colour and music is shown in the best possible way.

Diana Nenadić

Na tragu "dragićevskih" animacija, crtić pripovijeda o nevolji jajolikog bića koje je htjelo postati nešto više ili nešto drugo. Crtež je jednostavan i funkcionalan, a animacija precizna. Jedino je

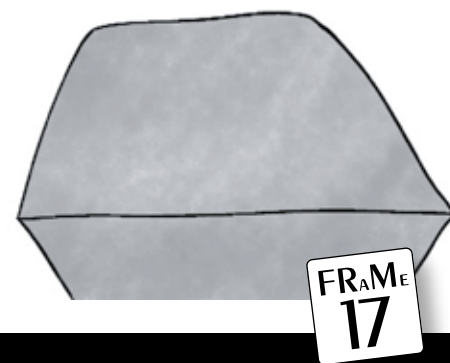
glazba upitna. Bilo bi možda bolje da je crtež ozvučen šumovima i efektima.

› Along the lines of Nedjeljko Dragić's animation, this animated film tells the story of the woes of an egg-like being who wants to become something more or something else. The drawing is simple and functional and the animation precise. Only the music is questionable; perhaps it would be better if the drawing was accompanied by sounds and effects.

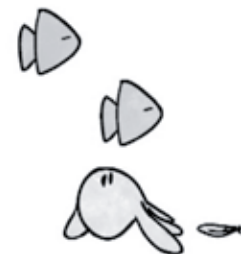
Jura Troje

Simpatična animacija, igranje s prostorom, linijom, prava suština animacije. Sami su postigli ono što su prikazali u crtiću, izašli su iz okvira, iz stola, *layera*, prozora...

› A likeable animation, experimenting with space and lines, the very essence of animation. They have themselves achieved what they wanted to express in the film - they stepped outside the frames, the desk, the layers, the window...



BOX IT!

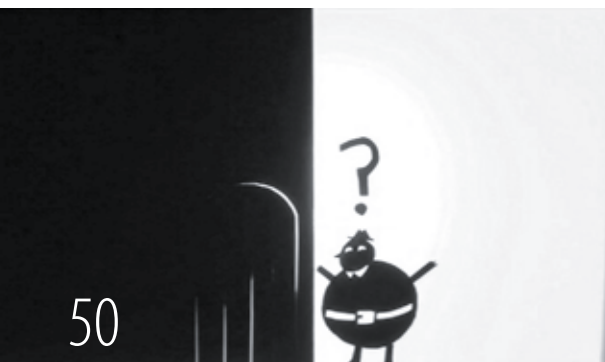




fff
5

GRIMIZNI CVIJET

The Scarlet Flower



50

NATJECATELJSKI PROGRAM

Boško Picula

Evo jedne lijepe bajke, jednako tako lijepo ispričane kroz kolažnu animaciju kontrastnog crteža likova i njihove pozadine. Veoma dobar spoj onoga što se vidi i onoga što se čuje pri čemu je priča o tri sestre, ocu i čudovištu domišljata kompilacija niza poznatih bajka. Malo više zvučnog dizajna i ponekog vizualnog iznenađenja, i sve bi bilo još i bolje.

› Here is a nice fairy tale, wonderfully told through collage animation of contrastive drawings of characters and their backgrounds. A very nice blend of what is seen and what is heard, where the story of the three sisters, their father and a monster is an inventive compilation of known fairy tales. A bit more sound design and a few visual surprises would make it even better.

Diana Nenadić

Grafički vrlo zanimljiva kolažna animacija s pričom o trgovcu i željama njegove tri kćeri, osobito najmlađe i najskromnije. Animacija je reducirana, ali efektana,

a film bi sigurno bio još bolji da neumorna pripovjedača katkada zamijeni kakav zvučni efekt.

› A graphically very interesting collage animation of the story of the merchant and his three daughters' wishes, especially those of the youngest and most modest one. The animation is minimalist but effective, and the film would be even better if the tireless narrator were sometimes replaced by a sound effect or two.

Jura Troje

Napeta, dinamična, pomalo morbidna i poprilično zabavna bajka. Jednostavna animacija i likovi, šablonska radnja, ali sve zajedno je smiksano u jako, jako simpatičan film!

› A fairytale that is intense, dynamic, slightly morbid and a lot of fun. Simple animation and characters and a conventional plot, but everything is very nicely put together into a very, very likeable film!

2011, 3'42"

Režija › Directed by: Grupa autora › Group of authors

Voditelj › Group leader: Elle Farnham

Na filmu sudjelovali › In co-operation with: Rachel, Bethany, Alice, Mary, Holly, Amelia

Suited and Booted Studios, Ujedinjeno Kraljevstvo › United Kingdom

Sinopsis › Synopsis:

Sjećate se bajke o grimiznom cvijetu? Ovo je srednjoškolska ekranizacija iste!

› Do you remember the fairy tale about the scarlet flower? This is its high school film version!

COMPETITION PROGRAMME

2012, 1'50"

Režija › Directed by: Karlo Jović

Na filmu sudjelovali › In co-operation with: Hrvoje Zuanić, Luka Selak, Vedran Odrlić

Voditelj › Group leader: Hrvoje Zuanić

Škola likovnih umjetnosti Split, Split, Hrvatska › Croatia

Sinopsis › Synopsis:

Održavate li škole čistima? Pazite se jer papir i smeće iz školske kante se materijalizira u crva koji terorizira školu i učenike.

› Are your schools clean? If not, watch out, because paper and garbage from the trash can could materialize into a big worm terrorizing the school and its students.

Boško Picula

Ne održavate li svoju školu čistom, postoji opasnost da školskim hodnikom protutnji domaća inačica *aliena*, odnosno zmijoliko biće zagonetnih namjera. Dijelom igrani, a dijelom animirani film, ovaj uradak mladih Splitska zanimljiviji je u drugoj polovici kada dolazi do izražaja stop-animacija, ali upravo toj polovici nedostaje klimaks. Šteta.

› If your school is not clean, you run a risk of a home-grown version of alien or a snake-like creature of mysterious intentions raiding its hallways. Part live action, part animation, the work of young filmmakers from Split is interesting in the second half of the film featuring stop-animation, but it's a shame this part also lacks more of a climax.

Diana Nenadić

Animacija o školskoj higijeni s oslobođenim bacilom, oblikovanim od odbačenog papira, koji slobodno šeće školom, obilazi učionice i ostale prostorije. Nepretenciozno, vješto i simpatično.

› An animated film about

school hygiene in which a "liberated" germ, made of thrown away paper, roams the classrooms and other school facilities. Unpretentious, skilful and cute.

Jura Troje

Hm, prvi dojam - spermic putuje po školi i dođe do skulpture 2012. Nisam baš shvatio vezu s čistocom u školi. Nikako se oduprijeti misli da je to snimljeno u jednom školskom satu. Vrlo moguće, s obzirom na to da je profesor potpisan kao snimatelj u objavljenj špici, scena je vrlo nezahtjevan školski hodnik, a nije ni tako puno kadrova snimljeno.

› Hm, the first thought that comes to mind is of a sperm travelling around the school and reaching a statue of 2012... I don't really see the connection to cleanliness. I can't resist the impression that the film was shot during one school lesson. Very possibly it was, because the teacher is also listed as the cinematographer on the credits. The setting is simple - the school hallway, and there are not that many shots, either...



FRAME
17

HODNIKOM USPJEHA

Through the Corridor of Success



51



LIFT ME UP

**Boško Picula**

Živi i pusti živjeti, inače... Što se događa u suprotnom, na primjeru različitih naraštaja i različitih glazbenih ukusa, prikazala je u svom filmu mlada varaždinska animatorica, otpočeka čvrsto vodeći priču prepoznatljivog crteža i gegova. Možda bi se cjelina bolje zaokružila suptilnijim raspletom, ali je i ovako riječ o uratku za preporuku.

› Live and let live, or else... In this film the young animation artist from Varaždin shows us what happens if we don't, and she guides the story firmly throughout the film. Characteristic drawing style and gags. Perhaps the film would be better rounded with a more subtle ending, but even so, it deserves every recommendation.

Diana Nenadić

Poznata je netrpeljivost odraslih prema glazbi svoje djece, a vrijeme dakako i obrnuto. Čangrizavac s kravatom u ovom je crtiću kažnjen za netrpeljivost tako što ga usiše ljevčkasti zvučnik starinskog gramofona dok sluša svoju omi-

ljenu klasiku. No, taj je dio crtića ujedno i najlošije izveden.

› It is a well-known fact that adults dislike their children's music and vice versa. The grumpy man wearing a tie in this cartoon is "punished" for his intolerance by being sucked up by the cone-shaped speaker of an antique phonograph while listening to his favourite classical music piece. However, this part of the film is also less successful than the rest.

Jura Troje

Super animacija s fora likovima, vrlo jednostavnom, ali i završenom pričom. Crno bijelo prikazan sukob generacija, gdje, kako to često i završi, one zločestije i moćnije proguta njihovo vlastito uvjerenje.

› A great animation with cool characters, a very simple yet a well-rounded story. A monochromatic conflict between generations in which, as it often happens, the bad and powerful ones are swallowed up by their own convictions.

NATJECATELJSKI PROGRAM

2012, 1'50"

Režija › Directed by: Karla Skok

Voditelji › Group leaders: Sandra Malenica, Hrvoje Selec

Filmsko-kreativni studio Vanima, Varaždin, Hrvatska › Croatia

Sinopsis › Synopsis:

Poslovni čovjek u liftu pokušava razgovarati na mobitel. Zbog buke mu baš i ne uspijeva.

› A business man in an elevator is trying to have a conversation on his mobile but the noise around him is making it very difficult...

COMPETITION PROGRAMME

2011, 4'18"

Režija › Directed by: Sam Wilkinson, James Renton

Voditelj › Group leader: Sam Renton

**Electric December
Watershed, Ujedinjeno
Kraljevstvo › United
Kingdom**

Sinopsis › Synopsis:

Ova stop animacija o prvom čovjekovom pokušaju da *osvoji zrak* itekako se primiče gravitaciji u naslovu.

› This stop-animation about man's first attempt to catch air, definitely comes close to gravity in the film's title.

Boško Picula

Kao da se i slikom vraća u vrijeme prvih čovjekovih pokušaja savladavanja tehnike letenja, film, koristeći tople boje i notu humanosti prema svim sličnim entuzijastima, ostavlja više nego dobar dojam. U prvom redu, crtežem, režijom i konceptom. Ovdje je gravitacija u službi umjetnosti.

› As if it were trying to go back to the time of man's first attempts of mastering the technique of flying, the film uses warm colours and a touch of humanity towards all the like-minded enthusiasts, making a wonderful impression. In the first place, through drawing, directing and the concept. Here, gravity is in the service of art.

Diana Nenadić

Ikarovsko natezanje sa silom gravitacije dobilo je još jedno uprizorenje u ovom filmu rustična stila i reducirane animacije, ali s maštovitim varijacijama pokušaja letenja.

› Negotiating with gravity in the manner of Icarus receives another version in this film with

a rustic style and minimalist animation, but with very inventive variations on the attempts of flight.

Jura Troje

Izvrсна animacija, simpatičan lik, veselo, duhovito i zabavno. Očito rađen po predlošku starih "2D" igrica i po još puno predložaka, ovaj crtić je osvježanje kakvo smo željeli i trebali.

› Excellent animation, a likeable character, cheerful, witty and fun! Obviously made along the lines of old "2D" videogames and several other models, this "toon" is just the refreshment we need and want!



NULTA GRAVITACIJA

Zero G



53


 ffff
5

ODRAZ

Reflection

Reflet



54

NATJECATELJSKI PROGRAM

Boško Picula

Jedan od najboljih uradaka ovogodišnje konkurencije, majstor-ska je 3D animirana priča o restauratorici koja uđe u svijet slike koju obnavlja, otkrivši ondje da su stvarnost i mašta često dio istog kontinuuma. U filmu podjednako oduševljava rafinirana različitost u crtežu dvaju svjetova iz priče te njena struktura s fatalističkom završnicom.

› One of the best films in this year's competition is a masterful 3D animated story about an art restorer who enters the world of the painting she is working on and there discovers that reality and fantasy are often two parts of the same continuum. Equally thrilling are the refined diversity of the drawing of the two worlds and the story's structure with a fatalist ending.

Diana Nenadić

Gotovo svako slikarsko platno skriva neku tajnu. Protagonistica ove fascinantne animacije u retro-stilu zagrebla je jedno takvo platno i u (podvjesnom) pejzažu naišla na vlastiti lik. Susret

s nepoznatim bio je stravično uzbudljiv, a film očaravajuće lijep i izvedbeno precizan.

› Almost every canvas conceals a secret. The protagonist of this fascinating animation in retro style has scraped below the surface of such a canvas and in the (subconscious) landscape encountered her own character. The encounter with the unknown was terribly exciting and the film mesmerizingly beautiful and precisely executed.

Jura Troje

Realne animacije s ljudima rijetko ispadaju izvrsno, ali ekipa iz ESMA-e nivo svoje animacije jednostavno i stručno podiže puno više nego što smo mogli očekivati.

› Realistic animations of people rarely come out great, but simply and expertly the ESMA team raises the level of their animation higher than we could have hoped for.

2011, 8'02"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Josselin Bailly, Nastasia Bois, Jeremy Céleste, Thomas Dufresne, Brian Gossart

ESMA, Francuska › France

Sinopsis › Synopsis:

Ovaj film je zapravo putovanje slikarskim platnom. Neobično i intenzivno putovanje.

› The film is in fact a journey through a painter's canvas. An unusual and intense journey.

COMPETITION PROGRAMME

2011, 6'45"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Olivier Gros, Benoit Rimet, Scott Bono, Charles Farkas

ESMA, Francuska › France

Sinopsis › Synopsis:

Faustovska priča o glazbeniku koji zbog umjetnosti pristaje na SVE riskirajući SVE.

› A Faustian story about a musician who is willing to do ANYTHING and risk EVERYTHING for art.

Boško Picula

Izvršno osmišljen i snimljen film koji potvrđuje da je 3D animacija u pravim rukama trijumf istodobno napredne tehnike i ideja koje se mogu vrhunski realizirati. Takav je i završni rezultat, u isto vrijeme mističan i suvremen.

› An excellent concept and a wonderfully shot film which confirms that 3D animation in the hands of the right author is a triumph of great technology and ideas that can be wonderfully realized. The final result is at once mystical and contemporary.

Diana Nenadić

Jedna od vrhunskih francuskih 3D animacija koje su nam pristigle ove godine. Izvrstan osjećaj za pričanje priče, uzbudljivo, zanimljivo, natopljeno bluesom... I krema na vrhu - prelijepo!

› One of the best French 3D animations among the ones we received this year. An excellent sense of storytelling, exciting, interesting, soaked in blues... With cream on the top - beautiful!

Jura Troje

U ovoj atraktivnoj animiranoj varijaciji na temu "vragu prodati dušu" u gotškome stilu, dijabolik je fiksiran na svirača bluesa koji pristaje na njegove ponudu. U priči se događa miješanje uloga i identiteta, a u filmu bogatstvo ugođaja i zvukova.

› This attractive animation is a variation of the gothic story of the soul sold to the devil. The diabolical character is fixated on the blues musician who accepts his offer. The roles and identities intertwine, and the film offers a rich variety of ambiances and sounds.



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PREKRETNICA At the Crossroads

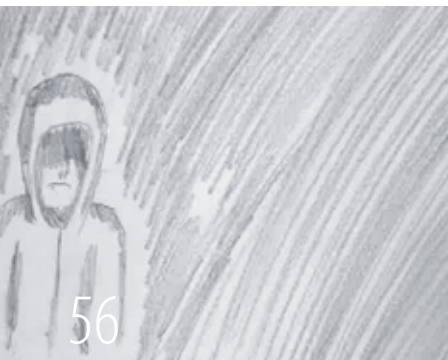


55


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5

PRIČA O DROGI SHANEA DOLSTONA

Shane Dolston's Drug Story



56

NATJECATELJSKI PROGRAM

Boško Picula

Da realistični filmski prikazi problema ovisnosti ne moraju uvijek biti dokumentarni ili igrani filmovi, dokazuje ovaj crno-bijeli animirani film čiji titrajući crtež vrhunski korespondira sa stanjima glavnoga lika. I dok je on trebao drogu kako bi promijenio način na koji se osjeća, u filmu ne treba mijenjati ništa jer je dojmljiv, autentičan i rezak.

› That realistic renderings of addiction-related problems do not always have to be documentary or live-action, proves this black and white animated film whose flickering drawing perfectly corresponds to the states of the main character. And while he needs drugs in order to change how he feels, the film doesn't need to change a thing because it is impressive, authentic and bitter-sweet.

Diana Nenadić

Audio-ispovijed bivšeg ovisnika o njegovu životu u lošem braku i s lošim navikama neupitno je dokumentaristički autentična, a crno-bijeli crtež primjereno je

ilustrira: pokazuje sve ono što izgovorena riječ uskraćuje.

› The audio-confession of a former addict about his life in a bad marriage and bad habits is undoubtedly authentic in a documentary way, which the black and white drawing fittingly illustrates: it shows everything that the spoken word withholds.

Jura Troje

Super priča koja izgleda ispričana kao na komadiću papira u bilježnici. Urbano i odlično. U početku izgleda kao mala reklama za drogu, ali ipak sve to vodi u istom smjeru... A u životu ne postoji opcija *undo*!

› A great story which looks as if it were told on a piece of notebook paper. Urban and great. In the beginning it looks like a short drug commercial, but still everything goes in the same direction... And in life there is no "undo" option!

2011, 2'02"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Aaron Daniel, Dan Jones, Laurie Daniel, Faris Khalil

Voditelj › Group leader: Sara Strickland, Elle Farnham, Ben Ridolfi

Suited and Booted Studios / Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

Sinopsis › Synopsis:

Film je još jedan u nizu ovogodišnjih radova koji tematizira probleme ovisnika o drogi. Ovoja puta priča je ispričana animacijom.

› Another film in this year's competition treating the problems of drug addicts. This time the story is told through animation.

COMPETITION PROGRAMME

2011, 2'30"

Režija › Directed by: Ana
Gligović

Voditelji › Group leaders:
Zoran Stefanović, Slobodan
Milošević

SCF98 Niš, Srbija › Serbia

Sinopsis › Synopsis:

Priča je ovo o 50-godišnjem jubileju prvog čovjekovog leta u svemir. Film kroz jednu šaljivu formu prikazuje događaje tijekom spomenutog leta komparirajući ih sa sadašnjom situacijom u svemiru.

› This is a story about the 50th anniversary of man's first flight to space. Using a funny format, the film relates the events during that first flight and compares them to the current situation in space.

Boško Picula

Mladi ne bi bili mladi kada i najvećim postignućima u ljudskoj povijesti ne bi dodali nečega svoga. Tako je i ovdje spojen epohalni događaj, mitološki zmaj i znanstveno-fantastični prosegde. Doda li se tomu i ironiziranje sveprisutnim zakonitostima tržišta, evo vesele priče o prošlosti, sadašnjosti i budućnosti.

› Young people wouldn't be young people if they didn't add something of their own even to the greatest achievements in world history. This animation brings together crucial historic events, a mythological dragon and science fiction procedures. If we also add an ironic take on the omnipresent laws of the market, we get a cheerful story about the past, the present and the future.

Diana Nenadić

Iako film na simpatičan način uspoređuje današnji svemir napučen satelitima s onim nevinim svemirom u vrijeme Gagarinova leta, crtež mu je još nesiguran, a animacija prilično početnička.

› Although the film in a fun

way compares today's satellite-populated space with the innocent space in the time of Gagarin's flight, however, the drawing is still a bit insecure and the animation quite beginner-like.

Jura Troje

Lijepa posveta prvom čovjeku u svemiru, prigodno zbog ovogodišnje velike obljetnice. Zanimljivo je kako se ipak i danas, u vrijeme općeg konzumerizma, materijalizma i gomilama potrošne robe, divimo herojima koji su u nečemu bili prvi, izabrani ili jednostavno simboli! To su ipak one rijetke stvari koje se ne mogu kupiti!

› A nice dedication to the first man in space, topical because of the fiftieth anniversary this year. Interesting how, even today, in the era of total consumerism, materialism and amassing of expendable goods, we admire the heroes who were the first at something, the chosen ones or simply symbols. These are the few things which still cannot be bought!



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PRVI The First



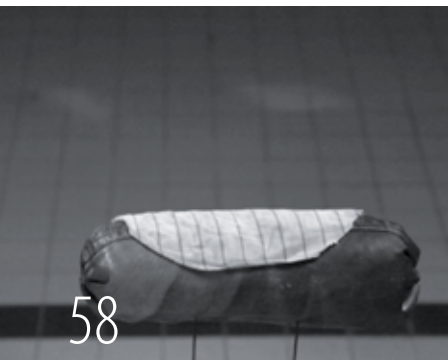
57

frff
5

REZ

Cut

Snit



58

NATJECATELJSKI PROGRAM

Boško Picula

Negdje na tragu estetike velika-na češke i svjetske animacije Jana Švankmajera, ovaj je, kako sam naslov filma sugerira, britko režiran uradak u samo jednom kadru na samo jednom licu izrekao tako puno. Brijačje može biti itekako uzbudljivo ako je oštrica u spretnim rukama. Brijačevim ili redateljevim, svedjedno.

› As the title suggests, this sharply directed film along the aesthetic lines of the legend of Czech and international animation, Jan Švankmajer, though only one shot long, reads the story from just one face. Shaving can be a very exciting experience if the blade is in the hands of an expert. Those of the barber or the director, respectively.

Diana Nenadić

Animirati lice plastelinskog modela iznimno je teška zadaća, osobito ako je mimika jedino sredstvo izražavanja animiranoga lika. Ipak, protagonist ovog filma, starac u posjetu brijaču, dobio je zanimljiv portret s efektinim promjenama raspoloženja i

preobrazbama lica.

› It is extremely hard to animate the face of a plasticine model, especially if the facial expressions are the animated character's only form of expression. However, the film's protagonist, an old man visiting a barber, is given an interesting portrait with effective mood changes and facial metamorphoses.

Jura Troje

Odlična animacija! Kratko i jasno.

› Excellent animation! Short and clear.

2011, 2'04"

Režija › Directed by: Anna Heuninck

Voditelj › Group leader: KASK

Making Movies Jekino, Belgija › Belgium**Sinopsis › Synopsis:**

Film je nastao prema motivima pjesme Paula Demetsa. Starac odlazi u posjete brijaču, što ispada veoma zanimljivo iskustvo.

› The film is based on motifs from a poem by Paul Demets. An old man visits a barber, which turns out to be a very interesting experience.

COMPETITION PROGRAMME

2012, 7'07"

Režija › Directed by: Matea Kovač

Na filmu sudjelovali › In co-operation with: Katarina Glavica, Ivan Turkalj, Ljubica Bešlić, Ivana Bešlić, Davor Krstičević

**Samostalni autor ›
Independent author,
Orahovica, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Film prikazuje neshvaćenog i otuđenog pojedinca koji živi u užurbanom svijetu, svijetu bez emocija i pravih ljudskih vrijednosti. Unatoč svemu, pronalazi izlaz.

› The film depicts a misunderstood and alienated individual who lives in a fast-paced world, a world devoid of real emotions and human values. Despite everything, he manages to find a way out.

Boško Picula

Može li se promijeniti sudbina ili barem prevladati nesanica? Mlada autorica ovog pričom i stilom deprimantnog uratka dosljedno gradi fatalistički zaplet o nedostatku sna i smisla, ali se na kraju mladenački okreće vedrijem izlazu i raspletu. Teška tema i jednako takvi pokreti u stop-animaciji stvaraju pravu atmosferu, ali bi rafiniranost bila dobrodošao začim svemu.

› Can one change one's destiny or at least overcome insomnia? The young author of this film with a gloomy story and style consistently builds a fatalist plot about sleep deprivation and lack of meaning, but in the end she youthfully turns towards a more cheerful ending and way out. A heavy topic with equally heavy movements in stop-animation create a real atmosphere but the film could be a bit more refined.

Diana Nenadić

Kafkijanska priča o pismu koje sanjari pred televizorom, realizirana animacijom modela. Film na

trenutke postiže odličnu atmosferu, ali je u narativnom smislu nedovoljno domišljen, a u animacijskom malko trapav.

› A Kafkaian story about a letter daydreaming in front of TV, done by model animation. The film at times manages to create an excellent atmosphere, but narratively, it is not completely developed, and in terms of animation it is a bit clumsy.

Jura Troje

Burtonovska lutka, zanimljiv eksterijer, interesantno, uzbudljivo, poučno... Depresivno, crno... Animacija izgleda dosta nevješto kod pomaka kamere, šteta.

› A Burton-like doll, interesting exteriors, exciting, educational... Depressive and dark... The animation is pretty clumsy when the camera moves, which is a shame.



FRAME
17

SOMNAMBUL A Somnambulist



59



FRAME
17

SREĆA JE RELATIVNA

Happiness is Relative



60

NATJECATELJSKI PROGRAM

Boško Picula

Sreća je relativna stvar ovisno o tome tko je kako definira. Za autore filma prava je sreća biti podalje od urbanog kaosa i uživati u netaknutoj prirodi Afrike. Baš takva "prirodna" animacija prati ovu dopadljivu kratku priču-pouku, ali je i realizacija nekako relativna. Nedostaje joj više žaoka i odgovora na njih.

› Of course happiness is relative, depending on who defines it. For the authors of this film, the real happiness is being away from the urban chaos and savouring the intact nature of Africa. Just this sort of "natural" animation follows this likeable short story-moral, but the execution is also a bit relative. It needs more questions and answers to them.

Diana Nenadić

Gdje je život sretniji: u divljini džungle ili u džungli na asfaltu? Autori ovoga filma očigledno su skloniji divljini. Animacija nije urnebesna, ali je priča izložena jasno i sažeto uz funkcionalna ponavljanja.

› Where is life happier: in

the wilderness of a jungle or on the asphalt jungle? The authors of this film are obviously more prone to the real wilderness. The animation is not exceptional but the story is told clearly and concisely with functional repetitions.

Jura Troje

Sjedio čovjek na molu i lovio ribu udicom. Pitali su ga zašto ne nabavi više udica i štapova, pa mrežu, pa brod, pa cijelu flotu? "A zašto?" pitao je čovjek. "Zato da možeš zaraditi puno novaca i raditi što god želiš!" "Pa to i sada radim", odgovori čovjek. Na tu me priču podsjetio ovaj animirani film. Film je izvrsno kadriran, odlično povezan i zatvoren.

› A man was sitting on the pier, fishing. He was advised to get more line, fishing poles, a net, a ship, a whole fleet. 'Why?' - he asked. 'So you can make a lot of money and do whatever you wish!' 'I am doing just that!' - the man replied. This film reminded me of that story. It is excellently sequenced, well connected and rounded.

2012, 3'

Režija › Directed by: Mateja Barišić

Voditelji › Group leaders: Vjekoslav Živković, Željko Šturlić

Centar za film i video
Dubrava, Zagreb, Hrvatska
› Croatia

Sinopsis › Synopsis:

Dječak se u malom afričkom selu igra drvenom igračkom u obliku aviona. No to je samo pozadina. Što kad se drveni avion pretvori u pravi?

› A boy in a small African village is playing with a wooden toy in the shape of an airplane. But that is just the background... What happens when the wooden plane becomes a real one?

COMPETITION PROGRAMME

2011, 1'29"

Režija › Directed by: Suzanne Petersen

Voditelj › Group leader: Christel Degros

Making Movies Jekino, Belgija › Belgium

Sinopsis › Synopsis:

Ova je priča inspirirana animiranim filmom *Simon's Cat*. Suzanne ju je interpretirala na svoj način.

› A story inspired by the animation film "Simon's Cat". Suzanne interprets it in her own way.

Boško Picula

Stop animacija s umiljatom mačkom koja sve nervoznije pokušava privući pozornost spavalice koja ju čuva, dopadljiv je skeč čija je vizualizacija u svojoj neurednosti veoma šarmantna. No, filmu nedostaje više transformacija do završnog rješenja koje je također trebalo biti razrađenije u duhu svog izvornika.

› Stop-animation featuring a cute cat that becomes more and more anxious trying to catch the attention of its sleepy keeper, is a likeable sketch whose visualisation is very charming in its sloppiness. But the film needs more transformations until the final solution, which should also be more developed following the spirit of its original.

Diana Nenadić

Animacija modela s jednom mačkom koja uzaludno pokušava probuditi svoga gospodara. Umjesto poente, film daje zločest savjet za takve slučajeve, jer mjaukanje i mahanje repom koje, zahvaljujući animaciji, plastelinskoj mački daje mačkolikost, ne pomaže.

› A model animation featuring a cat vainly trying to wake up its keeper. But instead of the point, the film gives a mean piece of advice for such situations, because the meowing and tail-wagging which, thanks to animation, gives the plasticine kitty its cat-like appearance, does not seem to help.

Jura Troje

Kao što se Suzanne pronašla u animaciji *Simon's cat*, tako je i moj komentar, moram priznati, bio: "O da, ovo mi je poznato!" Zabravna mala animacija, možemo reći napravljena prema predlošku, zabava za vlasnike mačaka!

› Just as the story of Simon's Cat rings true for Suzanne, the same goes for me with this story! A fun little animation, we could say, made after a model. Great for cat lovers!



ffff
5

SUZANNINA MAČKA

Suzanne's Cat



61


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5

SVING PROMJENE

Swing of Change



62

ANIMATED

Boško Picula

Prava glazba i ritam mijenjaju sve, pa i okoštali rasizam. Odlična 3D animacija razvija se kroz priču o brijaču kojega drugačija glazba i samog učini drukčijim. Konkretno, neusporedivo boljim. Ponešto težičan, film je i dalje iznadprosječan u svemu.

› Great music and rhythm can change everything, even entrenched racism. Excellent 3D animation follows the story of a barber who becomes a whole different man - far better and more substantial - after listening to different music. A tad theoretical, this film still ranges far above average in every aspect.

Diana Nenadić

Tko *swing*a, zlo ne misli! Zaključak je to dojmljivo stilizirane i ciklički organizirane animirane priče o namrgođenom i rasistički "nabrijanom" brijaču, kojemu je ulična svirka obojenog trubača rastjerala netolerantne misli. Film plijeni ambijentima, efektним mizanscenskim rješenjima, uporabom zvuka i, dakako, swingom.

› There is no harm in swing!

That is the conclusion of this impressively stylized and cyclically organized animated story about a grumpy and racist barber whose intolerant thoughts are dispelled by the street music of a coloured trumped player. The film is very attractive for the ambiances, effective mis-en-scene solutions, the use of sound and of course – the swing.

Jura Troje

Predivan, prekrasan, čudesan film! Tako detaljan, tako povezan i isprepleten s glazbom, čija čarolija čini i glavnu temu ovog filma. Je li ovim vrhunskim animacijama iz ESMA-e uopće mjesto ovdje? Te filmove svakako treba pogledati u Karlovcu, ali je li to fer prema festivalu amaterskih filmova?

› A beautiful, gorgeous, amazing film! So detailed, so connected and intertwined with music and its magic, which are the main protagonists in the film. Do these excellent animations from ESMA even belong here? They should definitely be seen in Karlovac but is it fair to the festival of amateur films?

NATJECATELJSKI PROGRAM

2011, 6'32"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Harmony Bouchard, Raphael Cenzi, Andy Le Cocq, Joakim Riedinger

ESMA, Francuska › France

Sinopsis › Synopsis:

Rasistički brijač pokleknut će pred melodijom zavidljujućeg trubača.

› A racist barber will give in to the melody of an amazing trumpet player.

COMPETITION PROGRAMME

2011, 2'30"

Režija › Directed by: Grupa
autora › Group of authors

Na filmu sudjelovali › In co-
operation with: Toni Bellamy,
Harry Butler, Jack Edmudson,
James Gill, Melanie Liddell,
Johnathan Race, Elinor Ward-
Evans

Voditelj › Group leader:
Gareth Hudson

**Kids for Kids UK,
Ujedinjeno Kraljevstvo ›
United Kingdom**

Sinopsis › Synopsis:

Kako nadvladati stidljivost?
Glavni junak ovog filma svoj
problem pokušava riješiti ima-
ginarnim prijateljem. No, može
li se sa zamišljenim prijateljem
uistinu i igrati?
› How can one overcome shy-
ness? The protagonist of this
film tries to overcome his prob-
lem by inventing an imaginary
friend. But can we also play with
our imaginary friends?

Boško Picula

Hibrid animiranog i igranog fil-
ma propušta slijediti svoj naslov
i do kraja se usuditi zamisliti i re-
alizirati ono što želi. Odlične ide-
je, film je dopola uvjerljiv u svom
zagovaranju prava na socijalnu
uklopljenost i kreativno izražav-
anje, ali je u tome pošten i mla-
denački zaigran.

› This hybrid of animated and
live action film fails to follow its
title and accomplish what it sets
out to do. Despite excellent ideas,
the film manages to be only half-
way convincing in promoting so-
cial inclusion and creative ex-
pression, but it is also honest and
youthfully playful.

Diana Nenadić

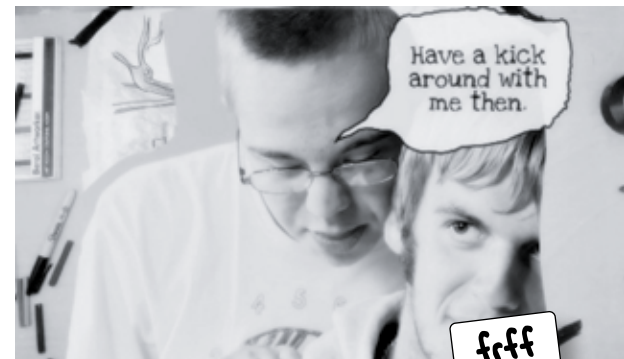
Priča o asocijalnom mladiću koji
odbija sudjelovati u društvenim
igrama svojih vršnjaka, ispričana
je jezikom i formom stripa, vrlo
jasno i dojmljivo.

› The story of a young man
who refuses to participate in the
games of his peers, told in the
idiom of comics; very clear and
impressive.

Jura Troje

Prvu minutu baš zgodno, ali to
nije uspjelo održati film na noga-
ma. Ustvari djetinjasto, nedore-
čeno, radionički i, s obzirom na
konkurenciju, dosta slabo.

› The first minute is really
great, but that doesn't manage
to keep the film together... A bit
childish, unfinished and work-
shop-like, and considering the
competition, slightly weak.



ffff
5

USUDI SE ZAMISLITI

Dare to Imagine




 frff
5

VRLINA I LJUBAV

Virtue and Love



64

NATJECATELJSKI PROGRAM

Boško Picula

Ona nosi crvenu kapicu, a nije Crvenkapica. Ona je glavna junakinja ove nježno intonirane priče o djevojčici koja spašavajući ptičicu zasluži sličan postupak prema sebi. Edukativno na uvjerljiv način, iako kao zaplet viđeno niz puta. No, izvornost filmu podaruje vrckava 3D animacija prepoznatljiva hongkonška rukopisa.

› She wears a red hat but she's not Little Red Riding Hood. She is the protagonist of a tender story about a girl who, in saving a little bird, earns similar treatment. Educational in a convincing way, even though the plot has been seen many times before. What gives the film its excellence is the lively 3D animation with a recognizable Hong Kong signature.

Diana Nenadić

Ova računalna animacija ima naivnu dječju priču i jasnu poruku, a šumovima i pratećom glazbom održava mladenačku vedrinu i popravlja opći dojam.

› This computer animation possesses a naïve story and a clear message, and the noises

and accompanying music give it youthful cheerfulness and make it better.

Jura Troje

Nije mi previše drag stil animacije, ali izgleda lijepo. Ne sviđa mi se šumovi, koji nalikuju na stare video igrice, radnja je potpuno banalizirana, ali film je u cjelosti nekako simpatičan.

› This is not my favourite animation style but it looks nice. I don't like the noises, it resembles old video games, the plot is pretty banal but the film on the whole is nice...

2011, 2'18"

Režija › Directed by: Kwan Tin Yuen

Na filmu sudjelovali › In co-operation with: Kam Chun Leung, Ka Shing Wong, Pak Man Wong

Voditelj › Group leader: Ka Chun Chan

3D Animation, Hong Kong

Sinopsis › Synopsis:

Dobro se dobrim vraća - i više je nego jasna poruka ove animirane vinjete.

› Kindness is repaid with kindness - is the clear message of this animated vignette.

COMPETITION PROGRAMME

2011, 12'30"

Režija › Directed by: Cian Desmond, Jack Desmond

Fresh film festival, Irska › Ireland

Sinopsis › Synopsis:

Ovo djelo je svojevrsni 12-minutni prikaz velikih prosvjeda koji su se događali 2011. godine po cijelome svijetu. Bila je to godina revolucija, kako lokalnih, tako i globalnih.

› A 12-minute representation of the great protests that occurred in 2011 all over the world. It was a year of the revolution - both locally and globally.

Boško Picula

Dokumentarno-reportažni prikaz u mnogo čemu revolucionarne 2011. godine dinamično je spajanje postojećih televizijskih snimaka s izjavama sugrađana mladih irskih filmaša. Taj koncept "gledaj globalno, misli lokalno" najveća je vrijednost ovoga uratka koji unatoč korištenju već viđenog materijala ne ostavlja dojam ponavljanja. Jasno i upečatljivo.

› This report documentary of the, in many ways, revolutionary 2011 is a dynamic combination of existing TV footage and statements of the young Irish filmmakers' compatriots. The concept of "look locally, think globally" is this film's greatest value. Despite using already-seen footage, it doesn't leave the impression of repetition. Clear and memorable.

Diana Nenadić

Dokumentarna kompilacija arhivske građe s uzavrelih točaka globusa uspijeva stvoriti dojam da je svijet 2011. godine gorio zbog ekonomske krize, etničkih sukoba i hegemonije svjetskih banaka. Film je informativan, di-

namičan, ali mjestimice i kakofojničan, jer se zbog bučne prateće glazbe ne čuje što intervjuirani ljudi govore.

› This documentary compilation of archive footage from critical points of the world, manages to create the impression that the world was "on fire" in 2011 because of economic crises, ethnic conflicts and world banks' domination. Informative, dynamic, but in places a bit cacophonous because the noisy background music makes it hard to hear the interviewees.

Jura Troje

Jako mi je drago što autor priču ne zaključuje svojim mišljenjem nego pušta gledatelja da stvori vlastito. Montaža je odlična, film prenosi poruku, potiče na pitanja i unutrašnji monolog.

› I'm very glad the authors don't end the story with their opinion but let the viewers create their own. The editing is great, the film transmits the message and encourages one to wonder and creates an interior monologue...



ffff
5

99



65


 ffff
5

BOLJE OD DROGE

Echoes of Substance Abuse



66

Boško Picula

Ovdje su autori filma i prije prvoga kadra napravili pola posla jer su pronašli veoma zahvalne sugovornike kada je riječ o pošasti konzumiranja narkotika te posljedica i liječenja ovisnosti. No, izjave sugovornika teku bez pravog ritma i smjera te se film ubrzo nađe u kolotečini koja otupljuje oštrinu teme. Film je više jeka onoga što je mogao biti.

› Even before the first shot was made, the authors of the film did half the work by finding these interesting interlocutors to speak out about the menace of using drugs, its consequences and the treatment of addiction. However, the interviews flow without proper rhythm and direction and the film soon finds itself in a rut which dulls the sharpness of the topic. The film is more of an echo of what it could have been.

Diana Nenadić

Poučan, ali metodološki kolebljiv dokumentarac o posljedicama zlorabe droga, realiziran kombinacijom intervjua s bivšim ovisnicima i liječnicima, ilustra-

tivnih pasaža iz narko-svakodnevice te dokumentarnih zapisa iz glazbenog života ovisnika koji se očistio.

› An instructive but methodologically unbalanced documentary which combines interviews with ex-addicts and doctors, telling passages from the drug abuse-related daily life and documentary footage from the life of a musician who got clean.

Jura Troje

Dosadnjikav dokumentarac sveden na izjave u krupnom planu i par rekonstrukcija... Nije loše čuti te priče, ali kao film to nije blistavo djelo.

› A slightly boring documentary reduced to close-up statements and a few reconstructions... It doesn't hurt to hear these stories, but the film falls behind the task slightly.

NATJECATELJSKI PROGRAM

2012, 9'01"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with:

Alice Bibby, Emily Bibby, Lucy Carberry, Myles Copple, Emily Daley, Chris Gathercole, Luke Johnson, Paul Lee, Conor McKevitt, Daniel Moss, Laniece Sanadi, Melissa Size, Jason Thomas, Laura Walters, Shaun Whelan, Adam Williams

Voditelji › Group leaders:

Charlotte Dolman, Paul McCann, Leila Romaya, Wez Storey

First Light Twin Vision, Ujed. Kraljevstvo › UK

Sinopsis › Synopsis:

Kroz Mikeovu životnu priču i sami kao gledatelji krećemo na trnovit put s očito sretnim završetkom. Nije lako od narkomana postati uspješnim glazbenikom. › Through Mike's life story, we as the viewers take a thorny path with an obviously happy ending. It is not easy to go from being a drug addict to being a successful musician.

COMPETITION PROGRAMME

2012, 15'

Režija › Directed by: Ana
- Marija Kovačević

Na filmu sudjelovali › In
co-operation with: Ivan
- Stjepan Lucić, Ana Lucić

Voditelj › Group leader: Josip
Krunić

**Studio Kreativnih Ideja
Gunja, Gunja, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

U nazivu filma riječ "nam" je množina koja označava 11 članova obitelji Valentić iz slavonskog sela Račinovci. Mama Josipa ima nevjerojatnu snagu i veliki optimizam. Ona želi samo jedno: da im bude dobro.

› In the title, "us" stands for the 11 members of the Valentić family from the Slavonian village of Račinovci. The mom, Josipa, has incredible energy and great optimism and she wishes for just one thing, that they all be well.

Boško Picula

Gotovo svaki film nastao u Studiju kreativnih ideja Gunja osvaja svojim životnim optimizmom. Ovdje je riječ o iznimno teškim životnim uvjetima mnogočlane obitelji iz sela Račinovci. Pa ipak, cijeli je film mudro postavljena i vođena oda životu i borbi za njega. "Majka hrabrost" ove obitelji među najdojmljivijim je likovima ovogodišnjih Revije i Festivala.

› Almost every film made at the Studio of Creative Ideas Gunja possesses great optimism. This is a story about extremely difficult life conditions of a family from the village Račinovci, yet the film is a wisely told ode to life and its struggles. The "Mother Courage" of this family is one of the most impressive characters in this year's selection of films in the festival.

Diana Nenadić

U socijalno angažiranom dokumentarcu o siromašnoj i mnogočlanoj obitelji s uglavnom ženskom djecom, najživotniji i najrječitiji su prizori snimljeni u njihovom domu: zajednički objedi i aktivnosti, razgovori za stolom i

slično. Kao i u televizijskim dokumentarcima, dojam kvare koje-kakvi činovnici snimljeni metodom "kruškom pod njušku" (iako se "kruška" ne vidi).

› In the socially engaged documentary about a poor large family with mostly female children, the most memorable and eloquent scenes were shot in their home: meals together and joint activities, conversations etc. As in TV documentaries, the impression is spoiled by the so-called "clerks" shot with the microphone in the face (though the microphone is not visible).

Jura Troje

Mnogobrojna obitelj, neimaština, škola, problemi... Klasičan socijalni dokumentarac iz gunske škole. Lijepo je vidjeti kako se ljudi međusobno vole makar izgledalo kao da se cijeli svijet urotio protiv njih.

› A large family, poverty, school, problems... A classical social documentary made by the Gunja studio. It is nice to see that people love each other even if it seems the whole world is against them.



FRAME
17

DA NAM BUDE DOBRO

Let Us Be All Right



67



fff
5

DOM JE NEGDJE DRUGDJE

Home is Somewhere Else
Zuhause, Woanders



68

NATJECATELJSKI PROGRAM

Boško Picula

Priča o dječaku kojega majka u ranom djetinjstvu ostavi u domu i na papiru djeluje snažno, a kamoli ne na filmskoj vrpici. Ipak, autori su izbjegli moguću jedno-dimenzionalnost pristupa s obzirom da se film temelji na izjavama središnjeg lika razvijajući oko njega kontekst svega onoga što ga je odredilo i što ga određuje.

› The story about a boy left in early childhood in a home for abandoned children by his mother, leaves a powerful impression even on paper, let alone on film. Still, the authors have avoided possibility of one-dimensional approach, although the film is based around the testimonies of the main character, by developing around him a context of what has defined him and continues to define him.

Diana Nenadić

Iako se bavi ozbiljnom i neugodnom temom - Marvinovim životom izvan roditeljskog doma pored živih bioloških roditelja, ovaj autoportretni dokumentarac svojim *verite* pristupom i neposrednošću Marvinova iskaza, kako u

intervjuima tako i u *voice-overima*, uspješno zaobilazi patetičnost te zrači otvorenosću i svježinom.

› Even though it deals with a serious and heavy topic - Marvin's life outside the family home while his biological parents are alive, this auto-portrait documentary, in its *vérité* approach and immediacy of Marvin's testimony, both in the interviews and in voice-overs, successfully avoids pathos and exudes openness and freshness.

Jura Troje

Život nije fer! Ipak, kad se male ruke slože... Stvarno ne znam što bih rekao. Odvratna priča, tako lijepo i pozitivno ispričana, bez suvišnih repova i bez slijepih putova u koje autori dokumentaraca znaju zalutati.

› Life is not fair! Still, when people come together... I really don't know what to say. Such a gruesome story told so beautifully and with such a positive attitude, without superfluous loose ends and dead ends in which documentary filmmakers can sometimes get lost.

2011, 7'10"

Režija › Directed by: Rubina Uenzelmann

Na filmu sudjelovali › In co-operation with: Marvin Theus, Marina Mokou

Voditelj › Group leader: Vera Schöpfer

Screenagers, Njemačka › Germany

Sinopsis › Synopsis:

Marvin ima 16 godina. U domu za nezbrinutu djecu je od svoje pete godine. Pored živih roditelja.

› Marvin is 16 years old. He has been living in a home for foster children since he was five. Even though his parents are alive.

COMPETITION PROGRAMME

2012, 9'16"

Režija › Directed by: Ruben Petran

Na filmu sudjelovali › In co-operation with: Ivan Čondor, Aleksandar Petran, Antonia Nemec, Vanja Posedi, Neno Horvat, Tihana Hajdinjak, Vedran Novak, Matija Pekić, Valentina Gudlin

**Samostalni autor ›
Independent author,
Koprivnica, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Ovdje se radi o dinamičnoj reportaži o foto-video grupi koja uspješno djeluje u Graditeljskoj školi Čakovec.

› This is a dynamic report about the photo-video group working within the Čakovec Construction School.

Boško Picula

Svatko tko imalo poznaje učenike i nastavnike Graditeljske škole Čakovec zna da ljudska kreativnost ne može biti ograničena samo na jedno područje. Informativan prikaz rada školske foto-video grupe dobar je "posebni dodatak" uz kompilaciju njezinih filmova.

› Anybody who knows the students and the teachers of the Čakovec Construction School, knows that human creativity cannot be limited to just one area. This informative presentation of the workings of the school's photo-video group is a great "added feature" to the collection of works created there.

Diana Nenadić

Očito je i iz ovog filma o njima samima da članovi foto-video grupe Graditeljske škole Čakovec uživaju u svojem hobi i filmskoj akciji, a vole se i glupirati pred kamerom, ali to rade sa stilom. Dokumentarac je ipak nešto ozbiljnija vrsta, no kada su oni u pitanju, ne i manje dinamičan od igranog filma.

› It is clear that the members of the photo-video group of the

Čakovec Construction School enjoy their hobby and the film action, and they also like to fool around in front of the camera, but they do it in style. A documentary is, after all, a serious genre, but when these kids are involved, it turns out no less dynamic than a live action film.

Jura Troje

Bravo za čakovečke filmaše! Poslali su odlične filmove i u ovom dokumentarcu su nam pokazali koliko zaista vole cijeli taj proces stvaranja filma. Ekipa je super, želim vam još puno dobrih, složenih i plodnih filmskih godina! Dobri ste, kreativni ste, radite... "I ono, zabavno je!" - E, to je važnije od svega!

› Bravo to the filmmakers from Čakovec! They have sent in excellent films and have shown us in this documentary how much they really love the whole process of creating a film. The team is great, I wish them many more good, cooperative and fruitful years! Good work, creative, hardworking... "and, you know, it's fun!" - Now, that is the most important thing!



FRaME
17

FOTO-VIDEO GRUPA GRADITELJSKE ŠKOLE ČAKOVEC

Čakovec Construction
School Photo-Video Group



69



FRAME
17

IMAM DEČKA

I have a Boyfriend



Boško Picula

Kada vaše kamere uhvate više nego zanimljivu sugovornicu koja svojim svjetonazorom djeluje okrepljujuće i poticajno, trebate joj dati više od dvije-tri minute jer ćete sigurno imati dovoljno materijala za selekciju. Ovako je sve ostalo na zgodnoj naznaci nekog puno sadržajnijeg filma.

› When the cameras find such an interesting interlocutor whose attitude to life is refreshing and stimulating, this requires more than a couple of minutes because you are bound to have a lot of good material to choose from. This way, it remains a mere hint of a much more comprehensive film.

Diana Nenadić

Simpatična i solidno realizirana dokumentarna vinjeta o vitalnoj osamdesetogodišnjakinji koja uživa u sportu te širi pozitivan odnos prema životu u starijoj dobi. I film zato zrači dobrim vibracijama, a jedan je od rijetkih s primjerenom pratećom glazbom.

› A likeable and solidly made documentary vignette about a vital 83-year old who enjoys sports

and promotes a positive attitude toward life in older age. That is why the film also radiates positive vibrations and it is also one of the few with a fitting music background.

Jura Troje

Vitalna bakica i njena zabavna priča. Nažalost, sažeta do srži. Ne vidi se baš neki trud i želja za snimanjem dobrog filma, jer imamo jedan eksterijer s krivo namještenim balansom bijele boje i jedan interijer gdje baka pokazuje svoju energičnost na strunjači. Jedan od onih jednostavnih filmova. Simpatičan, tehnički aljkav, ali zabavan i srdačan film!

› A vital old lady and her story, unfortunately summarized down to the core. It doesn't show too much effort or the desire to shoot a great film because it only shows one exterior scene with poorly adjusted white balance and one interior scene in which the old lady demonstrates her energy on an exercise mat... One of those films which only take a day to make. A likeable, technically sloppy, yet a warm, fun film!

NATJECATELJSKI PROGRAM

2012, 2'05"

Režija › Directed by: Jozo Jožipović

Voditelj › Group leader: Lucijana Pendo

Udruga Luža, Dubrovnik, Hrvatska › Croatia

Sinopsis › Synopsis:

Dokument je ovo o jednom danu u životu žene koja odbačenom načinu života svjedoči o ispravnosti teze da su starost i mladost samo stanje uma.

› A document about a day in the life of a woman whose life choice confirms the saying that we are only as old, or as young, as we feel.

COMPETITION PROGRAMME

2011, 13'22"

Režija › Directed by: Jude Chehab

Na filmu sudjelovali › In co-operation with: Adel Sadighi, Hiba Khodr

Samostalni autor › Independent author, Lebanon › Lebanon

Sinopsis › Synopsis:

S naglaskom na svakodnevnom životima djece beduina koja žive u Libanonu, ovaj film prikazuje ono što je doslovce iza njihovih šatora.

› Emphasizing everyday lives of the Bedouin children who live in Lebanon, this film literally shows what goes on behind their tents.

Boško Picula

U mozaiku različitih vjerskih i etničkih skupina u Libanonu, mladi su dokumentaristi pronašli vrlo zanimljivu priču o zajednici čiji pripadnici žive nomadskim životom, a svaki pripadnik i svaki naraštaj ima svoje snove i stavove. Tamožaičnost uvelike određuje ovaj film koji na iskren način povezuje svoje protagoniste i gledatelje.

› In a mosaic of different religious and ethnic groups living in Lebanon, the young documentary filmmakers have found a very interesting story about a community leading a nomadic lifestyle, in which each member and every generation has their own dreams and attitudes. This mosaic environment greatly informs the film, connecting the characters and viewers in a sincere way.

Diana Nenadić

Nije nelogično što su u socijalno angažiranom dokumentarcu o životu djece beduina ispod šatora, iskazi mališana vrlo slični, jer svi oni imaju slične želje i snove. No, smeta to što se katkada njihovi

iskazi ne čuju zbog glazbe koja nije utišana kada počnu govoriti.

› In a socially-engaged documentary about the life of Bedouin children who live in tents, it is not illogical for the testimonies of the kids to be quite similar, since they have similar wishes and dreams. The problem is that their statements can sometimes not be heard because the music is not turned down when they start speaking.

Jura Troje

Teška svakodnevica beduina u Libanonu prikazana očima djece. Priča o velikoj bijedi ispričana uz puno osmjeha i igre. Prekrasno, šareno, lijepo...

› The hard everyday life of Bedouins in Lebanon seen through the eyes of children. A story of great poverty told with lots of smiles and play. Gorgeous, colourful, beautiful...



ffff
5

IZA ŠATORA Behind The Tents



71



FRAME
17

MILANOVIH 5 MINUTA

Milan's 5 Minutes



72

Boško Picula

Milan Babić, naslovni protagonist filma, više je nego upečatljiv sugovornik pa je naracija u pozadini slike čisti suvišak. Njegovo evociranje vlastita teškog života u kontrastu s bajkolikim pjezažima zemlje koju obrađuje na tradicionalan način, pune film bez problema te ovaj mini dokumentarac osim osobne ima i etnografsku dimenziju. Iskreno i snažno.

› Milan Babić, the film's protagonist, is more than a memorable interlocutor so the background narration is superfluous in this case. His evocation of his own hard life in contrast with the idyllic landscape and the land which he works in the traditional way, more than "fill" the film easily, so this mini documentary, in addition to a personal dimension, also has an ethnographic one. Sincere and powerful.

Diana Nenadić

Komentar u *off-u* najavljuje općenitu temu, ali se potom preusmjeri na zagorskog seljaka koji živi "od grunta" i kroz suze priča o svom nesretnom životu. Neke

scene su zbrzane, a glazbe proizvoljno birane, ali je film lijepo snimljen, pa je šteta što autorice nisu pronašle čvršći (antropološki) fokus.

› The off-screen commentary announces a general theme but the film then moves to a peasant from Zagorje who lives off his land and through tears speaks about his unhappy life. Some of the scenes are rushed and the music is arbitrary, but the film is nicely shot so it's a shame the authors didn't find a firmer (anthropological) focus.

Jura Troje

Odlične snimke, dobro izabrana tema, sažeto, lijepo i izvrsno odbran naziv filma. Bravo!

› Excellent shots, well chosen subject-matter, concise and beautiful, and the film's title is also very fitting. Bravo!

NATJECATELJSKI PROGRAM

2012, 6'59"

Režija › Directed by: Anita Kostanjčar

Na filmu sudjelovali › In co-operation with: Anita Kostanjčar, Kristina Kuković, Iva Kajfeš

Voditelj › Group leader: Mladen Božić

FFVAL, Luka, Hrvatska › Croatia

Sinopsis › Synopsis:

Svega 40 kilometara od Zagreba, Milan Babić sa svojom obitelji i danas zemlju obrađuje zaprežnim kolima sa stokom. Ovaj film se može nazvati i etno filmom.

› Only about 40 kilometres from Zagreb, Milan Babić and his family still work the land with a traditional animal-drawn plough. This could also be called an ethno film.

COMPETITION PROGRAMME

2012, 15'09"

Režija › Directed by: Tihana Mihelčić

Na filmu sudjelovali › In co-operation with: Manuela Bošković, Ilija Tomić, Maja Jurčević

Voditelj › Group leader: Dražen Pleško

Video skupina doma učenika srednjih škola Bjelovar, Bjelovar, Hrvatska › Croatia

Sinopsis › Synopsis:

Priča je ovo o umirovljenom hrvatskom branitelju, oboljelom od PTSP-a, koji je izlječen je od svoje bolesti pronašao u biciklizmu.

› A story about a retired Croatian soldier suffering from PTSD who has found the cure to his problem in cycling.

Boško Picula

Filmski zapisi o Domovinskom ratu i poraću u Hrvatskoj uvijek se gledaju s posebnom pozornošću. Ovaj je dokumentarni zapis uistinu zreo rad, koji u svojih deset minuta trajanja i uz samo jednog protagonista, na snažan i slikovit način opisuje strahote rata. Ovako dobro pripremljen materijal slobodno je mogao poslužiti i za puno duži film što samo govori o senzibilitetu i mogućnostima autora.

› Films about the war in Croatia and the post-war period are always watched with special attention. This documentary is a really mature one and in its ten minutes and with only one protagonist, in a powerful and vivid way describes the horrors of war. Material that is prepared this well could easily have served for a much longer film which only speaks on the behalf of the perceptiveness and ability of its author.

Diana Nenadić

Premda djeluje usporeno i monotono, dokumentarac o brani-

telju koji doživljava bicikliranje kao terapiju protiv PTSP-ja, uspostavlja ravnotežu između njegovih neposrednih iskaza i rutinskih prizora (vožnji) te bez patetike izaziva suosjećanje prema svome subjektu.

› Even though it seems slow and monotonous, the documentary about the former soldier who finds cycling a form of therapy for his PTSD, sets a balance between his immediate statements and routine scenes (of him riding his bike) and without pathos invites sympathy for its subject.

Jura Troje

Puno samosažaljenja, premalom montaže. Može bez problema funkcionirati kao radio drama, bez slike. Uvod traje 10 minuta! Predugo.

› A lot of self-pity, not much editing - the film could easily work as a radio drama, without the visual component... The introduction is 10 minutes long! Too long...



FRAME
17

MIRO, TI TO MOŽEŠ

Miro, You Can Do It



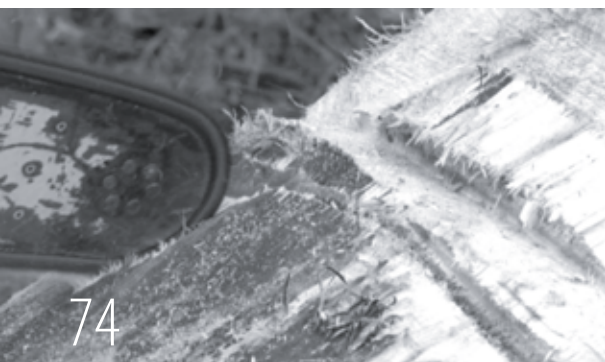
73



FRAME
17

MOTORKOM JA TO NJEŽNO

Delicately with a Chainsaw



74

NATJECATELJSKI PROGRAM

Boško Picula

Ispred kamera mladih filmaša iz Gunje i motorne pile djeluju nježno. A kako i ne bi kada se jedna takva "motorka" našla u rukama prvorazredna naivnog umjetnika čija priča u filmu teče kao i rad pri obradi drva. Odlučno i suptilno u isti trenutak. Možda nije riječ o najvišem domu filmova iz Gunje, ali u slučaju SKIG-a vrijede neki sasvim drugi standardi.

› In front of the cameras of the young filmmakers from the Gunja studio, even chainsaws can seem tender. And how could they not when one such chainsaw finds itself in the hands of a naïve artist whose story flows in the film just as smoothly as his wood work. Bold and subtle at the same time. Maybe it's not the best work to come out of the Gunja studio, but they always raise the bar pretty high.

Diana Nenadić

Teško da se motornom pilom može kipariti nježno, kao što to priziva naslov, no kipariti se može, kao što pokazuje ovaj solidni dokumentarni portret posavskog naivnog umjetnika, nje-

gove ruralne svakodnevice i životne sredine.

› It is not very likely that one can make sculptures with a chainsaw tenderly, as the film's title suggests, but one can make sculptures. This solid documentary paints a portrait of a naïve artist from the Posavina region, his rural daily life and surroundings.

Jura Troje

Zanimljiva tema i lijep film, no nedostaje glazbe. Mislim da je uopće ni nema. Previše čvrstih, uplašanih kadrova. Najbolji kadar u filmu je onaj s neposlušnim konjem, gdje se snimatelj morao potruditi da sve uhvati i izbjegne konja. Zanimljiv dokumentarac uz kojega minute jako brzo prolaze.

› Interesting subject-matter and a lovely film, but it lacks music. I think there isn't any at all. Too many fixed, scared frames. The best frame in the film is the one with the rebellious horse in which the cinematographer had to make an effort to capture it all while avoiding the horse. An interesting documentary in which the minutes pass by very quickly.

2011, 15'

Režija › Directed by: Alen Pejčević

Na filmu sudjelovali › In co-operation with: Ivan Stjepan Lucić, Marinko Marinkić

Voditelj › Group leader: Josip Krunic

**Studio Kreativnih Ideja
Gunja, Gunja, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Radi se o portretu zanimljivog umjetnika koji svoje skulpture izrađuje koristeći motornu pilu do najsitnijih detalja.

› The portrait of an interesting artist who makes his sculptures with a chainsaw down to the very last detail.

COMPETITION PROGRAMME

2012, 7'20"

Režija › Directed by: Nina Čorak

Na filmu sudjelovali › In co-operation with: Lara Beatta Ivanić, Pavle Kocanj, Emilio Zinaja, Marko Pekić

Voditelj › Group leader: Marko Pekić

**Kinoklub Karlovac,
Karlovac, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Posljednje karlovačko kino Edison, zatvoreno je pred pet godina. Organizacijom proslave 92. rođendana kina pokušalo se pokazati da Karlovčani doista žele i trebaju kino.

› The last cinema in Karlovac - the Edison - closed down five years ago. Organizing the cinema's 92nd birthday really demonstrated that the residents of Karlovac really want and truly need their cinema.

Boško Picula

Bez gorčine i optuživanja, mladi Karlovčani donose priču o svom gradu i njegovoj potrebi za kinom, koja se na suvisao i poticajan način pretvara u mali filmski apel.

› Without bitterness and reproach, the young people from Karlovac tell the story about their town and its need for a cinema. Told coherently and encouragingly, it is an appeal in the form of a film.

Diana Nenadić

Premda je riječ o dokumentarcu u reportažnoj formi, priča o borbi Karlovčana za obnovu svojega posljednjeg kina odiše entuzijazmom i aktivizmom, odlikama koje se rijetko nalaze upravo tamo gdje bi ih trebalo biti najviše - u filmu mladih.

› Even though this is a documentary in the form of a report, the story about the people of Karlovac and their struggle for the renovation of the last cinema reveals a spirit of activism and enthusiasm, qualities rarely found precisely where they should be present - in films made by young people.

Jura Troje

U hrpi lijepih kadrova u oči ubada Marko Pekić intervjuiran na lokaciji koja više izgleda pogodnom za mafijaške sačekuše nego za intervju. Ni u jednom trenu nije prikazano da on ustvari stoji na prostoru kina! Prekrasni snježni karlovački kadrovi, izazivaju romantiku i nostalgiju. Sviđa mi se to što film ne izaziva ljutnju i bijes i pitanje - a zašto je to tako? Autorica nam je uspjela dati jednu lijepu, nostalgičnu priču s nadom za bolje sutra. Bravo!

› In a sea of beautiful shots, there stands out the one of Marko Pekić, interviewed at a place more befitting a mafia stakeout than an interview venue. The film doesn't even mention that he is in fact standing inside the cinema! Beautiful shots of snow-covered Karlovac which create a romantic and nostalgic atmosphere... I like how, without anger and reproachfulness, the film raises the question - why is this so? The author manages to offer a beautiful, nostalgic story that exudes hope for a better future. Bravo!



FRaME
17

PO KINU SE GRAD POZNAJE

Say K for Kino, Say K for
Karlovac



75



FRAME
17

PUNČKE

All-girl Rock Band "Punčke"



76

NATJECATELJSKI PROGRAM

Boško Picula

Ženski rock-sastav koji film prati zanimljiv je sam po sebi, ne zato što su u njemu redom otkaçene djevojke, nego upravo suprotno, što ga čine normalne cure čija je svakodnevica uistinu inspirativna. Film je definitivno predug, ali i definitivno dobar.

› An all-girl rock band in the film is interesting in itself, not because of all the crazy girls in it. Quite contrary, precisely because they are normal girls whose daily life is truly inspirational. The film is definitely too long, but also definitely good.

Diana Nenadić

Od 1960-ih, dokumentarci o rock pjevačima i bendovima često se snimaju promatračkom metodom "direktnoga filma". U ovome ima i interaktivnog materijala, jer Punčke imaju što reći o svojem statusu i javnoj percepciji. Čini se da se ponekad i ponavljaju, što nije njihova greška, pa je film ponešto predug.

› Since the 1960s, documentaries about rock singers and bands have often been done in observa-

tional mode in the form of direct cinema. This one also has interactive material, because the band, Punčke, have a lot to say about their status and public reception. It seems, however, that some of the scenes are repetitive, which makes the film a bit too long.

Jura Troje

Ne znam što mi je zanimljivije: bend Punčke ili ovaj dokumentarac. To znači da je film u potpunosti uspio! Bravo svima, dali ste mi novi pogled na srednjoškolski film. Odlična tema, lijepo povezanje i isprepletene tematske cjeline, vrlo zanimljivi sugovornici, puno lokacija i puno dobre glazbe. Snimatelji, pripazite malo na oštrinu.

› I don't know what is more interesting - the band or this documentary. It means the film is a complete success. Bravo to everyone, you have given me a new perspective on high school film. A great subject, nicely connected and intertwined thematic units, very interesting interlocutors, a lot of locations and good music! Cinematographers, pay attention to sharpness.

2012, 30'

Režija › Directed by: Marinko Marinkić, Filip Meštrović

Voditelj › Group leader: Josip Krunić

**Studio Kreativnih Ideja
Gunja, Gunja, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Dokumentarni rock film koji govori o problematici ženskog rock benda u Hrvatskoj. Punčke!

› A rock documentary about what it is like to be an all-girl band in Croatia. Punčke!



COMPETITION PROGRAMME

2011, 11'

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Sophie Conley, Johnathan Crow, Cavan Edwards, Chloe Fairless, Ellen Graham, Nathan Gray, Laura Hogarth, Megan McCarthy, Lewis Milner, Tiffany Myers, Jake Raper, Dale Robinson, Michelle Robinson, Casey Rodgers, Chelsea Willis

Voditelj › Group leader: Helen Ward

Kids for Kids, Ujedinjeno Kraljevstvo › UK

Sinopsis › Synopsis:

Ovdje je riječ o geološkom dokumentarcu koji tematizira zavičaj iz kojega su potekli ovi filmaši - pokrajinu Durham u Ujedinjenom Kraljevstvu.

› A geological documentary about the filmmakers' home region - Durham County in the United Kingdom.

Boško Picula

Filmske su priče često tik do nas. Na primjer, u sastavu i gradi našeg kutka Zemlje. Od toga su pošli mladi britanski filmaši pronasavši u geologiji svoga kraja niz zanimljivosti. Slikom zadivljujuć dokumentarac propustio je pronaći pravi ritam i trajanje kojim bi efektno pokrenuo ono o čemu govori.

› Stories for films are often very close at hand. For example, the composition and structure of the earth in our part of the world. These young British filmmakers have found in the geology of their home region a series of interesting facts. This visually stunning documentary, however, has failed to find the right rhythm and length to effectively "get moving" what it speaks about.

Diana Nenadić

Kompilacijom individualnih animirano-dokumentarnih priloga, grupa školaraca-istraživača na edukativan, ali i inventivan način, prikazuje zanimljivosti geološkoga parka, nudeći istodobno

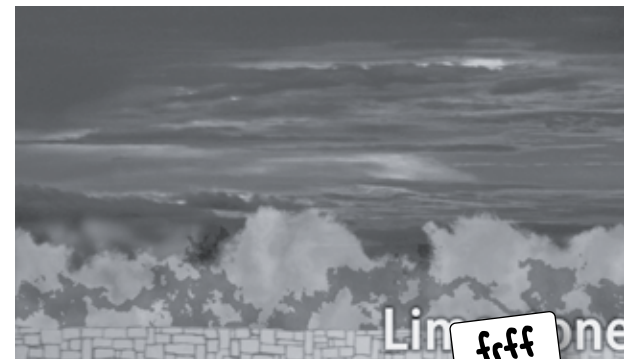
vlastite doživljaje i viđenja svoga zavičaja.

› A group of high school explorers, in an educational but also inventive way shows the peculiarities of a geological park, simultaneously offering their own impressions and visions of their home region in this compilation of individual animation-documentary pieces.

Jura Troje

Dokumentarac koji izgleda izvanredno, ali je tako dosadan, s tako usporenom i uspavljujućom naracijom, s čak minutu i pol odjavne špice... Sve je trebalo biti gotovo u 5 minuta! Daje zanimljive ideje, ali bojim se da će pola kina spavati...

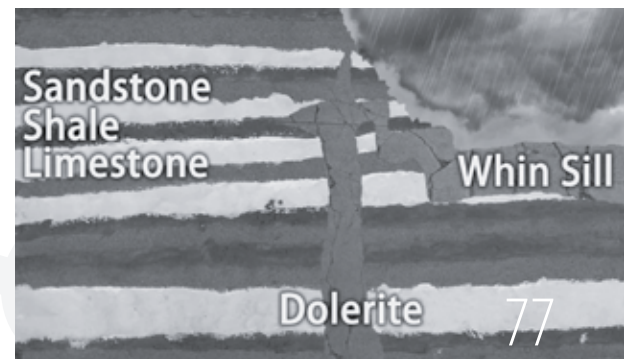
› A documentary that looks amazing but is also slightly boring; such slow and sleep-inducing narration, the final credits a minute and a half long... It should have been done in five minutes. It presents interesting ideas but I'm afraid half the cinema will fall asleep...



ffff
5

ZAPISANO U KAMENU

Rockbound



77



FRAME
17

ŽITNA KUĆA

The Story of Žitna kuća



Boško Picula

I kuća može biti sjajan filmski lik. Potrebno je samo da i ona ima svoju priču te da se tom pričom pozabave vješti filmaši. Takvi su realizatori ovog dokumentarca o staroj zgradi koja je niz puta mijenjala namjene da bi na kraju srušena zaživjela novim-starim sjajem. Čestitamo graditeljima, restauratorima i filmašima!

› A house can sometimes be a great film character too. All it takes is a good story and for skillful filmmakers to tell this story. The old building has had different uses, only to get torn down in the end and receive a new-old glow. We congratulate its constructors and restorers, and the filmmakers, tellers of its story!

Diana Nenadić

Od mladih autora ne očekuju se ovakvi ozbiljni dokumentarci, no domaćini su to ipak odradili kako treba. Priča o rekonstrukciji zgrade koja je bila i ostala srce Karlovca informativna je i bogata primjereno iskorištenom arhivskom građom. Sve u svemu više nego korektna.

› Young authors are usually not expected to make such "serious" documentaries, but the festival hosts have managed to pull it off. The story of the reconstruction of the building which was and remains the heart of Karlovac, is informative and rich in archive footage which is put to good use. All in all, better than just fine.

Jura Troje

E, to je dokumentarac! Opsežno obrađena tema, s intervjuima, lijepo obrađenim starim fotografijama, popraćenim fazama gradnje. Dokumentarac je napravljen s puno truda i ljubavi prema svom gradu. Odlično rješenje prolaza vremena: snimkama grada, detaljima... Puno smo naučili.

› Now this is a great documentary! Extensively covered subject, with interviews, nice use of old photographs which follow the stages of its development. A documentary made with a lot of effort and love for the authors' town! An excellent way of dealing with the passage of time - shots of the city, details. We have learned a lot.

NATJECATELJSKI PROGRAM

2012, 15'15"

Režija › Directed by: Marko Mikšić

Na filmu sudjelovali › In co-operation with: Kristijan Protulipac, Nina Čorak, Mario Višnjić, Matija Žibrat

Voditelj › Group leader: Vjekoslav Živković

**Kinoklub Karlovac,
Karlovac, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Žitna kuća povijesna je zgrada od velikog značenja za grad Karlovac. Je li konačno i za nju došlo neko novo vrijeme?

› "Žitna kuća" is a historical building of great importance for the town of Karlovac. Has the time for change finally come?

COMPETITION PROGRAMME

2011, 6'30"

Režija › Directed by: Siri Andersen

Na filmu sudjelovali › In co-operation with: August Aabo, Sebastian Mirkovic, Asta Andersen

Voditelj › Group leader: Torben Larsen

Station Next, Danska › Denmark

Sinopsis › Synopsis:

Rana je zima na benzinskoj postaji u predgrađu. Mlada žena ispija kavu s čuvarom u obližnjoj trgovini dok se u blizini smuca neugledni starac. Vrlo neprikladna situacija...

› It is the beginning of winter at a petrol station in the suburbs. A young woman is drinking coffee with a security guard at a local shop while, near by, a shabby-looking old man hangs about. A very inconvenient situation...

Boško Picula

Zabuna je zahvalan element priče na kojemu se temelje mnogobrojni uspjeti filmovi. I ovaj je film uspio ne samo zahvaljujući zabuni koja u konačnici dovodi do tragedije, već i zbog finog manevriranja likovima, njihovim motivima i prostoru u kojem se priča zbiva. Ipak, rasplet se prerano naslućuje.

› Error is a generous element in storytelling and it serves as the basis for numerous successful films. This one is also successful, not only thanks to confusion, which in the end leads to a tragedy, but also thanks to the skillful manoeuvring of characters, their motives and space in which the story is set. Still, the outcome is anticipated too soon.

Diana Nenadić

Stara poslovice "odijelo ne čini čovjeka" opet je na djelu, samo su protagonisti novi, kao i okolnosti. Ovaj film pokazuje kako se humanistički angažirana priča može dobro odglumiti i bez dijaloga, a jasno ispričati s pomoću šumova i glazbe.

› The old saying "Don't judge a

book by its covers" is again put to good use, only the characters and the circumstances are different. The film shows how a socially-engaged story can be clear and have great acting performances without dialogue, using only sounds and music.

Jura Troje

Nedostatak komunikacije vodi nas do straha od nepoznatog, do upotrebe oružja, do zatvaranja od svijeta... Sviđa mi se atmosfera filma, ta tišina, ta nesposobnost komuniciranja kojom smo okruženi, a u isto vrijeme mi nedostaje zvuk! Ovako autor pretjeruje u namjeri koja mi se ustvari svidjela. Dobar film, ali nekako nije ulašten do kraja.

› Lack of communication leads to fear of the unknown, to the use of guns, to closing off from the world... I like the atmosphere of the film, this silence, the inability to communicate that surrounds us, yet, at the same time I miss the sound! This way, the author overdoes with an intent that is in itself very good... A good film, but seems a bit unpolished to completion.



ffff
5

BIFROST



79

FRAME
17

BROJ 12

Number 12



NATJECATELJSKI PROGRAM

Boško Picula

Već od pozadine naslova film iskače od sličnih namjenskih uradaka. Zašto? Zato što ima ključnu sastavnicu dobrog filma - dobru priču. Njezina je realizacija mogla biti i doradenija, ali su zato interpreti središnjeg para uvjerljivi. Oni su ponešto "nadglasani" od ambiciozne pozadinske naracije, ali je u konačnici sve na svom mjestu. Namjena je dobila odgovarajuću formu.

› Starting with the background of the title, the film distinguishes itself from similar commissioned films. Why? Because it possesses the key component of a quality film - a good story. Its realization could be a bit more refined, but the central pair of actors is very convincing. They are at times subdued by the ambitious background narration, but all in all, everything is in its place. The intent is given a proper form for its realization.

Diana Nenadić

Ljubavna priča ili namjenski (edukativni) film o opasnosti-ma hepatitisa? I jedno i drugo, a

sve bi bilo još bolje bez patetiziranja kojemu služi tekst u *off-u*, ali i Claptonova balada *Tears in Heaven*.

› A love story or a commissioned (educational) film about the dangers of hepatitis? Both. It would be even better without the overdramatic off-screen narration and Clapton's *Tears in Heaven*, however.

Jura Troje

Lijepa, topla priča, romantično ispričana, poučna i odlična. Ne baš vješto snimljen, početničko novinarski ispričan, prosječno odglumljen, ali kao cjelina jednostavno lijep, dubok, jak film.

› A beautiful, warm story, romantically told, educational and excellent. Technically, the film is not perfectly shot, the storytelling is beginner-style journalistic, the acting average, but on the whole, it is a beautiful, deep and powerful film.

2012, 8'18"

Režija › Directed by: Bruno Mustić

Na filmu sudjelovali › In co-operation with: Ivona Barišić, Marin Roguljić, Božena Šegović, Neda Vuić, Danijela Matulić

Samostalni autor ›
Independent author, Split,
Hrvatska › Croatia

Sinopsis › Synopsis:

Broj 12 je film koji prikazuje slučajni susret dvoje srednjoškolača koji, obeshrabreni svojom bolešću, jedno drugome pružaju utjehu i ljubav.

› Number 12 is a film which shows an accidental encounter of two high school students, discouraged by their illness but able to offer each other the comfort and love they need.

COMPETITION PROGRAMME

2012, 6'17"

Režija › Directed by:
Domagoj Kudek

Na filmu sudjelovali › In co-
operation with: Marta Babić,
Jurica Picak, Matea Rubinić,
Karlo Pavlović, Viktorija Begić,
Ivan Tucibat, Marko Hrsto

Voditelj › Group leader:
Miroslav Klarić

**FKVK Zaprešić, Zaprešić,
Hrvatska › Croatia**

Sinopsis › Synopsis:

Tko je taj čovjek koji se stalno pojavljuje u snimljenom materijalu za film? Što on želi? I kakve su mu namjere? Samo su neka od pitanja koja postavlja ovaj film.

› Who is the man who keeps appearing in the footage for a film? What does he want? And what are his intentions? These are just some of the questions this film raises.

Boško Picula

Mnogobrojni će filmaši reći da je snimanje filma težak posao. Filmaši iz ove napete priče dodat će da je rad na filmu pravi užas. Više nego uspjeti spoj trilera i filma strave, rad mladih Zaprešićana od prvog do posljednjeg kadra otkriva njihov osjećaj za zaplet, ritam i stvaranje ugođaja. Ovdje slika uistinu govori više od stotinu riječi. Strašno dobro!

› Many filmmakers would say that shooting a film is very hard. The filmmakers in this suspense story might add that shooting a film is actually horror-like. A very successful combination of thriller and horror movie, the work of young authors from Zaprešić, from beginning to end reveals their sense for plot, rhythm and creating suspense and atmosphere. Here, an image truly speaks louder than words. Horribly good!

Diana Nenadić

Odličan triler koji preispituje granice između stvarnosti i fikcije, kao i manipulativnu narav filma kao medija. Autor čvrsto vodi pri-

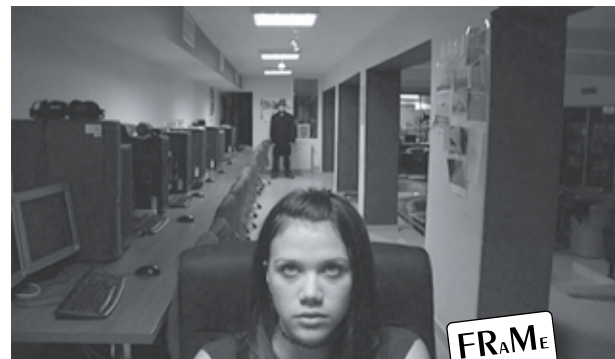
ču i domišljato se koristi ekranima kako bi uspostavio zrcalnu relaciju između pojave prijetećeg lika u fiktivnom i stvarnom svijetu.

› A great thriller examining the boundaries between reality and fiction, as well as the manipulative nature of film as a medium. The author leads the story firmly, skilfully using the screens to establish a mirror relationship between the appearance of the menacing character in the fictional and the "real" world.

Jura Troje

Dobar, napet horor. Vjerno prikazuje strahove i halucinacije izazvane dugim noćnim montažama. U početku čudan, s neozvučenim Kubrickovskim dijelovima (ovdje to ipak izgleda kao pogreška!), ustvari je fora. Baš jest.

› An excellent horror film packed with suspense... It portrays realistically the fears and hallucinations caused by long nights of editing. Strange at first, using Kubrick's shots without sound (here it seems like a mistake, though), it is actually cool. It really is.



FRAME
17

ČOVJEK IZ FILMA

The Man from the Film



81



FRAME
17

“DOSTA VIŠE” I TAJANSTVENA KOCKA

“Enough Already” and the
Mysterious Cube



82

Boško Picula

Pomaknuta inačica američkih krimića iz 40-tih i 50-tih godina, u neizbježnom spoju sa školskim zapletom, u početku nudi više no što na kraju donosi. Možda je problem u nedoumici autora snimaju li parodiju ili pak vlastiti pogled na žanr. Ipak, dobre volje ne nedostaje kao ni ljubavi prema filmskoj umjetnosti. A to je najvažnije.

› This American 40s and 50s crime story with a twist, with an added school plot, in the beginning offers more than it delivers in the end. Perhaps because of the authors' dilemma whether they are making a parody or perhaps giving their own view of the genre. Still, it does not fall short either of effort or the love of film art, and that is what really matters.

Diana Nenadić

S manje proizvoljnih montažnih poteza i stereotipnih rješenja u profiliranju likova (osobito detektiva), ovaj “nijemi” psiho-triler bio bi i mnogo pregledniji i daleko napetiji.

› Less arbitrary editing decisions and stereotypical solutions of character profiling (especially of the detective), would make this “silent” psycho-thriller clearer and give it far more suspense.

Jura Troje

Zanimljiv, sažet i duhovit radionički film. Dobar primjer kako se u kratkom vremenu (na radionici) može napraviti nešto zanimljivo iz čega svi ponešto nauče. Drago mi je što je film većinom nijem jer, da je sav taj tekst odglumljen od strane amatera i u tako kratkom vremenu, film bi izgledao kao sapunica. Ovakav nam okupira sva čula i odličan je!

› An interesting, concise and witty workshop film. A good example of how in short time (at a workshop) something interesting can be made from which everyone can learn something. It's good that the characters do not speak much, because if all that dialogue had been delivered by amateurs in such a short span, it would have turned it into a soap opera. This way, it occupies all our senses and it's great!

NATJECATELJSKI PROGRAM

2012, 5'

Režija › Directed by:

Filmska radionica “Akcija!” › Film workshop “Action!”

Na filmu sudjelovali › In co-operation with:

Antonija Antunović, Manuela Babić, Denis Cerovik, Tina Cerovski, Rebeka Feratović, Matej Jarni, Mija Marušić, Strahinja Padežanin, Martina Rajić, Srđan Rapaić, Jelena Radovančev, Loreta Tkalić, Vanesa Unlarik, Aleksandar Čečavac, Strahinja Đurčić, Mery Mekanović, Dejana Poperić, Jovana Stojaković, Marija Vida

Voditelj › Group leader:

Olivier Tomeček

Kino klub Vukovar,
Vukovar, Hrvatska › Croatia

Sinopsis › Synopsis:

Glavna junakinja ovoga uratka je nastavnica, psihopat, koja ubija svoje učenike... Može li tajanstvena kocka pomoći u rješavanju njezinih problema?

› The protagonist of the film is a teacher who kills her students... Can the mysterious cube help in solving her problems?

COMPETITION PROGRAMME

2011, 16'

Režija › Directed by: Harald Guenther

Na filmu sudjelovali › In co-operation with: Antonia Csuk, Theresa Csuk, Elias Wolf, Gerhard Dorn, Clara Bacher

Samostalni autor › Independent author, Austrija › Austria

Sinopsis › Synopsis:

Dvoboju čuvara i slučajnog posjetitelja trgovačkog centra preko ekrana nadzorne kamere. Kratko i jasno, upravo je to tema filma.

› A duel between a guard and a random shopping centre visitor through the screen of a security camera.

Boško Picula

Tko gleda, uskoro će i sam biti gledan. Okosnica je to ovog napetog mini-trilera koji do samog raspleta ne ostavlja puno prostora za predah. Iako vizualno statičan, slijedom zapleta o čuvaru koji preko nadzornih kamera uoči sumnjivog pojedinca, film je u biti izuzetno dinamičan jer gledatelj svojim iščekivanjem sam gradi svaki kadar. Višeslojna komunikacija i dinamika.

› The one who watches will soon end up being watched. That is the basis of this mini-thriller full of suspense which doesn't let up until the very end. Though visually static, because in the plot a security guard notices a suspicious man through security cameras, the film is actually really dynamic because the viewers create each frame with their own anticipation. The communication and the dynamics are multi-layered.

Diana Nenadić

Protagonist je promatrač (kontrolor sigurnosnih ekrana u trgovačkom centru), a antagonist promatrani (jedan od prolaznika na kojeg

su usmjerene kamere). Među njima nema ni komunikacije ni dodira, no ovaj napeti triler razvija poseban odnos među njima.

› The "protagonist" is the observer (a security camera officer in a shopping centre) and the "antagonist" the one who is observed (one of the passers-by at whom the cameras are directed). There is no communication or contact between them, yet this intense thriller creates a special relationship between them...

Jura Troje

Bravo! Odličan napeti triler koji kida živce. Sablasne prazne prostorije, likovi su udaljeni, ali zna ju jedan za drugoga i to ih drži blizu, bliže, još bliže. Odlična boja filma! Ustvari, nema se tu što nabrajati, film je u cjelosti izvrstan.

› Bravo! An excellent nerve-wrecking thriller full of tension. Spectral empty halls and remote characters; but they know of each other and that fact keeps them close, closer, even closer... Excellent colours! Actually, no point in singling things out, the whole film is great!



ffff
5

EKRANI Screens



83


 frff
5

ELISABETH



Boško Picula

Još jedan film koji na domišljat način koristi element obrata sjajno kombinirajući realizam i imaginaciju. U prvom slučaju pratimo pravu skandinavsku obiteljsku dramu, a u drugom nadnaravnu priču na tragu *Šestog čula*. Smirena režija, decentna gluma i odličan scenarij u tako malo vremena, prava su preporuka ovom filmu.

› Another film that in an inventive way uses the element of twist, wonderfully combining realism and imagination. On the one hand, we follow a real Scandinavian family drama, while on the other, we see a supernatural story along the lines of *The Sixth Sense*. Calm directing, unobtrusive acting and a wonderful script in such a short time, make this film worth every recommendation.

Diana Nenadić

Ovo je film stanja - stanja oca koji ne može prihvatiti smrt kćeri pa se ponaša kao da je ona još živa... To je nešto što se u filmu ne otkriva odmah, nego sugestivno

naznačuje očevim čudljivim ponašanjem, a osobito elegičnom i ledenom atmosferom.

› This is a film of state – a state of the father who cannot accept the death of his daughter so he acts as if she were still alive... This is not revealed right away, but it's hinted at by the father's moody behaviour, and especially the elegiac and “icy” atmosphere.

Jura Troje

Priča koja lijepo prikazuje čovjeka koji je izgubio sve i stvorio svoj mikro svijet. Mogli su ga prikazati ludim, bolesnim, očajnim. Mogli su ga promijeniti do kraja filma. Ali ovo je lijepo i smireno režiran film koji nam pokazuje lik oca onakvog kakav je i kakav želi ostati.

› The story wonderfully depicts a man who has lost everything and has created a micro world. He could have been depicted as crazy, sick, weird, desperate, he could have changed towards the end of the film. But this is a nicely and calmly directed film which shows the father the way he is and the way he wants to remain.

NATJECATELJSKI PROGRAM

2012, 5'21"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Joel Karppanen, Alexander Perkov, Andreas Nordli, Bianca Emilia Fjellstad, Falex Auguste, Zoe Schwarz, William Smed

Voditelj › Group leader: Maria Ekerhovd

Tvibit Youth Film Centre, Norveška › Norway

Sinopsis › Synopsis:

Elisabeth je nekoć bila njegova kćer. Bila? Ili je još uvijek živa?

› Elisabeth used to be his daughter. Used to be? Or is she still alive?

COMPETITION PROGRAMME

2011, 9'31"

Režija › Directed by: Thijs De Block

Na filmu sudjelovali › In co-operation with: Tim Bogaerts, Danielle Raspe

Making Movies Jekino, Belgija › Belgium

Sinopsis › Synopsis:

Mladić na putu kući sretno staricu. Zaintrigiran njezinim čudnim ponašanjem pokušava ostvariti komunikaciju s njom. No to biva teže nego što je prvotno zamišljao.

› A young man meets an old lady on his way home. Intrigued by her odd behaviour, he tries to communicate with her. That, however, becomes more difficult than he had originally imagined.

Boško Picula

Kada stvarnost postane odveć bolnom, čovjek redovito traži izlaz u zamišljanju. Jednostavne mizanscene, a iznimno slojevit priče, ovaj je film u isto vrijeme poetična posveta ljubavi koja nikad ne umire i realističan prikaz vremena koji nagriža svako ljudsko biće. Izvrsni nastupi dvoje glavnih glumaca nadovezuje se na veoma zrelu režiju i priču.

› When reality becomes too painful, one often seeks refuge in imagination. Using simple mis-en-scene yet extremely layered stories, this is both a poetic ode to never-dying love and a realistic rendering of how time affects every human being. Excellent performances by the two main actors go hand in hand with very accomplished directing and narration.

Diana Nenadić

Mladić susreće staricu koja je, vjerojatno zbog traumatičnog gubitka, izgubila dodir sa zbiljom. No pitanje je što je zbilja i tko je zapravo traumatiziran u ovoj neobično suptilnoj priči o ljubavi i transgeneracijskoj suosjećajno-

sti. Odmjereni *tajming* filma omogućio je fino tkanje emocija i međudnosa likova.

› A young man meets an old lady who has, probably as a result of a traumatic loss, lost touch with reality. But the question is what is real and who is in fact traumatized in this unusually subtle story about love and trans-generational compassion. The duration of the film is just right to weave together the emotions and interrelations between characters.

Jura Troje

Vrlo zanimljiva priča s odličnim glumcima koji su, uz dobar scenarij i jednu klupu pokraj polja, napravili film koji želimo pogledati još jednom! Lijepi ples emocija i preplitanje likova, njihovih priča i međusobne tolerancije koja ih sve više zbližava.

› A very interesting story with excellent actors who manage to use a great script and a bench next to a field to make a film we want to see again! A lovely dance of emotions and intertwining characters, their stories and mutual tolerance bringing them all closer together...



ffff
5

ELTON I ELZA

Elton and Elza
Elton en Elza



85


 frff
5

FREYA



86

FICTION

Boško Picula

Već smo navikli da u Karlovac iz Danske stižu filmovi čija je zrelost uvijek u raskoraku s mladim godinama svojih autora. To je isključivo kompliment, baš kao i u slučaju ove priče o mladoj kantautorici koju će gubitak voljene osobe u konačnici učiniti zreloom i spremnom za sve životne izazove. I one teške i one lijepe. Sjajna priča, gluma i režija.

› We are already accustomed to seeing in Karlovac films from Denmark whose maturity surpasses the young age of its authors, which is meant strictly as a compliment. This is also the case here in the story about a young musician whose loss of a loved one will in the end make her more mature and ready to face life's challenges, both difficult and beautiful ones. Excellent story, acting and directing.

Diana Nenadić

U najboljoj tradiciji danskog mladog filma, i ovaj režijski precizno elaborira napet emocionalni odnos, onaj između Freye i njezine majke, a obje glumice su na visi-

ni zadatka.

› In keeping with the tradition of great young Danish films, using precise directing, this one develops an intense emotional relationship between Freya and her mother, in which both actors are at the top of their game.

Jura Troje

Film koji gađa direktno u srce! Odlično, pažljivo režiran, jer nije lako igrati se s gledateljevim emocijama i izaći kao pobjednik. Gluma, montaža, glazba... Spontani aplauz je neizbježan.

› A film that aims straight for the heart! An excellently, meticulously directed film, because it is not easy to play with viewers' emotions and come out a winner... acting, editing, music... A spontaneous applause is unavoidable!

NATJECATELJSKI PROGRAM

2012, 13'41"

Režija › Directed by: Pernille Elkjaer

Na filmu sudjelovali › In co-operation with: Sia Frost, Johannes Andersen, Jonathan Gelvan

Voditelj › Group leader: Claus Michelsen

Station Next, Danska › Denmark

Sinopsis › Synopsis:

Drama je ovo o traumi zbog smrti roditelja, odnosno o kantautorici koja nakon očeve smrti više ne može ni svirati ni pjevati, premda se želi potpuno posvetiti glazbi.

› This is a drama about the trauma of losing one's parents, that is, about a singer-songwriter who, after her father's death, can no longer play or sing, even though she is completely dedicated to music.

COMPETITION PROGRAMME

2011, 2'59"

Režija › Directed by: Jesús Dorado Arjona

Na filmu sudjelovali › In co-operation with:

Eva García Campos, Jorge Iglesias Herrero, Alicia Martín Arjona, María Arjona Bueno, Beatriz Peris David, Emilio Rodríguez De Acosta, Cristina Arellano Alonso, Elisa Bautista García, Lucía Bermejo Serrano, Roberto Chaparro Herrera, María Isabel García González, Lorena Olinero Sánchez, Cristina Torralvo Martín, Elvira Zapata Rueda, Jorge Trancon Expósito

Voditelj › Group leader:

Antonio Luis Aranda Rodríguez

IES Maestro Gonzalo Korreas, Španjolska › Spain

Sinopsis › Synopsis:

Srednjoškolski par očekuje dijete. On se veseli sinu. No, što ako bude kćer?

› A high school couple expecting a baby. He is looking forward to a son. But what if it's a girl?

Boško Picula

Autori su ovdje htjeli sve. I biti duhoviti, i biti inovativni, i biti poučni. Uspjelo im je od svega pola jer bi bilo bolje da su svoju priču o srednjoškolcima koji će postati roditeljima koncipirali ili kao komediju ili kao dramu. Kada su u sve to uveli i pitanje borbe za ravnopravnost spolova, ostali su bez cjeline. Ipak, pojedina su rješenja u priči odlična.

› The authors wanted to do it all. Be funny, be innovative, be educational. They succeeded half way in all of it, and it would have been better if they had conceived their story of teenage parenthood either as a comedy or as a drama. When on top of all that they introduce the issue of equality of sexes, they lose the unity of the film. Still, several solutions in the story are great.

Diana Nenadić

Film je jednim udarcem opalio dvije pljuske: mačizmu i malo-građanskim navikama, a potrudio se da stilizacijski osvježi ilustrativnu rutinu svoje priče.

› The film kills two birds in one

swoop: of machismo and narrow-minded customs, and also tries to stylistically refresh the routine illustrated in the story.

Jura Troje

Film bi se ustvari trebao boriti za ženska prava. Mislim da bi trebalo nešto bolje snimiti po tom pitanju jer ovo je još jedan *trash*. Kada vidim dvoje srednjoškolaca koji očekuju bebu, ne očekujem da imaju problem oko spola djeteta, već oko organizacije svojih života.

› The film should in fact be speaking out for women's rights. I think a better film should be made on the subject because this one is again a bit trashy. When I see a high school couple expecting a baby, I don't expect them to have a problem with the baby's sex but rather with the organization of their lives.



ffff
5

JOŠ TEŽE

Even more Difficult
Más difícil todavía





KAD MAMA NIJE KOD KUĆE

When Mom is Not at Home
Ko mame ni doma



Boško Picula

Baš kao i njihovi likovi u filmu, autori su se ovdje izvrsno zabavljali snimajući film. Ne znamo je li na kraju, kao i u priči, na set došla nečija mama, ali je zabava očito uspjela. Ne i sam film kojemu, osim zgodnog završetka, nedostaje sadržaja i duhovitosti. Možda će toga biti drugi put jer ekipi entuzijazma ne nedostaje.

› Just like the characters in the film, the authors here had an excellent time making this film. We don't know whether in the end, like in the story, somebody's mom came to the set, but the party was obviously a successful one. Maybe more so than the film itself, which, except for a cool ending, lacks some content and humour. Perhaps next time, because this team obviously isn't short on enthusiasm.

Diana Nenadić

Tinejdžerska klasika: roditelja nema kod kuće i vrijeme je za tulum! Hoće li mama ipak saznati? Za odgovor na to pitanje ne treba čekati dugo, jer film je dovoljno kratak, a tulum dovoljno di-

namično raskadriran, da čekanje bude lakše i zabavnije.

› A teenage classic: the parents are away and it's time for a party! Will mom find out about it, after all? We don't have to wait long to find out the answer, because the film is short, and the party dynamically sequenced, making the suspense easier and more fun.

Jura Troje

Raskalašena tinejdžerska zabava u dnevnoj sobi... Ni blizu konkurenciji: *trash*, očito osmišljeno, pripremljeno i snimljeno u jednome danu. Možda je prikladnije za dječje festivale.

› A wild teenage party in a living room... Doesn't even come close to its competition: trashy, obviously prepared and shot in a day. Perhaps more suited for children's festivals.

NATJECATELJSKI PROGRAM

2012, 3'15"

Režija › Directed by: Gaja Nepužlan

Na filmu sudjelovali › In co-operation with: Tit Voglar, Erdogan Nasufaj, Kadir Delić, Ana Rabzelj, Sara Kučič, Laura Renieblas, Claire Billard, Beate Vitola

Voditelj › Group leader: Anna Savchenko

Luksuz produkcija, Slovenija › Slovenia

Sinopsis › Synopsis:

Kako to izgleda kada kćer u kući priredi zabavu koja izmakne kontroli, može se vidjeti u ovom uratku.

› A girl throws a house party which spins out of control.

COMPETITION PROGRAMME

2011, 4'30"

Režija › Directed by: Aapeli Ristola

Na filmu sudjelovali › In co-operation with: Johannes Kaarre, Matilda Kangas, Jenna Nauska, Reetu Kontio, Jante Jomppanen

Voditelj › Group leader: Tommi Nevala

Valve film school, Finska › Finland

Sinopsis › Synopsis:

Za svoj filmski projekt mladić kupuje rabljenu kameru. No, za vrijeme snimanje primjećuje da nešto nije u redu. Hoće li preživjeti kraj filma?

› A young man buys a used camera for his film project. But, during the shooting of his film, he notices something is wrong... Will he survive the ending of his film?

Boško Picula

Ovo je tako dobra dosjetka za žanr filmova strave koji kronično pati od novih zapleta, da će se mladi Finci obogatiti uspiju li prodati svoju priču kao predložak za neki hollywoodski ili japanski prepravak. Na tragu serijala *Krug*, film vrsno sugerira da je suvremena tehnologija vreo zastrašujućih mogućnosti, ali je sam film, na žalost, tehnički odveć nesavršen za visoku ocjenu.

› This is such a great idea for a horror, a genre chronically suffering from a lack of new plots, that its young filmmakers from Finland could become very rich if they sold the rights for their film for a Hollywood or Japanese remake. In the tradition of *The Ring*, the film skilfully suggest that modern technology is a well of frightening possibilities. The film, however, is unfortunately a bit flawed technically and therefore not up for better grades.

Diana Nenadić

Kako snimiti što autentičniji horor i utržiti ga? Ništa bez uklete kamere iz *second hand* dućana

koja, dok snima, priziva smrtonosne utvare. Priča je pregledno ispričana, ali loše odglumljena pa je propuštena prilika da se od nje napravi i horor komedija.

› How to make a horror film that is as authentic as possible and make money of it? No way without a haunted camera from a second hand store which, while shooting, summons deadly spectres. The story is told coherently, but the acting is bad, so the authors miss a chance to make a horror comedy as well.

Jura Troje

Fora ideja, ali slaba realizacija. Nije neka sreća na kraju svega. Ali opet, ideja je dobra i film se zbog toga pamti.

› A cool idea but poorly executed... Not too great in the end. But then again, it has a good idea which makes it memorable!



KAMERA STRAVE

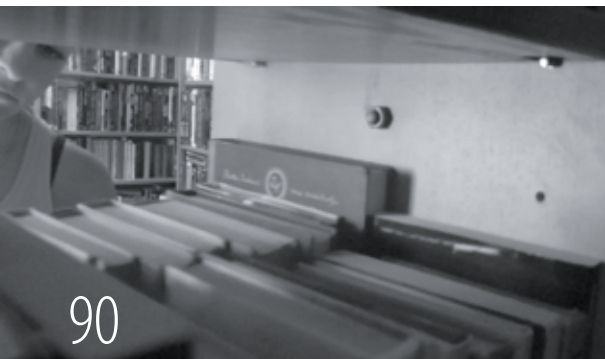
The Camera of Horrors





FRAME
17

KNJIGA The Book



90

Boško Picula

Mediterranska obiteljska drama s elementima fantastike ima razrađen zaplet i raspoloženu mladu glumicu pri čemu film nudi materijal za svoje dugometražno izdanje. Sve je tu: prerano odrasla djevojčica, otac alkoholičar, sputanost malom sredinom, fantastični prosede, prelijepi pejzaži. Još da je bilo vremena i prostora za studiozniji rad...

› A Mediterranean family drama with elements of fantasy. The plot is well developed and the film features an accomplished young actress both of which give it the potential for a feature film. Everything is here: a girl who has had to grow up before her time, an alcoholic father, the constraints of a small community, fantasy, gorgeous landscapes. If only there had been time and space for a more elaborate work...

Diana Nenadić

“Knjiga želja” vraća sklad i razumijevanje u malomišćansku obitelj (otac, sin i kći), narušene nakon prerane smrti majke

(predstavljene slikom Audrey Hepburn!). Rafiniran snimateljski rad i režija, dobri glumci.

› The “Book of Wishes” returns the harmony and tolerance to a small-town family (father, son and daughter) lost after the too-early death of their mother (represented by the image of Audrey Hepburn!). Refined camera work and directing and good acting.

Jura Troje

Simpatično, djetinjasto, naivno i radionički... Problemčići s kontra svjetlom i prava hrvatska televizijska gluma. Ustvari, sviđa mi se.

› Cute, childish, naïve and workshop-like... Slight problems with counter light and typical Croatian TV acting. Actually, I like it.

NATJECATELJSKI PROGRAM

2011, 6'

Režija › Directed by: Bartul Grbin

Na filmu sudjelovali › In co-operation with: Paola Grandov, Marija Petešić, Ante Mihić, Marko Župan, Karlo Sereni, Rahela Buturić

Voditelj › Group leader: Višnja Skorin

LOG IN, Zagreb, Hrvatska › Croatia

Sinopsis › Synopsis:

Petra je ljuta tinejdžerica koja živi s bratom i ocem alkoholičarem. Tajanstveni događaj u knjižnici promijenit će njezin život.

› Petra is an angry teenager who lives with her brother and alcoholic father. A mysterious event in the library will change her life.

COMPETITION PROGRAMME

2011, 8'48"

Režija › Directed by: Kevin O'Regan, Tommy Flavin

Na filmu sudjelovali › In co-operation with: Laura Carroll, Maeve O'Keeffe, Ben Cooper, Evan Ryan, James Clisby, Rosie Byrne, Kelli-Ann Masterson

Teds Beard! Productions, Irska › Ireland

Sinopsis › Synopsis:

Komični mjuzikl koji tematizira beskraje razgovore s korisničkom podrškom. U svakom slučaju ovaj film daje novi pogled na noćnu moru običnog čovjeka.

› A comedy musical about endless conversations with customer support assistants. The film gives a new view of the nightmare of common people.

Boško Picula

Mjuzikl o problemima s internetom? Zašto ne! Idejom jedan od najoriginalnijih naslova ovogodišnje konkurencije, govori o djevojci koju nevolje s korisničkom podrškom natjeraju na pjevanje, baš kao i davatelje usluge. Otkaćeno, ponešto nedorađeno, ali i zgodno u trenucima kada i sami dođemo u poziciju središnje junakinje. Tko pjeva, zlo ne misli.

› A musical about internet problems? Why not! The idea is one of the most original ones in this competition, about a girl whose problems with the customer support make her sing, just like the service providers. Quirky and somewhat sloppy but very neat when we find ourselves in the girl's situation.

Diana Nenadić

Ova priča o zbrci koju digitalna civilizacija često izaziva među svojim korisnicima vjerojatno bi dobro funkcionirala i bez pjevanih dijaloga jer je narativno i izvedbeno precizno razrađena. No, s pjevanjem koje ilustrira različite temperamente i stanja li-

kova, film je dobio i potrebnu dozu začudnosti.

› The story about confusion which often arises in our digitalized environment would probably work very well even without the singing because it is also narratively and technically very precise. Still, the singing which illustrates the different temperaments and states of the characters lends it a certain dose of weirdness.

Jura Troje

Ne znam u kojem je stanju ljudi ovo smišljeno, ali baš mi se sviđa. Mučni razgovori sa službama za korisnike pretvoreni u operu? Meni je to dosad više izgledalo kao psiho horor, no ovaj film mi je otvorio novu percepciju. Odličan film!

› I don't know in which state of madness this film was conceived, but I really like it! Torturous conversations with customer support assistants turned into an opera? I always see it as a psycho horror but this film opens up a new perspective. An excellent film!



KORISNIČKA PODRŠKA!

Wired!





frff
5

NA MOSTU The Bridge



Boško Picula

Tko čeka, taj dočeka! Vrijedi to i za ovu paralelno vođenu priču o dvoje mladih i zaljubljenih kojima jedno kašnjenje gotovo ugrozi vezu. Srećom, za sve postoji objašnjenje kao što, srećom, postoje mladi filmaši koji svoje, naoko ni po čemu posebne dogodovštine, mogu ispričati na drugačiji i duhovit način. Pohvalno.

› All things come to those who wait! That is also true in this parallel story about two young people in love to whom one instance of tardiness almost jeopardizes the relationship. Luckily, there is an explanation for everything just as, luckily, there are young filmmakers who can tell their seemingly trivial anecdotes in a different and funny way. Praiseworthy.

Diana Nenadić

Ona ga čeka na mostu, a on kasni "iz nehata". Prateći paralelne radnje - čekanje i trčanje, gledatelj se nada da će dečko ipak stići na spoj, jer tako nalažu norme romanse. Ni ovaj put nisu izigrane, premda su likovi gotovo nijemi.

Film je zato dinamičan i dotjeran.

› She is waiting for him on the bridge and he is late by accident... Following the parallel actions - waiting and running, the viewer hopes the boyfriend will make it to the date after all, because these are the conventions of romance. They are satisfied here too, even though the characters are almost mute. That's what makes the film so dynamic and stylish.

Jura Troje

Prekrasan, moderno snimljen film, vrlo precizno montiran, sladak i romantičan. Jedan jedini kadar je viška: ulaz u komediju kada njegov prijatelj u krupnom planu komentira da nije platio račun... Možda malo jednostavno i brzo završen, ali i dalje odličan.

› A beautiful film shot in a modern way, very precisely edited, cute and romantic. There is just one unnecessary shot, the introduction to the comedy, when his friend explains he hasn't paid his bill... Perhaps the ending is a bit simple and hasty, but the film is still great.

2011, 5'25"

Režija › Directed by: Andrew T. Jordan

Fresh film festival, Irska › Ireland

Sinopsis › Synopsis:

On kasni. Hoće li ona čekati?

› He is late. Will she wait?

COMPETITION PROGRAMME

2012, 7'25"

Režija › Directed by: Inka Černić, Karla Matić

Na filmu sudjelovali › In co-operation with: Inka Černić, Karla Matić, Matea Marušić, Joshua Musin

Voditelj › Group leader: Vera Bilandžić

Filmska družina
Isusovačke klasične
gimnazije s pravom
javnosti u Osijeku Semper
in motu, Osijek, Hrvatska ›
Croatia

Sinopsis › Synopsis:

Ona voli jutra, znati gdje je i koliko je sati, voli filmove, čak i njemačke... On voli krevet, deke, ljude, Jarmuscha, Pulp Fiction... Ne poznaju nikoga tko voli iste stvari kao i oni.

› She likes mornings, knowing where she is and what time it is, she likes films, even German ones... He likes his bed, blankets, people, Jarmush, Pulp Fiction... They don't know anybody who likes the same things they do.

Boško Picula

I dok je u nekim filmovima pozadinsko pričanje nepotrebno, ovdje je takva naracija sama srž u potpunosti uspjelog koncepta. Dvoje mladih, senzibilnih i po svemu natprosječnih pojedinaca testiraju sudbinu ne bi li se ipak susreli i otpočeli zajedničko vrijeme. On ne nosi sat, ona ga uvijek nosi, a njihovi filmski autori uvijek znaju što rade i kamo vode svoj film. Bravo!

› While in some films off-screen narration is unnecessary, here that sort of narration is at the very core of a completely successful concept. Two young people, bright and, by all accounts, individuals above average, test their fates in order to meet and begin their time together. He doesn't wear a watch, she always does, and the authors of the film always know what they are doing and in which direction their film is going. Bravo!

Diana Nenadić

Izvrсна, zrela i do kraja domišljena "paralelka" o dvoje gimnazijalaca koji u off-u glasno razmi-

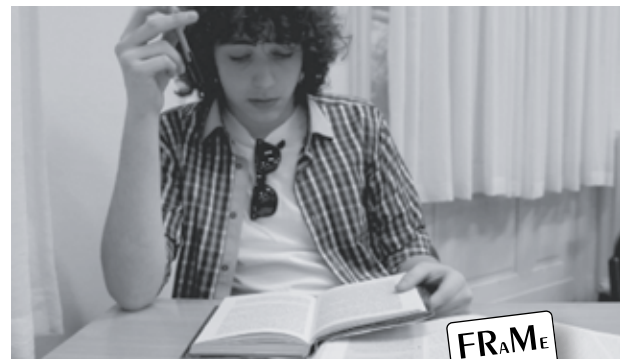
šljaju o sebi, svojim navikama, sklonostima, pogledu na život, ljubav i drugo. Pametno režirano u svim ambijentima, s odlično odigranim ulogama i izborom generacijske glazbe.

› An excellent, mature and completely developed story of "parallels" about two high school students who in off-screen think out loud about themselves, their habits, tastes, attitudes to life, love and other things. Cleverly directed in all environments, with excellent acting performances and a selection of "generational" music.

Jura Troje

Genijalni scenarij, odličan odabir glumaca, tekst od kojega sam se naježio i vrhunska montaža. Bravo! Oduševljen sam!

› An ingenious script, casting, a dialogue that gave me goose bumps and excellent editing! Bravo! I am thrilled!



NIKAD NE NOSIM SAT
 I Never Wear a Watch





FRAME
17

OBRED Ritual



94

FICTION

Boško Picula

Ova gorko-slatka inačica klasika Alfreda Hitchcocka prikazuje nasilje prema domskim "fazanima" koje je u konačnici sankcionirano stavom samih vršnjaka. Film ima efektanu ideju, dobro kadriranje i naglašenu narativnu ulogu glazbe. Urednije građe i pažljivijim izmjenama planova, film bi bio stepenicu više.

› This bitter-sweet take on Alfred Hitchcock's classic shows violence towards the "pheasants" in the dorm, which in the end gets sanctioned by the attitude of the students themselves. The film has an effective idea, great sequencing and a pronounced narrative role of music. By giving it a more rigorous structure and through a careful use of shots, the film would be a notch better.

Diana Nenadić

Čini se da nema više filmskog festivala bez barem jedne varijacije na neku od Hitchcockovih tema. Scena pod tušem u *Psihu* nedvojbeno je najcitiranija, ali samo djelomice, jer se obredno horor tuširanje završava u slobodnom

narativnom stilu.

› It seems there is no festival left without at least one film which is a version of one of Hitchcock's themes. The scene in the shower in *Psycho* is by far the most quoted one, but only partially, because this ritual horror showering eventually takes some narrative liberties.

Jura Troje

Jednostavna tema higijene uz tešku temu inicijacije o kojoj se tradicionalno šuti. Puno dobre glazbe, bez nepotrebnih dijaloga. Nekoliko kadrova previše i pauze koje jako bodu oči i ubijaju koncentraciju. Sve u svemu, film koji treba pogledati i iz kojeg treba učiti!

› A simple theme of hygiene combined with a heavy motif of ritual initiation that traditionally goes unmentioned. A lot of good music and no unnecessary dialogue. It is several shots too long and there are long pauses that stick out and disrupt the concentration. But, all in all, a film that needs to be seen and learned from!

NATJECATELJSKI PROGRAM

2011, 6'01"

Režija › Directed by: Luka Kristić

Na filmu sudjelovali › In co-operation with: Teo Vukšan, Luka Baruškin, Ivan Kristić

Voditelj › Group leader: Emilija Koščak

Videoskupina Učeničkog doma Varaždin, Varaždin, Hrvatska › Croatia

Sinopsis › Synopsis:

Film opisuje inicijaciju "fazana" (učenika prvih razreda) u učeničkom domu prisilnim tuširanjem. Uistinu, obred.
› The film describes the initiation of "pheasants" (first year students) in a student dorm by forced showering. Truly a ritual.

COMPETITION PROGRAMME

2011, 3'12"

Režija › Directed by: Grupa
autora › Group of authors

Na filmu sudjelovali › In
co-operation with: Tasnima
Begum, Jenna Curtis, Kim
Dinh, Subana Kalim, Nerin
Khanom, Rukshana Khanom,
Nura Nur, Taznim Anika
Rahman, Rima Uddin

Voditelji › Group leaders:
Charlotte Dolman, Daniel
Sane, Hawa Khan

**First Light & Poplar
HARCA, Electric December
Watershed, Ujedinjeno
Kraljevstvo › United
Kingdom**

Sinopsis › Synopsis:

Četiri mlade dame i njihovi
snovi u sjeni Olimpijskih igara
okosnica su ovog kratkog filma.
I više nego aktualno.

› The foundation of this film
are four young ladies and
their dreams in the shadow of
the Olympics. A very topical
subject.

Boško Picula

Ovogodišnje su Ljetne olimpijske
igre u Londonu ne samo najveći
sportski događaj u 2012. godini,
nego i prilika mnogobrojnim po-
jedincima da kroz manifestaciju
koja ujedinjuje cijeli svijet iska-
žu svoj odnos prema položaju u
tom svijetu. Djevojkama u ovom
filmu to uistinu polazi za rukom,
ali autorima nije pošlo za rukom
do kraja sučeliti globalni događaj
i konkretne pojedince.

› This year's summer Olympics
in London are not only the biggest
sporting event of 2012 and one
uniting the entire world, but also
a chance for thousands of individ-
uals to express their attitude to-
wards the world in which they live.
The girls in this film truly succeed
in doing so, but the authors fell
short of counterpointing this glo-
bal event with specific individuals.

Diana Nenadić

Film je deklariran kao igrani, ali
mogao bi biti i dokumentarni,
jer ispovijeda posve autentične
snove i ideje o budućnosti mla-
dih ljudi, koje ovdje predstavljaju
četiri djevojčice. To što su sve

četiri islamskog podrijetla, njima
može, ali i ne mora biti bitno, a to
je nešto o čemu će sasvim sigurno
odlučivati gledatelji.

› The film is classified as live
action, but it could also be a doc-
umentary because it tells com-
pletely authentic dreams and ide-
as of the future of young people,
here represented by four girls.
The fact that they are all Islamic
can, but does not have to, matter
to them, it is something the view-
ers will decide for themselves.

Jura Troje

Lijepa poveznica običnih, naža-
lost nevidljivih ljudi, koji imaju
svoje snove, ali i gorak osjećaj da
žive u sjeni velikog spektakla u
susjedstvu. Lijepo poigravanje sa
sličnostima i razlikama, i težnja
prema ravnopravnosti. Prigodno.

› A nice link between aver-
age, and unfortunately invisible,
people who have dreams, but al-
so a bitter sense that they live in
the shadow of this huge event
happening near by. Nice exper-
imenting with similarities and
differences and striving towards
equality. Topical.



ffff
5

OLIMPIJSKI SNOVI Olympic Dream

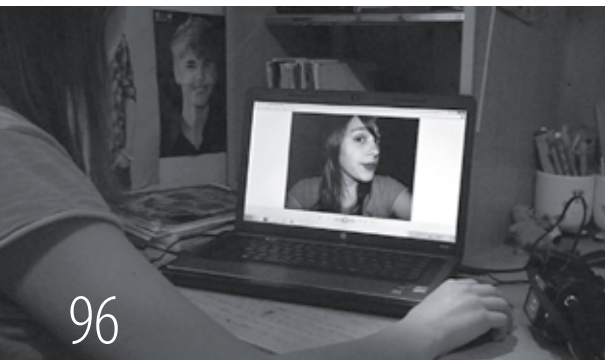


95



FRAME
17

PANIKA Panic



96

Boško Picula

Da nema Marka Zuckerberga, stotine milijuna Zemljana ne bi *lajkalo* jedni druge. Isto vrijedi i za središnju junakinju ove priče o radu na najboljoj fotografiji za ažuriranje profila na Facebooku koja je filmski ponešto zbrkana i zbrzana, ali veoma uvjerljiva u prikazu logike i važnosti društvene mreže o kojoj govori. Moderno i dobro montirano.

› If it weren't for Mark Zuckerberg, hundreds of millions of people in the world wouldn't "Like" other people. The same goes for the main character of this story about working on the best photograph for your Facebook profile. The film is executed slightly haphazardly, but the story is very convincing in its representation of the logic and importance of the social network in question. Modern and well edited.

Diana Nenadić

Jezgrovita i dinamična priča o djevojci koja se na Facebooku želi predstaviti što ljepšom fotografijom. Ona se šminka, češlja, presvlači, ne bi li izgledala što bolje.

Film je možda prebrz na mjestima koja su važna za poentiranje, ali ga spašava stilska dosljednost.

› A concise and dynamic story about a girl who wants to present herself on Facebook with the most beautiful photo, so she puts on make up, combs her hair, changes her clothes... all in an effort to look her best. The film is perhaps too fast-paced in key places, but it's rescued by its stylistic consistency.

Jura Troje

Zanimljivo, sažeto, izvrsno snimljeno, profesionalno montirano. Super!

› Interesting, concise, excellently shot, professionally edited. Great!

NATJECATELJSKI PROGRAM

2012, 1'

Režija › Directed by: Dario Nikšić

Na filmu sudjelovala › In co-operation with: Maja Nikšić

**Samostalni autor ›
Independent author,
Novoselec, Hrvatska ›
Croatia**

Sinopsis › Synopsis:

Film obrađuje temu današnje mlade populacije, ponajviše ženskoga spola, koja ulaže mnogo truda i živaca kako bi dobila savršenu fotografiju za samo jedan *lajk* na Facebooku.

› The film deals with the current topic of the younger population, mostly girls, who invest a lot of effort and energy into getting the "perfect" photograph for just one "Like" on Facebook.

COMPETITION PROGRAMME

2012, 5'22"

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Nikita Hilko, Melissa Verwey, Fredrikke Mikkelsen, Michael Maina, Sigurd Sandbakken, Andreas Myrstad

Voditelj › Group leader: Gunnar Vikene

Tvibit Youth Film Centre, Norveška › Norway

Sinopsis › Synopsis:

Ovo je film o ideji za film. Ali doslovno.

› This is a film about an idea for a film. Literally.

Boško Picula

Ovdje ideje autora filma uistinu imaju i podrijetlo i realizaciju. I dok glavni lik muku muči sa svojom svakodnevicom i pomanjkanjem ideja, film ga prati odlično komponiranim kadrovima i njihovim montažnim slijedom. Kontrast idejnosti i bezidejnosti naglašava i odnos unutar središnjeg para te je završni rezultat film koji je sa svakim novim gledanjem sve bolji.

› Here the ideas of the film's author really have an origin and its realization. And while the main character is troubled by his daily life and absence of ideas, the film follows him with excellent sequencing and editing flow. The contrast between having an idea and lacking any ideas is further emphasized by the relationship within the central pair and the outcome is a film which gets better every time you watch it.

Diana Nenadić

Humorno-ironičan prikaz umjetnika u stvaralačkoj, a otuda i ljubavnoj krizi. Ironiju podupiru iskošeni rakursi, neobična mi-

zanscenska rješenja, dobro apostrofirani detalji, kao i upute za samopoć što ih čita robotizirani glas u off-u, jer ih nijemi protagonist svojim ponašanjem zaobilazi ili jednostavno ignorira.

› A humorous and ironic rendering of an artist caught in a creative, and consequently, romantic crisis. The irony is emphasized by angled frames, unusual mis-en-scene solutions and well-spotted details, as well as the self help instructions read by a robotic voice in off-screen, because the "silent" protagonist avoids them in his behaviour or simply "ignores" them.

Jura Troje

Potraga za idejama i težak život umjetnika... Jedan od onih scenarija koji je nastao iz očaja, ali krajnji rezultat je ovaj put ispao odličan! Uostalom, u krizama se uvijek pomiču granice.

› A search for ideas and a hard life of an artist. One of the scripts made out of desperation, but the end result is amazing! Besides, times of crises always move boundaries...



ffff
5

PORIJEKLO IDEJA

Origin of Ideas



97



FRAME
17

RED HANDED



98

Boško Picula

Autor filma je, ne samo za hrvatske, već i za svjetske standarde, realizirao beskompromisnu priču u kojoj ljubav dvojice mladića unutar trokuta koji čini i djevojka, nije samo naznaka nego i vrlo konkretno izražavanje emocija i strasti. Njih uobličuje elegantna crno-bijela fotografija i elegična klavirska pratnja, a remeti poneki kliše i odugovlačenje.

› The author has made an uncompromising film, not only by Croatian but also by international standards, about the love between two young men in a love triangle with a girl. This love is not only hinted at, there is a very real expression of emotions and passions which are framed by elegant black and white cinematography and elegiac piano music, only disrupted by an occasional cliché and at times some slow pace.

Diana Nenadić

Ljubavni trokuti dramaturški su poticajna ali i zahtjevna tema, osobito kada djevojka postane smetnja odnosu dvaju prijatelja. Ova gay-drama ruši okorjele

tabue, ali nije bez mana: previše patetizira i s emotivnim stanjima pripovjedača i sa sadržajem sjećanja, a svršetak je nemaštovit.

› Love triangles are narrative-ly stimulating but also very challenging topics, especially when a girl stands in the way of love between two friends. This gay-drama subverts enrooted taboos, but it is not without a flaw: too much melodrama in the emotional states of the narrators and their memories, and the ending is unimaginative.

Jura Troje

Težak, težak film. Mjestimično i predug, suviše okrutan... Izvrstan snimatelj, izvrstan glumac, majstorsko svjetlo, ali... istu stvar smo vidjeli nekoliko puta previše i to mi je zasmetalo. Ovo je film koji je vrlo osjetljiv i ne smije razbijati pažnju gledatelja.

› A heavy, difficult film. Slow at times and overly cruel... Excellent cinematography, acting, masterful lighting, but... We see the same thing a few times too many, which is a problem... Since this is a delicate topic, the film shouldn't break the viewers attention!

NATJECATELJSKI PROGRAM

2012, 8'02"

Režija › Directed by: Bruno Mustić

Na filmu sudjelovali › In co-operation with: Ivona Barišić, Šimun Caktaš, Luka Pletikosić

Samostalni autor › Independent author, Split, Hrvatska › Croatia

Sinopsis › Synopsis:

Ovaj film u svakom slučaju progovara o tabuima. O odnosu između dviju različitih ljubavi: ljubavi momka i cure, te mračnoj ljubavi između njezinog momka i njegovog prijatelja koja kulminira tragičnim završetkom.

› This film definitely speaks about taboos. About the relationship between two different kinds of love: between a boy and a girl, and the dark love between her boyfriend and his friend, which leads to a tragic end.

COMPETITION PROGRAMME

2011, 10'28"

Režija › Directed by:
Aleksandar Petran

Na filmu sudjelovali › In
co-operation with: Ruben
Petran, Matija Pekić, Antonia
Nemec, Lidija Šarko

Samostalni autor ›
Independent author,
Koprivnica, Hrvatska ›
Croatia

Sinopsis › Synopsis:

Jeste li ikada poželjeli promijeniti svoju prošlost? Đuro Strojovođa vraća se u prošlost kako bi promijenio svoju grešku koja uvelike utječe na njegovu budućnost.

› Have you ever wanted to change your past? Đuro Strojovođa returns to the past in order to change a mistake that greatly affects his future.

Boško Picula

Autorska ekipa filma na čelu sa svestranim Aleksandrom Petranom snimila je duhovitu priču o srednjoškolcu koji iz 2050. godine stiže u sadašnjost kako bi promijenio nemili tijek događaja. Film ima izvrstan zaplet, lucidnu analizu moguće budućnosti, istodobno je profesionalno realiziran i mladenački zaigran, a uporaba vizualnih efekata u kontekstu srednjoškolskog filma upravo je senzacionalna.

› The film's authors led by the versatile Aleksandar Petran have made a witty story about a high school student who travels from 2050 to our present to change a sequence of unfortunate events. The film has an excellent plot, lucidly analyzes possible futures, it is both professionally executed and youthfully playful, and the use of visual effects in the context of high school film is just sensational.

Diana Nenadić

Pseudo-dokumentaristička parodija *Povratka u budućnost* sa specijalnim efektima, smještena u

učenički dom. Pripovjedač/protagonist/autor je, mora se priznati, poseban: voli u svemu pretjerivati, a osobito pričati.

› This pseudo-documentary parody of the *Return to the Future* with special effects takes place in a student dorm. The narrator/ protagonist/ author is unique; he likes to overdo things, especially when it comes to talking.

Jura Troje

Izvrstan film! Izvrsna kamera, montaža, scenarij. Odlična parodija. Dokaz da film od 10 i pol minuta može biti uzbudljiv i zanimljiv ako ga se radi sa srcem i dobrom pripremom. Pouka na kraju. Umjereni trash. Oduševljen sam!

› An excellent film! Excellent camera work, editing, script. A great parody. It proves that a 10 and a half minute film can be exciting and interesting if it is done from the heart and with thorough preparation. There's a message at the end. Moderate trash. I'm thrilled!



FRaME
17

RETURN TO THE FUTURE



99

FRAME
17

RORY



100

FICTION

Boško Picula

Kako snimiti film o utočištu za pse s nizom tužnih životinja, a ne biti patetičan i utopljen u šablone? Rješenje su pronašli autori ove uspjele filmske dosjetke u kojoj kadrove s napuštenim psima prati priča o njihovoj potrazi za toplim domom i obitelji. U tome film po-prima element metafore o svim napuštenim bićima te do kraja ostaje nježan, sjetan i bolan.

› How to make a film about an animal shelter with a series of sad animals, without being pathetic and clichéd? The young authors of this film find the solution in this successful concept film in which the shots of the abandoned dogs are accompanied by their quest for a warm home and family. That way the film becomes a metaphor about all the abandoned beings and remains tender, melancholic and painful till the end.

Diana Nenadić

U "ispovijedi" psa iz psećeg azila s pogledom na more o životu iza ograde, tekst se nepotrebno ponavlja. Glazba je katkada pretjera-

no tugaljiva, a *voice-over* ponekad ide suprotnim smjerom od slike koja predstavlja glavne protagoniste. Ipak, film je simpatičan.

› In this "testimony" of a dog from a shelter overlooking the sea, about the life behind the fence, the text is unnecessarily repetitive, the music is at times overly morose, and the voice-over sometimes goes in the opposite direction of the image representing the protagonists. Despite all that, it's a cute film.

Jura Troje

Prekrasna topla priča, odličan izbor naratora i izvrsne promjene ritma. Sve, baš sve, stopljeno u prelijepu cjelinu koja se, unatoč tehničkim nesavršenostima i brzopletosti kod samog snimanja, može nositi s velikim filmovima!

› A beautiful and warm story, excellent choice of narrator and excellent changes of pace. Everything is merged into a beautiful whole which, despite technical imperfections and hasty camera, works well. The film could stand side by side with many bigger films!

NATJECATELJSKI PROGRAM

2012, 4'44"

Režija › Directed by: Marina Miletić

Na filmu sudjelovali › In co-operation with: Antonio Grković, Joško Berdović

Voditelj › Group leader: Igor Miošić

Udruga Luža, Dubrovnik, Hrvatska › Croatia

Sinopsis › Synopsis:

Pas imenom Rory priča svoju priču i priču nekolicine prijatelja o životu u skloništu za napuštene pse. Priča je to o sudbinama, neostvarenim snovima i nadi.

› A dog named Rory tells its story and the story of a few of its friends from the shelter for abandoned dogs. It is a story about fates, frustrated dreams and hope.

COMPETITION PROGRAMME

2011, 2'57"

Režija › Directed by: Alfie Barker

Voditelj › Group leader: Mandy Barker

**Electric December
Watershed, Ujedinjeno
Kraljevstvo › United
Kingdom**

Sinopsis › Synopsis:

Kako na sud pozvati jedinog svjedoka zločina koji o svemu tome ne može reći niti riječ? › How can the only witness of a crime be called to testify in court if it cannot say a word about it?

Boško Picula

Ovaj domišljati film je svog naslovnog junaka prikazao tako uvjerljivo kao da je riječ o profesionalnom glumcu. A nije! Rasplet je možda malo razočaravajuć, ali ne zbog poante, već zbog barem još poneke mogućnosti u scenariju koja je propuštena.

› This inventive film presents its protagonist as convincingly as if it were a professional actor, which he is not. The ending is perhaps a bit disappointing, not because of the final point but because of several missed chances in the film's script.

Diana Nenadić

Pas, ostavljen od gospodara u automobilu, sluša radijski prijenos utakmice i usput svjedoči razbojstvu u kući preko puta. Na tome, dakako, i ostaje. Dosjetka jest, ali je zgoda razrađena i dovoljno napeta.

› A dog left in the car by his owner listens to a football match radio transmission and accidentally becomes a witness to a murder in the house across the street. Unfortunately, the story doesn't

develop much further... It's a pun but a well-developed one and full of suspense.

Jura Troje

Ovaj film se na jedan nepošten način uvlači pod kožu, jednostavno je sladak. I nije ustvari ništa posebno. Dobra ideja, puno snimateljskog strpljenja, jer glavni lik očito nije akademski glumac. Puno montaže, i sve slučajnosti se mogu iskoristiti u korist radnje. Film je uspio, pali smo na njega, a poštovane čitatelje i gledatelje molim da ipak ne ostavljaju psa u automobilu, osobito ljeti!

› The film has an unfair way of getting under your skin - it is simply adorable. And it really is nothing special. An inventive idea, a lot of cinematographic patience, because the protagonist is obviously not a professional actor, and a lot of editing. All the little accidents can be used towards the story. The film is a success, it manages to win us over, and, I plead with the viewers and readers not to leave their dogs in the car, especially during the summer!



ffff
5

SVJEDOK
Witness

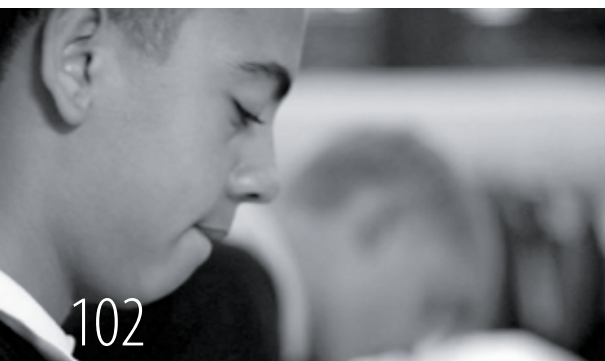


101


 ffff
5

TIK TAK

Tick Tock



Boško Picula

Malo igrani film, malo glazbeni spot, ovaj uradak je najbolji u svojoj prvoj trećini kada dosadu učenika u razredu razbija njihov osjećaj za ritam i glazbu, koju režija gotovo savršeno prati i potencira. Kada priča skoči na pozornicu, ritam se paradoksalno izgubi te i ovdje vrijedi pravilo da je zamišljeno često uvjerljivije od stvarnog.

› Part fiction film, part music video, this work is best in the first part when the students' boredom in the classroom is broken by their sense of rhythm and music, followed and boosted by directing decisions. When the story jumps onto the stage, paradoxically, the rhythm gets lost, so it's true here that sometimes the imagined is more powerful than the real.

Diana Nenadić

Pisanje školske zadaće pretvara se u glazbeno-plesni spektakl, a igrani film iz učionice u glazbeni spot s pozornice. Prva transformacija je u redu, druga je bila nepotrebna: glazbeni ritam je zaživio već u učionici, kroz međuigru krupnjaka i detalja, statičnih ka-

drova i švenkova, slike općenito i prizornih šumova.

› Writing a school assignment turns into a music and dance performance, and the fiction film in the classroom turns into a music video on the stage. The first transformation is all right, the second is unnecessary: the rhythm of the music comes alive in the classroom, in the interchange of close-ups and details, static frames and panoramas, the visual image in general and the accompanying noises.

Jura Troje

Kako pobijediti dosadu? Pokušajte maštom i nećete pogriješiti! Vrhunski snimljeno, kvalitetno i profesionalno, zanimljivo, maštovito... Počelo je kao igra dizajna zvuka, pretvorilo se u glazbu i spektakl. Baš mi je drag ovaj film!

› How to overcome boredom? You can't go wrong if you use your imagination! Wonderfully shot, of great quality, professional, interesting, imaginative... It started as a play of sound design, and turned into a music spectacle. I really like this film!

NATJECATELJSKI PROGRAM

2011, 5'

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Ashante Lake, Hal Dubuissou, Kahlil Wolf, Keenan Lawrence, Martyna Biziuk, Charlie Allen, Fergus Prentice, Jeff Dowson

Voditelji › Group leaders: Liz Milner, Ross James, Gary Thomas

Electric December Watershed, First Light And Fast Forward First Light And Fast Forward, Ujedinjeno Kraljevstvo › United Kingdom

Sinopsis › Synopsis:

Školski sat biva prekinut glazbenim intermecom. Intermeco je preblaga riječ.

› A school lesson is interrupted by a musical intermezzo. An intermezzo would be an understatement.

COMPETITION PROGRAMME

2011, 4'56"

Režija › Directed by: Adam Rael

Na filmu sudjelovalo › In co-operation with: Conor Higgins

Fresh film festival, Irska › Ireland

Sinopsis › Synopsis:

Što biste napravili ako vam je za vratom nešto toliko strašno da to ne možete ni predočiti? Ovaj film je na tragu Carpenterovih klasika.

› What would you do if something was after you so scary you couldn't even imagine it? The film follows in the footsteps of John Carpenter's classics.

Boško Picula

Treba li izabrati najsvestranija mladog filmaša ovogodišnje Re-vije i Festivala u Karlovcu, Adam Rael svakako konkurira za sam vrh. Njegov *one man film* o mladiću koji traga za nestalim članom obitelji evocira ponajbolje zaplete serijala *Zona sumraka* generirajući napetost i paranoju, i u svojoj naraciji, i u svojim krupnim kadrovima. Veoma dobro.

› If we were to vote the most passionate young filmmaker in this year's competition, Adam Rael would definitely be right at the top. His one-man film about a young man in search for a missing member of his family evokes the best of plots and twists of the *Twilight Zone* series, generating tension and paranoia, both through its narration and close-ups. Very good!

Diana Nenadić

Kuriozitet ovog psihološkog horora svakako je to da ga je režirao, snimio, montirao i odglumio jedan mladić. A sve je sastavnice filma savršeno držao pod kontrolom, pa ciljani učinak nelagode

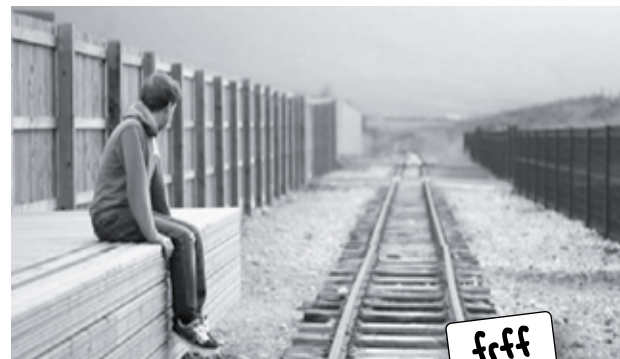
nije izostao. I film i njegov autor na Carpenterovu su tragu u svakom pogledu.

› The peculiarity of this psychological horror is definitely the fact that it was directed, shot, edited and acted by a single young man. He also perfectly manages to keep under control all the components of the film and, in doing so, achieves the desired effect of discomfort. The film and his author follow in Carpenter's footsteps in every respect.

Jura Troje

Izvršno! Napeto, zanimljivo i *freaky*. Podsjeća na *Memento*, ali u realnom vremenu! Prekrasne igre sa svjetlom i oštrinom, te dobar glumac. Jako neobično i posebno. Dokaz koliko se atmosfere može dobiti zvukom i glazbom!

› Excellent! Full of suspense, interesting and freaky! It reminds me of *Memento*, but in real time! Beautiful play of light and sharpness, and a great actor. Very unusual and special. Proves that one can achieve an atmosphere by skilfully using sound and music!



ffff
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TIŠINA The Silence



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ffff
5

TVOJ BUDUĆI DOM

Your Future Home



Boško Picula

Kada se snimaju filmovi o važnim društvenim temama, najveća je zamka upasti u ponavljanje i dociranje. Ovdje je to izbjegnuto na rijetko lucidan način te je prvotna zamisao dobila izvrsnu realizaciju. Ovakav dom nitko ne bi poželio, a autori do kraja ostaju sarkastični i filmski iznimno pismeni. Resko i uvjerljivo.

› In making films about important social topics, the biggest trap is repetition and being condescending. That, however, is successfully avoided here in a rarely-seen lucid way and the original idea is wonderfully realized. Nobody would wish for this sort of home and the authors remain sarcastic and cinematically extremely literate throughout. Sharp and convincing.

Diana Nenadić

Ovaj napeti i efektni igrani filmić zapravo je namijenjen prevenciji sve raširenije mladenačke delinkvencije. Svojom se pričom obraća upravo mladima, pokazujući uz pomoć fikcije koliko je kratak korak od udobnosti slobode do

skučenosti zatvorske ćelije.

› This intense and effective live action film is actually intended as an engaged film aiming at preventing youth delinquency. Its story addresses precisely young people showing that, with the help of fiction, it's a short way from comfortable freedom to the confinement of a prison cell.

Jura Troje

Baš dobar film, natopljen sarkazmom i zloćom, koji naglašavaju besmislenost i glupost u koju se glavni lik uvalio. Među puno sličnih filmova, na razne načine korektnih i namjenskih, ovaj je pravo osvježenje!

› A really good film, full of sarcasm and derision which emphasize the meaninglessness of the protagonist's situation. Among the many similar films which are done correctly and promote different causes, this one is a real treat!

NATJECATELJSKI PROGRAM

2012, 3'

Režija › Directed by: Grupa autora › Group of authors

Na filmu sudjelovali › In co-operation with: Jasmina Khanom, Kelly Foster, Andrew Rabess, Chadwick Jackson, Cynthia Mpofu, Shelly Corcoran, Jamie Grant, Jair Gordon, Zohra Elfarsi, Levii Morrison, Robert Philips, Jameel Mahty

Voditelji › Group leaders: Ben Clough, Kim Koeman, Ana Tovey, Rachel Wang

First Light, Chocolate Films, Ujedinjeno Kraljevstvo › United Kingdom

Sinopsis › Synopsis:

Dom tako savršen da ga ne želiš napustiti. Uistinu.

› A home so wonderful you don't want to leave it. Really.

COMPETITION PROGRAMME

2011, 8'

Režija › Directed by: Ida Knudsen

Na filmu sudjelovali › In co-operation with: Andreas Brune, Lukas Aabel, William & Mathias Smed & Sanderhage

Voditelj › Group leader: Torben Larsen

Station Next, Danska › Denmark

Sinopsis › Synopsis:

"Moramo je pokopati!" kaže sin ocu i otrči s mrtvom pticom u rukama. Otac ga očajnički pokušava naći. Hoće li uspjeti?

› "We have to bury it!" says the son to the father and runs away holding the bird. The father desperately tries to find him. Will he succeed?

Boško Picula

Mnogobrojna djeca, na žalost, postaju zrelijom puno prije svojih vršnjaka. No, to ne znači da su zbog toga manje djeca. Upravo o ovome na metaforičan i upečatljiv način govori film o dječaku kojega smrt ptica podsjeti na smrt majke, dok njegov otac i sam mora postati zrelijim.

› Many children, unfortunately, become mature long before their peers. But that doesn't mean they are not still children. That is precisely what this film speaks about in a metaphoric and memorable way. A story about a boy who is reminded of the death of his mother by the death of a bird, while his father, too, has to become more mature.

Diana Nenadić

Ovaj film na jednostavan način i vrlo jasnom pričom uspijeva pokazati koliko smo udaljeni jedni od drugih, ali i koliko nam malo treba za bliskost. Oca i sina koji je ostao bez majke, zbližuje uginula ptica na cesti, ali još više dječakovo poštovanje prema beživotnom biću koje želi dostojanstve-

no sahraniti. Elegantno i toplo.

› In a simple way and with a very clear storyline, the film manages to show how distant we are from each other but also how little it takes to become closer. The father and the son who has lost his mom are brought together by a dead bird on the side of the road, but even more so by the boy's respect for the lifeless being which he wants to bury with dignity. Elegant and warm.

Jura Troje

Ovaj film, dirljiv i lijep, pokazuje kako se uz malo simbolike i dječju upornost može lakše podnijeti život, surov kakav je. Roditelji trebaju češće slušati svoju djecu i pratiti njihove reakcije. Tako je jednostavnije, lakše i pravednije!

› This touching and lovely film demonstrates how a little symbolism and child-like tenacity can make life more bearable, as hard as it is. Parents need to listen to their children a bit more and follow their reactions. That makes life simpler, easier and more just!



ffff
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U KOKOSOVOJ LJUSCI

In a Coconut Shell
I en Kokosnoddescal



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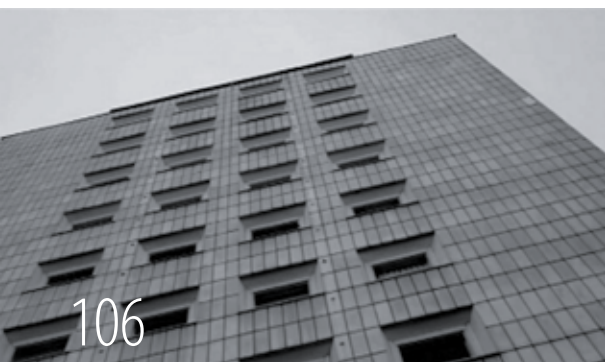


ffff
5

USAMLJENA DOLINA

Lonesome Valley

Päivä kuolleella niityllä



Boško Picula

Jesmo li zarobljenici samih sebe? Jesmo li zarobljenici života? - pitanja su na koja pokušava odgovoriti ova snažna priča o čovjeku kojega zarobi njegova zdravstvena situacija i koji kroz pojedine dijelove dana, jutro, poslijepodne, večer, traži unutarnju slobodu. Naoko turobna priča, film je u završnici itekako poticajan u odgovorima na početna pitanja.

› “Are we our own prisoners? Are we the prisoners of life?” are some of the questions this film tries to answer. A powerful story about a man who becomes trapped by his health and who, during the day - in the morning, afternoon, evening - searches for inner freedom. At first glance, a sad story but in the end the film is more than inspirational in answering these questions.

Diana Nenadić

Ovo je priča o samoći koja najprije poetizira, a onda odveć patetizira uz pomoć glazbe, ali je solidno režirana i dizajnirana uporabom hladno-sivih tonova.

› This is a story about being

alone, made at first poetic and later overly pathetic through the use of music, but also solidly directed and “designed” through the use of cold, gray tones.

Jura Troje

Ne treba puno prostora niti teksta za dobar film! Ovo je jedan dobar, dobar film. A tako je jednostavan, i težak, i kompliciran! Počinje s prikazom potpune slobode kako ju i ja doživljavam. Možda sam ga zato tako osobno shvatio. I priča kruži i kruži... Ovo je primjer dobrog filma s odličnom pričom i odličnim, ali nenametljivim, svakim segmentom filma!

› It doesn't take a lot of space or dialogue to make a good film! This is a very, very good film. And it is so simple, heavy and complex! It starts with the representation of complete freedom in the way I too understand it. Perhaps that is why I've felt it so personally. And the story goes round and round... This is a great example of a good film with an excellent story in which all the segments are excellent and unobtrusive!

NATJECATELJSKI PROGRAM

2011, 8'28"

Režija › Directed by: Joel Karppanen

Na filmu sudjelovali › In co-operation with: Aleksi Kari, Tiina Kivioja, Ilkka Isokoski, Antti Pokkinen, Eleonoora Riihinen

Voditelj › Group leader: Kirsi Schali

OSAO Pikisaari, Finska › Finland

Sinopsis › Synopsis:

Prije godinu dana mladi čovjek se probudio u kolicima, zaključan u nepoznatom stanu. No, to je bio samo početak ove priče.
› A year ago a young man woke up in a wheelchair locked up in an apartment he did not recognize. But that was just the beginning of the story.

COMPETITION PROGRAMME

2011, 4'14"

Režija › Directed by: Daniel Zinkant

Na filmu sudjelovali › In co-operation with: Bergeta Bond, Matthew Symons, Zoe Cox, Simon Burdall, Joe Hoar, Paddy Hall, Hayden Ashby

Voditelji › Group leaders: Charlotte Dolman, Eifion Jones, Emma Earle, Jack Lilley, Katy Davis

First Light Suited & Booted, Ujedinjeno Kraljevstvo › United Kingdom

Sinopsis › Synopsis:

Ova filmska poezija tematizira ljubavnu čežnju mladića koji predmet(e) svoje žudnje promatra kroz objektiv fotografskog aparata.

› This cinematic poetry dramatizes a young man's amorous yearning for the object(s) of his desire whom he observes through the lens of his camera.

Boško Picula

Nije lako voljeti, a ne izreći ljubav. Glavnom junaku u filmu stoga pomaže objektiv fotoaparata, a samoj priči ovaj film koji do posljednje replike pametno "čuva" svoj obrat. Pozadinska naracija naglašava neizrecivost središnje dvojbe, dok bi u suptilnom prikazu ljubavno-prijateljskog trokuta i puno iskusniji filmaši mogli štošta naučiti.

› It is not easy to feel love and not say it. This protagonist is, therefore, aided by the lens of his camera, while the film saves its twist till the very last line. The background narration emphasizes the inexpressibility of the central dilemma, while, even much more experienced filmmakers could learn from the subtlety of representation of the love-friendship triangle.

Diana Nenadić

Unutarnji monolog u *voice-overu* vrlo je čest, ali katkada i dramaturški neopravdan postupak u novijim filmovima mladih. Srećom, to se ne može reći za ovaj iznimno poetičan film.

› An interior monologue in voice-over is very common but sometimes an uncalled-for narrative procedure in recent films made by young people. Luckily, that does not apply to this exceptionally poetic film.

Jura Troje

Velika bol u malom formatu. Svi se počinjemo ponašati kao djeca kada se nešto ne usudimo reći ili napraviti. Lijepi šumski kadrovi i poigravanje s dubinskom oštrinom. S dva subjektivna kadra rečeno je puno više nego s leptirićima koji su možda i suvišni. U svakom slučaju, lijep, kvalitetan i snažan film.

› Great pain in a small format. All of us start acting like children when we don't dare say or do something. Lovely shots in the woods and experimentation with sharpness. Two subjective shots say a lot more than the butterflies which are perhaps superfluous. In any case, a lovely, well-made and powerful film.



VOLJENI
Beloved





FRAME
17

100 POSTO JABUKA

100 Per Cent Apple



Boško Picula

Gdje su sočne jabuke, tu su i gladni crvi. No, i oni mogu promijeniti prehrambene navike naiđu li na podjednako prirodan i ukusan sok... Sjajna stop-animacija i koncept promidžbenog filma mlade autorice potvrđuje da od nje i dalje možemo očekivati tehnički vrsno realizirane filmove pregledne i zabavne priče. Kratko i slatko.

› Where there are juicy apples, there are hungry worms. But they too can change their eating habits if they encounter an equally natural and tasty juice... This great stop-animation and a concept for a promotional video by a young author confirms that we can still expect technically excellent films which are also clear and fun stories. Short and sweet.

Diana Nenadić

Duhovito i jezgrovito, s izvanredno vještom kombinacijom žive slike i animacije plastelinskog modela.

› Funny and concise, with an exceptionally skilled combina-

tion of live image and plasticine model animation.

Jura Troje

Interesantna, svježa i zabavna reklama. Odlično animirano, pedantno, pažljivo i uvjerljivo.

› An interesting, fresh and entertaining commercial. Excellent animation, tidy, careful and convincing...

NATJECATELJSKI PROGRAM

2012, 1'07"

Režija › Directed by: Jelena Galić

Na filmu sudjelovali › In co-operation with: Helena Ivković, Marta Krpan Šepat, Domagoj Kudek

Voditelj › Group leader: Miroslav Klarić

FKVK Zaprešić, Zaprešić, Hrvatska › Croatia

Sinopsis › Synopsis:

Ovaj namjenski film snimljen je za *Doninu ediciju Premium sokova*. Jer, ako je 100 posto od jabuke onda je i crvu dobar, zar ne?

› This commissioned film was made for Dona's edition of premium juices. If it's 100 per cent apple, then a worm would like it too, right?

COMPETITION PROGRAMME

2011, 2'08"

Režija › Directed by: Marko Mikšić

Na filmu sudjelovalo › In co-operation with: Duje Miliša

Voditelj › Group leader: Sandra Živanović

Lumiere media, Karlovac, Hrvatska › Croatia

Sinopsis › Synopsis:

Film pod nazivom Foto dani mladih 2011. promovira kulturu i umjetnost. Istovremeno je i pozivnica svim mladim fotografima Hrvatske da se iduće godine prijave na fotografsko natjecanje.

› The film promotes culture and art. It is also an invitation to all the young photographers around Croatia to enter the photo competition next year.

Boško Picula

Mladi snimaju fotografije, mladi snimaju filmove, mladi snimaju filmove o mladima koji snimaju fotografije. Uredan reportažni prikaz susreta mladih fotografa trebao je biti odvažniji u eksperimentiranju spojem dviju umjetnosti jer je sve nekako bez stvaralačkog uzbuđenja kakvo sigurno prati rad na fotografiji i filmu. Solidno.

› Young people taking photographs, young people making films, young people making films about young people taking photographs. A neat report-style rendering of young photographers' meetings which should have been a bit more daring in experimenting with the combination of these two artistic forms, because it seems to be lacking the thrill that must surely be present in creating both photographs and films. A solid work.

Diana Nenadić

Reportaža o foto-susretima mladih mogla je proći i bez otrcanih digitalnih intervencija u sliku i bez manje nabrijane prateće

glazbe, samo što onda sigurno ne bi bila u takozvanom "slobodnom stilu".

› This report about photo-meetings of young photographers could have done without the corny digital interventions to the image and the "intense" music, but then it wouldn't have been in the freestyle form.

Jura Troje

Odlično dokumentirana radionica mladih fotografa i modela. Sve je lijepo sažeto u dvije kvalitetne minute. Sve je prikazano kamerom i odličnom montažom pa nije potrebno ništa više!

› An excellently documented workshop of young photographers and their models; it is very well summarized in two quality minutes. Everything is said by great camera work and editing and it needs nothing else!



FOTO DANI MLADIH 2011

Youth Photo Days 2011





FRAME
17

KONCEPTUALNO PUTOVANJE KROZ UMJETNOST

A Conceptual Journey
Through Art



Boško Picula

Kao prezentacija na satu povijesti umjetnosti, film bi zaslužio čistu peticu. Kao film donosi nadahnuto kombiniranje igranog i eksperimentalnog segmenta pri čemu je potonji najoriginalniji u duhovitim intervencijama u klasicima svjetske umjetnosti. Da je ovo kombiniranje izvedeno čvršće i dramski posloženije, sve bi bilo još bolje.

› As a presentation in an art history class at school the film would get a straight A. As a film, it offers an inspired combination of live action and experimental segments, the latter being the most original part, in its witty interventions to the classics of world art. If this combination had been done more firmly and had it been narratively better organized, the result would have been even better.

Diana Nenadić

Film je rađen prema prokušanom modelu: na ekranu gledamo košmar, a na kraju doznamo da je sve bio san. Specifičnost je ovog "usnulog" djelca što rubni

igrani dijelovi (sa spavačem) pokušavaju opravdati središnji eksperimentalni košmar, kolaž digitalno animiranih arheoloških razglednica.

› The film follows a tried-out model: we watch a nightmare on screen only to find out in the end it was all a dream. What is particular about this "sleeping" accomplishment is that the live action segments at the either end of the film (showing the sleeping man) try to justify the central experimental nightmare – a collage of digitally animated archaeological postcards.

Jura Troje

Zanimljivo poigravanje umjetničkim djelima, njihovom "nagradnjom", ritmom, glazbom, tempom... Uvijek me zbunjuje taj slobodni stil. Ustvari, jedini kriterij je subjektivan. Meni je ovo fora.

› An interesting play with works of art and their "upgrades", rhythm, music, tempo... Freestyle always baffles me a bit. Actually, the only criterion is a subjective one. And I like it.

NATJECATELJSKI PROGRAM

2012, 2'59"

Režija › Directed by: Luciola Tolo

Na filmu sudjelovali › In co-operation with: Ruža Sekso, Ante Baran

Samostalni autor ›
Independent author,
Šibenik, Hrvatska › Croatia

Sinopsis › Synopsis:

Povijest umjetnosti prikazana je u ovom filmu kao tok svijesti unutar sasvim uobičajene situacije.

› The history of art represented by a backward stream of consciousness within a perfectly usual situation.

COMPETITION PROGRAMME

2011, 2'20"

Režija › Directed by: Mareks Kolats, Dana Jasinkevica

Electric December Watershed, , Ujedinjeno Kraljevstvo › United Kingdom, Electric December Watershed, Latvija › Latvia

Sinopsis › Synopsis:

Riječ je o kratkom eksperimentalnom filmu koji briše granice između stvarnosti i imaginacije istražujući povezanost čovjeka i prirode.

› This experimental film blurs boundaries between reality and imagination by exploring the connectedness of humans and nature.

Boško Picula

Film koji na efekatan način istražuje granicu između sadašnjosti i sutrašnjice, zbilje i mašte te čovjeka i onoga što ga okružuje, djeluje kao ekranizirana poezija. Začudan spoj glazbe, slike, ritma i kompozicije kadra ostavlja više nego dobar dojam unatoč nedorečenosti. Ili je to i bio cilj?

› The film very effectively explores the boundaries between the present and the future, reality and imagination, human beings and what surrounds them, and it looks like poetry put on screen. This unique combination of music, image, rhythm and composition leaves a great impression despite its vagueness. But perhaps that was the point.

Diana Nenadić

Čudne djevojke i mistična šuma; *slow motion* i podijeljeni ekran; sintetična glazba i digitalni efekti - inventar su ove estetizirane vinjete bez naslućujućeg smisla i značenja.

› Strange girls and a mystical forest; slow motion and split screens; synthetic music and dig-

ital effects are the inventory of this stylized vignette without discernible sense and meaning.

Jura Troje

Lijepa igra formatima, efektima, usporenim snimkama, višestrukim slikama. Video i glazba su dobro stopljeni i djeluju umirujuće.

› A nice play of formats, effects, slow motion, multiple images... The video and music are fused nicely and have a soothing effect.



ffff
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MLAD KOLIKO I JUČER

As Young As Yesterday
Jauna vakardiena



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FRAME
17

POVUCITE POTEZ!

Make a Move!



Boško Picula

Slobodan stil u filmu katkada postaje preslobodan i sam sebi svrhom. Ne i u ovom filmu koji na zadanu temu, mladi na potezu, kreira interesantan prolaz kroz poligon koji dvije djevojke koriste za izražavanje vlastitih mogućnosti i kreativnosti. Zapravo, autori filma su na veoma dobar način izrazili svoje mogućnosti i kreativnost.

› Freestyle in film sometimes becomes too loose and its own purpose. But not in this film which uses the pre-set theme - of young people in action - to create an interesting passage through the platform which these two girls use for expressing their own abilities and creativity. Actually, the authors of the film have expressed their own abilities and creativity very well.

Diana Nenadić

Solidna "koreografija" s dvije "plesачice" koje svladavaju prepreke. Film je zapravo reklama za neku europsku akciju povezanu s mladima, ali o čemu je točno riječ, teško je reći. Kad je namjenski film u pitanju, to je neznanje

malko nezgodno.

› A solid "choreography" of two "dancers" who overcome obstacles. The film is really a promotional film for a European youth initiative, but of what kind, it is hard to tell. When it comes to commissioned films, this sort of information, though, should be crucial.

Jura Troje

Maštovito rješenje postavljenog problema. Izvrsno montiran i pažljivo do detalja izrađen film. Budući da je rađen namjenski, film pokazuje kako se lijepo može montirati u ritmu, ako imamo snimljeno dovoljno dobrih kadrova. I kako nešto besmisleno film može pretvoriti u zanimljivih minutu i pol.

› A creative solution to a pre-set problem. Excellent editing and executed in detail, however, since it is a commissioned film, it shows how skilful, rhythmic editing can be done, if you have enough shot material... And how a film can turn something meaningless into an interesting minute and a half.

NATJECATELJSKI PROGRAM

2012, 1'26"

Režija › Directed by: Fani Solomun, Ana Marija Brđanović

Na filmu sudjelovali › In co-operation with: Fani Solomun, Ana Marija Brđanović, Dorotea Solomun

Voditelj › Group leader: Vedran Hunjek

Škola filma Varaždin, u osnivanju, Varaždin, Hrvatska › Croatia

Sinopsis › Synopsis:

Derivacija problema hrvatskih sustava prikazana alegorijom kroz usporedbu s uređenim sustavom bez entropije.

› A derivation of the problems of the Croatian system, shown as an allegory in comparison with a working system without entropy.

COMPETITION PROGRAMME

2011, 4'12"

Režija › Directed by:

María Arjona Bueno

Na filmu sudjelovali › In co-operation with:

Eva García Campos, Jorge Iglesias Herrero, Alicia Martín Arjona, Beatriz Peris David, Emilio Rodríguez De Acosta, Cristina Arellano Alonso, Elisa Bautista García, Lucía Bermejo Serrano, Roberto Chaparro Herrera, María Isabel García González, Lorena Olinero Sánchez, Cristina Torralvo Martín, Elvira Zapata Rueda, Jorge Trancon Expósito

Voditelj › Group leader:

Antonio Luis Aranda Rodríguez

IES Maestro Gonzalo Korreas, Španjolska › Spain

Sinopsis › Synopsis:

Grupa djece sinkronizira pjesmu "Ella" pjevačice Bebe na temu ženskih prava. Može se reći da se radi o spotu.

› A group of kids synchronizes the song "Ella" by Spanish singer Bebe about women's rights. It could be said to be a music video.

Boško Picula

"Danas ćeš otkriti da je cijeli svijet tvoj", pjeva se to u ovom razigranu glazbenom spotu mladih Španjolaca čiji je *one cut* pravo malo putovanje njihovom školom, ali i njihovim poimanjem svijeta iz pjesme. Kad si mlad, doista otkriješ da je cijeli svijet tvoj, osobi to kada stane u jedan kadar. Ništa spektakularno, ali spektakularno zabavno za sve.

› "Today you will find out the world is yours," goes the lyric of this playful music video made by young Spanish kids whose one-shot film is a real journey through their school but also their idea of the world in the song. When you're young, you really do discover the whole world is yours, especially if it fits into one shot. Nothing spectacular, but spectacularly fun for everyone.

Diana Nenadić

Premda se temelji na eksperimentalnoj dosjetki - likovi se kreću unatrag i jedan po jedan ulaze u kadar sve dok se pred kamerom ne skupi cijeli školski razred, ovaj plesno-glazbeni video u jed-

nom kadru djeluje vedro i prilično opušteno. A to je puno.

› Though it is based on an experimental pun – the characters move backwards and one by one enter the frame until the whole class is in front of the camera – this dancing-music video in one shot seems cheerful and pretty relaxed. And that is a lot.

Jura Troje

Lagano *trash*, ali vrijedi pogledati. Spot je snimljen s dvadesetak glumaca, u jednome kadru, pokretan, pozitivan i veseo. Vjerojatno plod dugih probai punotrudu.

› Slightly trashy but worth seeing. The video was done with about twenty actors, in one shot, it is dynamic, positive and cheerful. It is probably the result of a lot of rehearsing and a lot of hard work.



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SINKRONIZACIJA PJESME "ELLA"

Lipdub "Ella" by Bebe
Lipdub "Ella por Bebe"



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ŠLAJSANJE

Skidding

Boško Picula

Što će snimiti kamera koju se vuče po polju u anarhičnoj potrazi za smislom kaosa? Bogme, puno toga. Film djeluje kao vizualizacija neke matematičke formule prepune nepoznanica. Kaotični ples slike uhvaćene izmrcvarenim objektivom nije za one slabog želuca, ali jest za sve koji vole uspjeti filmski eksperiment.

› What will a camera record when it's dragged through the field in an anarchic quest for the meaning of chaos? Well, a lot of things. The film seems like a visual representation of a mathematical formula full of unknown variables. The chaotic dance of images caught by the tortured lens is not for the faint-hearted, but it is recommended for all those who like a successful film experiment.

Diana Nenadić

Kako izgleda poznati svijet snimljen kamerom kojom ne upravlja ljudska ruka nego uzica? Odgovor koji daje ovaj metodološki eksplicitan film, snimljen potezanjem mobitela po travi, mogao bi glasiti: neprepoznatljivo ili dru-

gačije, ali ne i manje uzbudljivo.

› How does the well-known world look when shot by a camera controlled not by a human hand but by a chord? The answer is given in this film which lays bare its methodology and is shot by dragging a cell phone through the grass, and it could be unrecognizable and different, but no less exciting.

Jura Troje

Mrcvarenje GoPro-a po šumama i močvarama... Čak je ispalo vrlo zanimljivo. A da je maknut onaj plastični iritantni zvuk i dizajniran novi, film bi dobio novu dimenziju i imao bi šansu biti izvrstan. Tada bismo gledali neko novo djelo, a ne bismo razmišljali o mrcvarenju kamere.

› Torturing GoPro around the woods and swamplands... It actually turned out quite impressive! Taking away the fake plastic sound and designing a new one would have added a new dimension, making it even better! Then we could watch this new artistic work and not think about torturing the camera.

2012, 2'14"

Režija › Directed by: Helena Ivković

Na filmu sudjelovali › In co-operation with: Jelena Galić, Marta Krpan Šepat, Anja Dujaković

Voditelj › Group leader: Miroslav Klarić

FKVK Zaprešić, Zaprešić, Hrvatska › Croatia

Sinopsis › Synopsis:

Film se zove po načinu na koji je nastao - upravljanjem kamere pomoću uzice, tzv. šlajsanjem.
› The film takes its title from the way it was created - by operating the camera using a cord, the so-called skidding.

COMPETITION PROGRAMME

2012, 3'44"

Režija › Directed by: Ana Jurčević

Na filmu sudjelovali › In co-operation with: Hrvoje Zuanić, Josip Šurlin

Voditelj › Group leader: Hrvoje Zuanić

Škola likovnih umjetnosti Split, Split, Hrvatska › Croatia

Sinopsis › Synopsis:

Mladi usamljeni muškarac otvara vrata percepcije i odlazi u drugu dimenziju u kojoj su vrijeme i prostor nebitni.

› A lonely young man opens the door of perception and enters a different dimension in which time and space are irrelevant...

Boško Picula

Brza izmjena kadrova, žestok ritam i odlično likovno izražavanje vodeće su odlike ovog filma slobodnoga stila koji svojim konceptom zaziva upravo stalnu čovjekovu potrebu za slobodom i otvaranjem novih vrata percepcije. Vizualno sugestivno, ali strukturom ipak na pola puta priželjkivane realizacije.

› A quick exchange of shots, fierce rhythm and excellent visual expression are the strong points of this freestyle film. Its concept evokes man's constant need for freedom and for opening new doors of perception. Visually very suggestive but structurally still only halfway through.

Diana Nenadić

Nadrealističko-psihodelični eksperiment s dosta intervencija u postojeće filmove. Okvir je fokusirani pogled mladića kojemu autorica prišiva kaotičnu vizuru kao dominantu filma.

› A surrealist-psychodelic experiment with a lot of interventions into the existing films. The frame is the focused gaze of the

young man to whom the author attributes the chaotic vision as the film's dominant.

Jura Troje

Super izgleda. Još jedan film koji ovisi o lijepim kadrovima, a ne o scenariju. Kadrove snimi voditelj i onda učenici to izvrsno montiraju, očito nadareni i uvježbani za umjetničko izražavanje. Nisam sretan s tim.

› It looks great. Another film that depends on beautiful shots and not on the script. It was shot by the group leader and then edited by students who are obviously gifted and skilled at expressing themselves artistically.... I'm not too happy about that.



FRAME
17

VRATA PERCEPCIJE The Doors of Perception



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1. PROJEKCIJA › 1ST SCREENING (61'39")

U kokosovoj ljusci › In a Coconut Shell › I en Kokosnoddskal
igrani › fiction, 2011, 8'; Station Next, Danska › Denmark

100 posto jabuka › 100 Per Cent Apple
slobodni stil › freestyle, 2012, 1'07"; FKVK Zaprešić, Zaprešić, Hrvatska › Croatia

Dom je negdje drugdje › Home is Somewhere Else › Zuhause, Woanders
dokumentarni › documentary, 2011, 7'10"; Screenagers, Njemačka › Germany

Lift me Up
animirani › animated, 2012, 1'50"; Filmsko-kreativni studio Vanima, Varaždin, Hrvatska › Croatia

Sinkronizacija pjesme "Ella" › Lipdub "Ella" by Bebe " › Lipdub "Ella por Bebe"
slobodni stil › freestyle, 2011, 4'12"; IES Maestro Gonzalo Korreas, Španjolska › Spain

Po kinu se grad poznaje › Say K for Kino, Say K for Karlovac
dokumentarni › documentary, 2012, 7'20"; Kinoklub Karlovac, Karlovac, Hrvatska › Croatia

Voljeni › Beloved
igrani › fiction, 2011, 4'14"; First Light Suited & Booted, Ujedinjeno Kraljevstvo › United Kingdom

Odraž › Reflection › Reflet
animirani › animated, 2011, 8'02"; ESMA, Francuska › France

Foto-video grupa Graditeljske škole Čakovec › Čakovec Construction School Photo-Video Group
dokumentarni › documentary, 2012, 9'16"; Ruben Petran, samostalni autor › independent author, Koprivnica, Hrvatska › Croatia

Return to the Future
igrani › fiction, 2011, 10'28"; Aleksandar Petran, samostalni autor › independent author, Koprivnica, Hrvatska › Croatia

2. PROJEKCIJA › 2ND SCREENING (57'57")

Elton i Elza › Elton and Elza › Elton en Elza
igrani › fiction, 2011, 9'31"; Making Movies Jekino, Belgija › Belgium

Grimizni cvijet › The Scarlet Flower
animirani › animated, 2011, 3'42"; Suited and Booted Studios, Ujedinjeno Kraljevstvo › United Kingdom

Miro, ti to možeš › Miro, You Can Do It
dokumentarni › documentary, 2012, 15'09"; Video skupina Doma učenika srednjih škola Bjelovar, Bjelovar, Hrvatska › Croatia

Još teže › Even more Difficult › Más difícil todavía
igrani › fiction, 2011, 2'59"; IES Maestro Gonzalo Korreas, Španjolska › Spain

Hodnikom uspjeha › Through the Corridor of Success
animirani › animated, 2012, 1'50"; Škola likovnih umjetnosti Split, Split, Hrvatska › Croatia

Kad mama nije kod kuće › When Mom is Not at Home › Ko mame ni doma
igrani › fiction, 2012, 3'15"; Luksuz produkcija, Slovenija › Slovenia

"Dosta više" i tajanstvena kocka › "Enough Already" and the Mysterious Cube
igrani › fiction, 2012, 5'; Filmska radionica "Akcijska" › Film workshop "Action!"; Kino klub Vukovar, Vukovar, Hrvatska › Croatia

Suzannina mačka › Suzanne's Cat
animirani › animated, 2011, 1'29"; Making Movies Jekino, Belgija › Belgium

Obred › Ritual
igrani › fiction, 2011, 6'01"; Videoskupina Učeničkog doma Varaždin, Varaždin, Hrvatska › Croatia

Bolje od droge › Echoes of Substance Abuse
dokumentarni › documentary, 2012, 9'01"; First Light Twin Vision, Ujedinjeno Kraljevstvo › United Kingdom

COMPETITION PROGRAMME

3. PROJEKCIJA › 3RD SCREENING (60'03")

Čovjek iz filma › The Man from the Film

igrani › fiction, 2012, 6'17"; FKVK Zaprešić, Zaprešić, Hrvatska › Croatia

Kamera strave › The Camera of Horrors

igrani › fiction, 2011, 4'30"; Valve film school, Finska › Finland

Rez › Cut › Snit

animirani › animated, 2011, 2'04"; Making Movies Jekino, Belgija › Belgium

Olimpijski snovi › Olympic Dream

igrani › fiction, 2011, 3'12"; First Light & Poplar HARCA, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

Konceptualno putovanje kroz umjetnost › A Conceptual Journey Through Art

slobodni stil › freestyle, 2012, 2'59"; Luciel Tolo, samostalni autor › independent author, Šibenik, Hrvatska › Croatia

Usamljena dolina › Lonesome Valley › Päivä kuolleella niityllä

igrani › fiction, 2011, 8'28"; OSAO Pikisaari, Finska › Finland

Knjiga › The Book

igrani › fiction, 2011, 6'; LOG IN, Zagreb, Hrvatska › Croatia

Prvi › The First

animirani › animated, 2011, 2'30"; SCF98 Niš, Srbija › Serbia

Žitna kuća › The Story of Žitna kuća

dokumentarni › documentary, 2012, 15'15"; Kinoklub Karlovac, Karlovac, Hrvatska › Croatia

Korisnička podrška! › Wired!

igrani › fiction, 2011, 8'48"; Teds Beard! Productions, Irska › Ireland

4. PROJEKCIJA › 4TH SCREENING (57'15")

Broj 12 › Number 12

igrani › fiction, 2012, 8'18"; Bruno Mustić, samostalni autor › independent author, Split, Hrvatska › Croatia

Vrlina i ljubav › Virtue and Love

animirani › animated, 2011, 2'18"; 3D Animation, Hong Kong

Imam dečka › I have a Boyfriend

dokumentarni › documentary, 2012, 2'05"; Udruga Luža, Dubrovnik, Hrvatska › Croatia

Tvoj budući dom › Your Future Home

igrani › fiction, 2012, 3'; First Light, Chocolate Films, Ujedinjeno Kraljevstvo › United Kingdom

Zapisano u kamenu › Rockbound

dokumentarni › documentary, 2011, 11'; Kids for Kids, Ujedinjeno Kraljevstvo › United Kingdom

Šlajsanje › Skidding

slobodni stil › freestyle, 2012, 2'14"; FKVK Zaprešić, Zaprešić, Hrvatska › Croatia

Milanovih 5 minuta › Milan's 5 Minutes

dokumentarni › documentary, 2012, 6'59"; FFVAL, Luka, Hrvatska › Croatia

Priča o drogi Shanea Dolstona › Shane Dolston's Drug Story

animirani › animated, 2011, 2'02"; Suited and Booted Studios › Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

Iza šatora › Behind The Tents

dokumentarni › documentary, 2011, 13'22"; Jude Chehab, samostalni autor › independent author, Libanon › Lebanon

Sreća je relativna › Happiness is Relative

animirani › animated, 2012, 3'; Centar za film i video Dubrava, Zagreb, Hrvatska › Croatia

Svjedok › Witness

igrani › fiction, 2011, 2'57"; Alfie Barker, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

5. PROJEKCIJA › 5TH SCREENING (66'43")

Prekretnica › At the Crossroads

animirani › animated, 2011, 6'45"; ESMA, Francuska › France

Na mostu › The Bridge

igrani › fiction, 2011, 5'25"; Andrew T. Jordan, Fresh film festival, Irska › Ireland

Da nam bude dobro › Let Us Be All Right

dokumentarni › documentary, 2012, 15'; Studio Kreativnih Ideja Gunja, Gunja, Hrvatska › Croatia

Elisabeth

igrani › fiction, 2012, 5'21"; Tvibit Youth Film Centre, Norveška › Norway

Tišina › The Silence

igrani › fiction, 2011, 4'56"; Adam Rael, Fresh film festival, Irska › Ireland

Foto dani mladih 2011 › Youth Photo Days 2011

slobodni stil › free style, 2011, 2'08"; Lumiere media, Karlovac, Hrvatska › Croatia

Usudi se zamisliti › Dare to Imagine

animirani › animated, 2011, 2'30"; Kids for Kids UK, Ujedinjeno Kraljevstvo › United Kingdom

Bifrost

igrani › fiction, 2011, 6' 30"; Station Next, Danska › Denmark

Red Handed

igrani › fiction, 2012, 8'02"; Bruno Mustić, samostalni autor › independent author, Split, Hrvatska › Croatia

Porijeklo ideja › Origin of Ideas

igrani › fiction, 2012, 5'22"; Tvibit Youth Film Centre, Norveška › Norway

Rory

igrani › fiction, 2012, 4'44"; Udruga Luža, Dubrovnik, Hrvatska › Croatia

6. PROJEKCIJA › 6TH SCREENING (62'11")

Ekрани › Screens

igrani › fiction, 2011, 16'; Harald Guenther, samostalni autor › independent author, Austrija › Austria

Povucite potez! › Make a Move!

slobodni stil › free style, 2012, 1'26"; Škola filma Varaždin, u osnivanju, Varaždin, Hrvatska › Croatia

Box It!

animirani › animated, 2012, 2'13"; Video klub Mursa, Osijek, Hrvatska › Croatia

Tik tak › Tick Tock

igrani › fiction, 2011, 5'; Electric December Watershed, First Light And Fast Forward, Ujedinjeno Kraljevstvo › United Kingdom

Panika › Panic

igrani › fiction, 2012, 1'; Dario Nikšić, samostalni autor › independent author, Novoselec, Hrvatska › Croatia

Sving promjene › Swing of Change

animirani › animated, 2011, 6'32"; ESMA, Francuska › France

Punčke › All-girl Rock Band "Punčke"

dokumentarni › documentary, 2012, 30'; Studio Kreativnih Ideja Gunja, Gunja, Hrvatska › Croatia

COMPETITION PROGRAMME

7. PROJEKCIJA › 7TH SCREENING (66'05")

Nikad ne nosim sat › I Never Wear a Watch

igrani › fiction, 2012, 7'25"; Filmska družina Isusovačke klasične gimnazije
s pravom javnosti u Osijeku Semper in motu, Osijek, Hrvatska › Croatia

Nulta gravitacija › Zero G

animirani › animated, 2011, 4'18"; Electric December Watershed,
Ujedinjeno Kraljevstvo › United Kingdom

Motorkom ja to nježno › Delicately with a Chainsaw

dokumentarni › documentary, 2011, 15'; Studio Kreativnih Ideja Gunja,
Gunja, Hrvatska › Croatia

Mlad koliko i jučer › As Young As Yesterday › Jauna vakardiena

slobodni stil › free style, 2011, 2'20"; Mareks Kolats and Dana Jasinkevica,
Electric December Watershed, Ujedinjeno Kraljevstvo, Latvija › Latvia

Vrata percepcije › The Doors of Perception

slobodni stil › free style, 2012, 3'44"; Škola likovnih umjetnosti Split, Split,
Hrvatska › Croatia

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dokumentarni › documentary, 2011, 12'30"; Cian & Jack Desmond, Fresh
film festival, Irska › Ireland

Somnambul › A Somnambulist

animirani › animated, 2012, 7'07"; Matea Kovač, samostalni autor ›
independent author, Orahovica, Hrvatska › Croatia

Freya

igrani › fiction, 2012, 13'41"; Station Next, Danska › Denmark

NATJECATELJSKI PROGRAM



COMPETITION PROGRAMME

Najbolji animirani film › Best animated film

Najbolji dokumentarni film › Best documentary film

Najbolji igrani film › Best fiction film

Najbolji film slobodnog stila › Best freestyle film

Najbolji animirani film › Best animated film

Najbolji dokumentarni film › Best documentary film

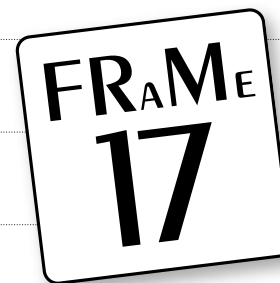
Najbolji igrani film › Best fiction film

Najbolji film slobodnog stila › Best freestyle film

Grand Prix za najbolji film › Grand Prix for the best film

Nagrada publike za najbolji film › Audience award for the best film

Nagrada Žuta zastava › Yellow Flag Award



ZA SVAKOGA PO NEŠTO! POPRATNI PROGRAM

Uz bogati natjecateljski program, Reviju i Festival već tradicionalno karakterizira i više nego raznolik popratni program koji je namijenjen uistinu svim korisnicima: gostima Revije i festivala (kako mladim autorima, tako i njihovim mentorima), karlovačkim osnovnoškolcima i srednjoškolcima, ali i široj publici. Ove godine popratni program podijeljen je u nekoliko segmenata:

- **Edukativni program** namijenjen je mladim autorima i mentorima. S jedne strane autore upoznaje sa sličnim festivalima na koje mogu prijaviti svoje filmove, a mentorima daje mogućnost učenja drugačijih modela medijske pedagogije od onih njima dosad poznatih. Detaljnije informacije o programu očekuju vas na stranicama koje slijede.

- Program Dubovac Open Air od ove se godine ne odaziva više na navedeno ime. Prostor održavanja ostaje isti, no umjesto filmova s Pule, **on ugošćava nekadašnje pobjednike Revije i Festivala, a danas prave filmske profesionalce**, čime se zatvara svojevrsni krug. Kakav?

SIDE PROGRAMME

SOMETHING FOR EVERYBODY!

Saznat ćete ili na Dubovcu ili na kojoj od sljedećih stranica.

- **Program Žute zastave** detaljno je objašnjen na početnim stranicama ovog kataloga. Okosnica istog je debata na temu eventualne predikatizacije filmova sukladno njihovom, prvenstveno nasilnom, sadržaju. U debati ove godine po prvi puta sudjeluju i karlovački srednjoškolci.

- **Program Filmski 5+ uz Dukatino** namijenjen je najmlađim filmofilima, onima vrtičke i osnovnoškolske dobi. Ovogodišnji aduti Dukatinovog programa su Andersenove bajke.

- **Glazbeni program** ugošću je ponajbolje karlovačke mlade bendove (ovoga puta riječ je o Pobuni kmeta Janka i Slobodnom ulazu) te već stalnu posjetiteljicu Revije i Festivala, nekad blagajnicu, a danas DJ-icu, Blagajnicu koja hoće ići na more.

- **Dukat Mlijeko u potrazi za filmom** interaktivna je nagradna igra pod pokroviteljstvom u kojoj sudjeluju predstavnici svih karlovačkih srednjih škola. Po cijelom gradu u dva sata skupljaju

dijelove zagonetne filmske slagalice, a u pauzi se okrepljuju pićem pokrovitelja.

"Za svakoga po nešto", piše u naslovu. A tako i jest.

• In addition to the rich competition programme, the YFF and FRFF are traditionally characterized by an exceptionally rich and diverse side programme, offering a treat for literally all the visitors: the festival guests (both the young authors and their mentors), primary and secondary students from Karlovac schools and also for general audience. This year, the side programme is divided into several segments:

- **The educational programme** is dedicated to young authors and their mentors – on the one hand, introducing the authors to similar festivals to which they can send their films, on the other, providing the mentors with an opportunity to learn about models of teaching media different from the ones they have already used. More information about the educational programme can be found on the

pages that follow.

- Dubovac Open Air programme now stands for something else. The venue is the same, only instead of the films from the Pula Film Festival, **it showcases former winners of the YFF and FRFF, today real film professionals**, which means we have come a full circle. What sort of a circle? You will find out either at the Dubovac venue or on the following pages.

- **The Yellow Flag programme** is explained in detail at the beginning of this catalogue. At its core there is the debate on the topic of setting film ratings with regard to their content, violence in the first place. For the first time, high school students from Karlovac will also be participating in the debate.

- **The programme Film 5+ with Dukatino** is designed for the youngest cinephiles, those of kindergarten and primary school age. The aces of Dukatino's programme this year are films based on Hans Christian Andersen's fairy tales.

- **The music programme**

hosts the best young bands from Karlovac (this time they are Pobuna kmeta Janka and Slobodan ulaz) and, by now, the traditional guest of the YFF and FRFF, once a cashier girl, today a DJ, who goes by the name Blagajnica hoće ići na more.

- **Dukat Milk in search of film** is an interactive competition sponsored by Cedevita, with students from all high schools in Karlovac participating in the competition. During two hours, the players will collect the pieces of a film puzzle all around the town and, during breaks, refresh themselves with beverages from the sponsor.

Something for everyone, just as the title says.



Od samih početaka održavanja Revije i Festivala u Karlovcu, edukativni program bio je važan segment. Počelo se s jednom jedinom radionicom igranog filma u jednom kadru, da bi prošle godine bilo organizirano čak pet različitih radionica. Ovogodišnji program uvodi određene izmjene. Naime, edukativni program ove će godine biti namijenjen i voditeljima i autorima, a ne samo autorima kako je to bilo dosad. Za voditelje je pripremljena **prezentacija četiri uspješne videodružine**: Tvibit iz Norveške, Station Next iz Danske, Screenagers iz Njemačke i FKVK Zaprešić iz Zaprešića. Nakon prezentacije bit će održana i diskusija na temu djelovanja videodružina u današnje vrijeme u kojem vrlo često učenici preuzimaju uloge voditelja. U isto vrijeme, za mlade će autore biti pripremljeno predavanje ovogodišnjeg člana žirija dr. Davea Whitta na temu: **Ne boj se tišine, crno-bijelog filma ni Građanina Kanea: promišljajući povijest filma**. Također, kao i dosadašnjih godina, i autori i mentori moći će uživati u pro-

gramu **Srednjoškolci predstavljaju srednjoškolcima**, u okviru kojeg će biti predstavljena četiri filmska festivala: Youki i Media Literacy Award (Nagrada za poticanje medijske pismenosti) iz Austrije, Barents Ecology Film Festival iz Rusije, te The European Independent Film Festival iz Francuske. Predstavljanje ova dva austrijska festivala podupire Austrijski kulturni forum u Zagrebu.

› Since the early days of YFF and FRFF in Karlovac, its educational programme has always been an important segment of the festival. It started out with only one workshop on film made in a single shot, while last year there were five educational workshops in the programme. This year, certain changes have been introduced, that is, the educational programme now offers something for both mentors and students, and not just the students, as it was the case before. For the mentors and group leaders we have prepared a **presentation of four successful**

videogroups: Tvibit from Norway, Station Next from Denmark, Screenagers from Germany and Zaprešić Photo, Film & Video Club from Croatia. After the presentation there will be a discussion on the functioning of videogroups today, when pupils themselves often take on the role of group leaders. At the same time, the young authors can attend the lecture presented by this year's jury member, Dave Whitt, Ph.D., entitled: **Don't be Afraid of Silence, Black and White or Citizen Kane: Appreciating Film History**. As was the case in the previous years, both the authors and their mentors will also be able to enjoy the programme **High School Kids for High School Kids** which will showcase four film festivals: Youki and Media Literacy Award from Austria, Barents Ecology Film Festival from Russia and The European Independent Film Festival from France. The presentation of the two Austrian festivals is supported by the Austrian Cultural Forum in Zagreb.

EDUCATIONAL PROGRAMME

Pokretne slike kao oblik umjetnosti sežu u vrijeme s kraja 19. stoljeća. No, unatoč dugovječnosti i popularnosti ovoga medija, mnogi od onih koji se smatraju fanatičnim ljubiteljima filma slabo poznaju filmsku povijest i zaziru od filmova napravljenih od ere nijemog filma pa sve do 80-ih godina 20. stoljeća. Ovom se prezentacijom želi ohrabriti mlade u proširivanju znanja o filmu, putem rasprave o nekima od važnijih djela iz povijesti filma i osvrćući se na nekoliko ključnih događaja koji su utjecali na sadržaj filma, te se želi pomoći mladima da razviju vlastite filmske ciljeve na svom stvaralačkom putu.

› As an art form, the history of motion pictures dates back to the late 1800s. However, despite the longevity and popularity of this medium, many people who consider themselves "film fanatics" are unfamiliar with film history and intimidated by movies dating from the silent era to as far as the 1980s. The purpose of this presentation is to encourage stu-

dents to expand their knowledge of motion pictures by discussing some important films of the past, reviewing several significant events that shaped film content, and suggesting how they can develop personal film goals in their journey as filmmakers.



PREZENTACIJA: NE BOJ SE TIŠINE, CRNO- BIJELOG FILMA NI GRAĐANINA KANEA: PROMIŠLJAJUĆI POVIJEST FILMA

Presentation: Don't be
Afraid of Silence, Black
and White or Citizen Kane:
Appreciating Film History



TVIBIT



Norveški grad Tromsø otvorio je kuću za mlade 8. lipnja 2000. godine. Ime je izabrano na sastanku savjeta mladih, 12. siječnja 2000. godine, i odnosi se na “pika” u igri “lovce” gdje te nitko ne može uloviti. Tvibit je kuća kulture za mlade u dobi od 15 do 25 godina. Tvibit se sastoji od kafića, rekreacijskog centra i filmske kuće. Jedan je od osnivača festivala Nordic Youth Film Festival (NUFF) putem kojega surađuje s različitim kulturnim institucijama i festivalima. Veza između Tvibita i NUFF-a vrlo je nalik onoj koju Kinoklub Karlovac ima s Four River Film Festivalom. Tvibit organizira redovite aktivnosti za mlade kao što su: koncerti, hip-hop/break dance satovi, filmske skupine, fotografske skupine, radionice kreativnog pisanja i mnoge druge. Više informacija možete potražiti na www.tvibit.net.

› The City of Tromsø (Norway) opened its youth house, Tvibit, on 8th June, 2000. The name was chosen at the youth council meeting on 12th January, 2000

and refers to a “free-zone” where no one can tag you in the game “tag”. Tvibit is a culture-house for young and creative people between the ages of 15 and 25. Tvibit is comprised of a café, a health-centre for youth and the Tvibit Filmhouse. It is one of the founders of the Nordic Youth Film Festival, through which it cooperates with different cultural institutions and festivals. More or less, their relationship bears close resemblance to the connection that the Cinema Club Karlovac has with the FRFF. Tvibit organizes regular activities for young people, such as: concerts, hip-hop/break dance classes, film groups, photography groups, writing classes and many others. For more information, please visit www.tvibit.net.

EDUKATIVNI PROGRAM

EDUCATIONAL PROGRAMME

Screenagersi su znatiželjni. Screenagersi su kreativni. Screenagersi su odgovorni. Screenagersi žele znati više. Screenagersi su uvijek na visini zadatka. Ovim riječima Screenagersi opisuju sami sebe. Riječ je o filmskim radionicama u trajanju od jednog do dva tjedna u kojima sudjeluje deset mladih filmaša. No mjesto na radionici im nije garantirano – za njega se natječu. Sama radionica održava se u tri faze: priprema (preprodukcija), snimanje (produkcija) i montaža (postprodukcija). Naravno, filmovi nastali kao produkti radionica žive i nakon samih radionica – na nacionalnim i međunarodnim filmskim festivalima. Jedan od filmova ove se godine prikazuje u okviru festivalskog programa.

› Screenagers are curious. Screenagers are creative. Screenagers are responsible. Screenagers want to know more. Screenagers are always up to the task. This is how Screenagers describe themselves. These are film workshops which take place over a week or up to two weeks, with

the participation of ten young filmmakers. Their participation in the workshop, however, is not guaranteed – they have to earn it. The workshop itself is organized in three phases: preparation (pre-production), shooting (production) and editing (post-production). Naturally, the films made at the workshops do have their lives beyond the project – at national and international film festivals; one of them will be screened in competition at this year Karlovac festival.



SCREENAGERS





STATION NEXT



EDUKATIVNI PROGRAM

Station Next je filmska škola za mlade iz cijele Danske u dobi od 13 do 18 godina. Sjedište joj je u takozvanom Movie Cityju, studentskom kompleksu u Kopenhagenu, te u Aarhusu na poluotoku Jutlandu i Faarborgu na otoku Funenu. Station Next svojim polaznicima daje praktično znanje i odgovornost za vlastite projekte. Škola surađuje s profesionalnim filmašima u ulozi učitelja/mentora u realističnom filmskom okruženju. Polaznici rade u filmskim ekipama kao što bi radili na pravoj profesionalnoj produkciji. Težište stavlja na konačni proizvod, što podiže kvalitetu produkcijskog procesa. Prošlogodišnji dobitnik Grand Prix-a 16. Filmske revije mladeži i 4. Four River Film Festivala, film "Naopako" nastao je u produkciji škole Station Next. Više informacija možete pronaći na www.station-next.dk.

› Station Next is a film school for young people between the ages of 13 and 18 from all over Denmark. It is based in the so-called Movie City studio com-

plex in Copenhagen, in Aarhus at Jutland peninsula and in Faaborg, at Funen island. It gives the students hands-on experience and responsibility for their own productions. It collaborates with professional filmmakers as teachers/coaches in a realistic film environment – the students work in crews as they would on a professional production. It places the focus on the final product, which improves the production process. Last year's Grand Prix winner at 16th Youth Film Festival and 4th Four River Film Festival, "Upside Down" was produced at Station Next. For more information, please visit www.station-next.dk.



EDUCATIONAL PROGRAMME

Foto kino video klub Zaprešić osnovan je 1995. godine. Jedan je od naučnjspješnijih klubova u Hrvatskoj čiji je rad baziran upravo na filmskoj edukaciji djece i mladih. U svom radu prvenstveno surađuje s osnovnim i srednjim školama, čiji učenici stvaraju filmove različitih žanrova. Njihovi filmovi redovito osvajaju nagrade, kako na državnim Revijama, tako i na međunarodnim festivalima. U proteklih 17 godina u zaprešićkoj filmskoj tvornici nastalo je 290 filmova koji su sudjelovali na ukupno 245 festivala. Više informacija možete potražiti na www.fkvkz.hr.

► Zaprešić Photo, Film & Video Club was founded in 1995. It is one of the most successful clubs in Croatia focusing its activities precisely on film education of children and teenagers. It collaborates mostly with primary and secondary schools where students create films of different genres. Their films have regularly won awards both at national revues and at international festivals abroad. Over the last 17

years, 290 films have been created at the Zaprešić film workshops and they have participated in a total of 245 festivals. For more information, please visit www.fkvkz.hr



FKVK ZAPREŠIĆ

Zaprešić Photo, Film &
Video Club





NAGRADA ZA POTICANJE MEDIJSKE PISMENOSTI

Media Literacy Award



Rad s medijima u školi može biti mnogo toga: složeno, raznoliko, dvoznačno i uzbudljivo iskustvo. Bilo da se želi kritički pristupiti sadržaju medija ili samome mediju, u idealnim uvjetima, oni su usko povezani. Media Literacy Award ima za cilj potaknuti učenike i povećati njihovu sposobnost čitanja i proizvodnje medijskih tekstova. MLA je nagrada za najbolji i najinovativniji obrazovni projekt u okviru europskih škola. Organizira je Ministarstvo obrazovanja, umjetnosti i kulture Republike Austrije i održava se svake godine u Beču. Na MLA se mogu prijaviti radovi u sljedećim kategorijama: video, audio, tiskani mediji i stripovi, te multimedija i novi mediji, dok radovi mogu pripadati svim temama i žanrovima. Radovi trebaju biti inovativni, zabavni, originalni, uzbudljivi i/ili eksperimentalni. Iduće izdanje MLA-a održat će se od 6. do 8. studenog 2012. godine. Više informacija možete naći na http://www.mediamanual.at/mediamanual/projekte/eng_mla.php.

› Involvement with media at school can be a multi-faceted experience - at the same time complex, diverse, ambiguous and exciting. If one wants to criticise its content or the media itself - ideally, the former is closely related to the latter - the media literacy award is intended to motivate pupils and increase their ability to read and produce media texts. Media Literacy Award is an award for the best and most innovative educational media projects in European schools. It is organized by the Federal Ministry for Education, the Arts and Culture and it is held annually in Vienna. The following categories can be entered for the MLA: Video, Audio, Print media & Comics, Multimedia & New media. Entries can include all themes and genres but they should be innovative, amusing, original, exciting and/or experimental. Next MLA edition is going to be held in November of 2012, from 6th to 8th. For more information, please visit http://www.mediamanual.at/mediamanual/projekte/eng_mla.php.

EDUKATIVNI PROGRAM

uz potporu, supported by
austrijski kulturni forum^{ag}

EDUCATIONAL PROGRAMME

YOUKI je živa komunikacijska platforma za popularizaciju medijske kulture. U suštini, može se reći da je YOUKI sveobuhvatno i strastveno slavljenje medija. Festivali međunarodni natjecateljski program predstavlja izuzetne kratke filmove redatelja (do 20 minuta) u dobi od 10 do 26 godina. Od oko 500 filmova koji se prijave na natjecanje, godišnje ih se prikaže sedamdesetak sa svih kontinenata. Zato je YOUKI trenutno najveći medijski festival u usponu koji uz to ima i međunarodni fokus. YOUKI također objedinjuje različite inicijative: teorijske i praktične radionice o filmu, tiskanim medijima, radiju i internetu, posebne uredničke programe kao što je susret "Media Meeting", umjetničke projekte, uključujući i intervencije u urbani prostor, kao i svakodnevne koncerte, zabave i još mnogo toga. Festival YOUKI održava se svake godine u Welsu, u Gornjoj Austriji, i okuplja raznoliku publiku: ljubitelje filma, filmske profesionalce, medijske entuzijaste, profesore medijske kulture i, naravno, mlade redatelje. Idu-

će izdanje festivala YOUKI bit će održano od 20. do 24. prosinca ove godine. Više informacije možete potražiti na www.youki.at.

› YOUKI is a vivid communication platform for popularization of media culture. Essentially, YOUKI may be described as a comprehensive and passionate celebration of media. The festival's 'International Film Competition' showcases outstanding short films (up to 20 minutes) by directors aged 10 to 26. Out of about 500 competition-submissions, YOUKI annually screens about 70 films from all continents. It is therefore Austria's biggest up-and-coming media festival with an international focus. Beyond that, YOUKI encompasses various initiatives: workshops on theory and practice in film, print media, radio and internet, curated special programs like the discursive "Media Meeting", art projects including media invasions in urban space, as well as daily concerts, parties and much more. The YOUKI Festival is held annually in Wels,

Upper Austria, and gathers a diverse young audience: film enthusiasts, industry professionals, media fans, media teachers and – naturally – young filmmakers. The next edition of YOUKI is going to be held 20th – 24th November, 2012. For more information, please visit www.youki.at.

uz potporu, supported by austrijski kulturni forum



YOUKI - INTERNATIONALES JUGEND MEDIEN FESTIVAL

YOUKI - International youth
media festival





ECU - THE EUROPEAN INDEPENDENT FILM FESTIVAL



ÉCU – Europski festival nezavisnog filma, sa sjedištem u Parizu, nastoji otkriti i predstaviti najbolje nezavisne filmove iz cijeloga svijeta. Filmovi na festivalu ocjenjuju se prema kvaliteti, kreativnosti i inovativnosti, kako formom tako i sadržajem, i natječu se za 25 nagrada u 15 kategorija. ÉCU u potpunosti vjeruje u talent i potencijal svih filmova koje izabere, stoga ih nastoji prikazati pred što većim brojem ljudi. Na taj način nudi alternativu ljubiteljima filma i svima koji nisu skloni velikim komercijalnim studijskim projektima. Iz tog razloga, festival svake godine posjećuju brojni agenti, lovci na talente, predstavnici produkcijskih kuća, distributeri i producenti u potrazi za novim talentom. Osmo izdanje Europskog festivala nezavisnog filma bit će održano od 29. do 31. ožujka 2013. godine. Za dodatne informacije posjetite internetsku stranicu: www.ecufilmfestival.com.

› Based in Paris, France, ÉCU – The European Independent Film Festival, strives to discover and

showcase the best independent films from around the world. Films are judged on quality, creativity and innovation, in both form and content and compete in 15 categories for 25 awards. ÉCU strongly believes in the talent and potential of every film it selects and therefore strives to screen them for as many people as possible. Thus, it provides alternatives to the cinema-loving public and others who stray away from major commercial studio projects. For that purpose, every year agents, talent scouts, production company representatives, distributors and producers attend the festival in search of inspiring projects and new talent. The eighth edition of ÉCU – The European Independent Film Festival will be held from 29th through 31st March of 2013. For more information, please visit www.ecufilmfestival.com.

EDUKATIVNI PROGRAM

EDUCATIONAL PROGRAMME

U travnju 2012. godine u Petrozavodsku (Republika Karelija, Rusija) održan je prvi Barents Ecology Film Festival. BEFF je jedini ekološki festival u Barentsovoj regiji. Okuplja redatelje iz cijelog svijeta koji stvaraju filmove o okolišu i nude pozitivna rješenja ekoloških problema. Festival je postigao velik uspjeh u 2012. godini te je privukao mnogo-brojnju publiku, ne samo iz Rusije nego i iz drugih europskih zemalja. BEFF ne znači samo pet dana filmskih projekcija, već nudi na desetke radionica i zbližava stotine kreativnih, entuzijastičnih i pozitivnih ljudi! Idući BEFF održava se u travnju 2013. godine. Više informacija može se pronaći na www.beffest.com.

› In April of 2012, the first Barents Ecology Film Festival took place in Petrozavodsk (Republic of Karelia, Russia). BEFF is the only ecology film festival in the Barents Region. It brings together film directors from all over the world, who make films about the environment and offer positive solutions to environmental prob-

lems. The festival had great success in 2012 and attracted many people not only from Russia but also from European countries. BEFF does not only stand for 5 days of film screenings, but it also offers dozens of workshops and unites hundreds of creative, enthusiastic and positive thinking people! The next BEFF is going to be held in April of 2013. For more information, please visit www.beffest.com



EKOLOŠKI FILMSKI FESTIVAL BARENTS

Barents Ecology Film Festival



NEKAD LAUREATI REVIJE, A DANAS?



Protekla tri festivalsko-revijska (ili revijsko-festivalska) izdanja Stari grad Dubovac obilježilo je Dubovac Open Air program. Bio je to najčešće program filmova prikazanih na Festivalu igranog filma u Puli. Tako su zvijezde Starog grada bile Branko Schmidt s "Metastazama", Rajko Grlić s "Neka ostane među nama", Tomislav Radić s "Kotlovinom" i dr. Od ove godine zvijezdama Starog grada postaje netko drugi - oni koji su i sami nekada bili zvijezde Filmske revije mladeži - njezini laureati. Tako će se kroz program "Nekad laureati Revije, a danas?" zapravo pratiti bivši Revijski po-

bjednici - i to oni koji su uistinu izabrali filmsku umjetnost kao svoju profesiju. Ove godine ispod dubovačkog "spotlighta" naći će se Dario Lonjak i Ivan Kelava.

Dario Lonjak, filmski i TV redatelj, inače Karlovčanin, proizašao je upravo iz Kinokluba Karlovac, odnosno Videodružine Gimnazije Karlovac, čija je vrata otvorio davne 2001. godine još kao osnovnoškolac, uopće se ne osvrćući na činjenicu da je Videodružina Gimnazije Karlovac zapravo tada bilo isključivo srednjoškolska filmska družina. Već 2001. godine u Čakovcu na Reviji hrvatskog filmskog i video stvaralaštva dje-

ce i mladeži on osvaja 1. nagradu u kategoriji dokumentarnog filma svojim spotom "Selo moje malo". Godinu dana kasnije na Reviji u Pagu osvaja čak tri nagrade, dvije od strane publike, a jednu (i to prvu) u otvorenoj kategoriji i to ne djece, već mladeži za glazbeni spot "Marlenis". Naime, žiri je zaključio da, iako je rad prijavljen u kategoriju osnovnoškolaca, isti jednostavno odskoče i prebacio je film u viši starosni rang. Svoju Revijsku žetvu nagrada Dario je završio u Đurđevcu 2005. godine kada je za igrani film "Zora" osvojio drugu nagradu. Godinu dana kasnije Dario je upisao smjer

Fotografije > Photos:

Dario Lonjak s Nušom Stanojević i Sanjom Zanki na 40. revije hrvatskog filmskog i videostvaralaštva djece i mladeži u Pagu > Dario Lonjak at the 40th Croatian Youth and Children Film and Video Revue in Pag (with Nuša Stanojević and Sanja Zanki)

Ivan Kelava i Dario Lonjak na dodjeli nagrada 10. revije hrvatskog filmskog i videostvaralaštva mladeži u okviru 47. revije hrvatskog filmskog i video stvaralaštva 2005. u Đurđevcu > Ivan Kelava and Dario Lonjak at the YFF award ceremony - November of 2005 in Đurđevac (10th Croatian Youth Film and Video Revue within the 47th Croatian Film and Video Revue)

Ivan Kelava s urednicom na Hrvatskom radiju Višnjom Biti, voditeljem i mentorom Josipom Krunićem te kolegama iz filmske družine u Gunji, Bojanom Perićem i Sašom Dugonjićem na Reviji u Đurđevcu > Ivan Kelava with Croatian Radio editor, Višnja Biti, mentor Josip Krunić and colleagues from the Gunja film club, Bojan Perić and Saša Dugonjić - YFF in Đurđevac

ONCE LAUREATES OF YFF, AND TODAY?

filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu.

Ivan Kelava, filmski i TV producent također je proizašao iz jednog malenog, ali iznimno uspješnog kinokluba, Studija kreativnih ideja Gunja iz Gunje. Iako je upravo u okviru SKIG-a prve uspjehe postizao na području novinarstva (gdje je sudjelovao i na Državnim smotrama Lidrano), film je očito bila ljubav na drugi pogled. Na Revijijskoj sceni pojavio se u Đurđevcu, 2005. godine kada je zajedno s kolegom Sašom Dugonjićem za dokumentarni film "Prognoza: vedro i sunčano" osvojio drugu nagradu. Na istoj pozornici, jedan do drugog našli su se, a da i ne znaju, budući kolege: redatelj Dario (Lonjak) i producent Ivan (Kelava). Godinu dana kasnije, na Reviji u Samoboru Saša i Ivan osvojili su dokumentarnim filmom "Carpe Diem" treću nagradu. Iste godine Ivan upisuje smjer filmske, TV i kazališne produkcije na Akademiji dramske umjetnosti u Zagrebu.

Izuzev njihovih recentnih radova, kao svojevrsna uvertira na starom gradu Dubovcu, bit će

prikazani i Ivanovi i Darijevi prvi filmski radovi: "Selo moje malo" i "Prognoza: vedro i sunčano".

› During the last three editions of YFF and FRFF, the old Dubovac citadel was marked by the Dubovac Open Air programme. It consisted mostly of films screened at the Pula Film Festival. The stars of the old citadel were, therefore, Branko Schmidt with "Metastases", Rajko Grlić and his "Just Between Us", Tomislav Radić with "Kotlovina" etc. This year, in a way, the stars at Dubovac are of a different sort – the people who were, once upon a time, themselves stars of the Youth Film Festival – its laureates. Thus, the programme "Once Laureates of YFF, and Today?" showcases previous YFF winners – students who later chose film art as their profession. This year, then, the Dubovac spotlight will be aimed at Dario Lonjak and Ivan Kelava.

› Dario Lonjak is a film and TV director, actually born and bred in Karlovac, who has come out of the Cinema Club Karlovac, that is, the Karlovac Gimnasium Video Group,

first joining it in 2001, while still in primary school and not minding one bit that the Video Group at the time admitted only high school students. The same year, he won the first prize in the category of documentary film at the Croatian Youth and Children Film and Video Revue (in Čakovec), with his video "My Little Village". A year later, at the Revue in Pag, he won three prizes, two from the audience and one (the first one) in the freestyle form, and not in the children's programme but the programme for youth, for the music video "Marlenis". The jury decided that even though the film was entered in the primary school competition, it simply stood out so much that they moved it to a higher age group. He completed his award collection at the Revue held in Đurđevac in 2005, winning the second place with the film "Zora". A year later he enrolled in the Academy of Dramatic Art in Zagreb to study Film and TV Production.

› Ivan Kelava is a film and TV producer who also comes from a small and extremely successful

cinema club, the Studio of Creative Ideas Gunja. Even though his first success within the Gunja studio (SKIG) came in the field of journalism (he participated in Lidrano, the national literature, drama and journalism festivals), film had obviously been his love "at second sight". He appeared on the festival scene in 2005, at the Revue in Đurđevac where, together with colleague Saša Dugonjić, he won the second prize for the film "Forecast: Clear and Sunny". That day, two future colleagues, Dario (Lonjak) and Ivan (Kelava) met on the same stage, side by side, without even knowing it yet. A year later, at the Revue in Samobor, Saša and Ivan won the third place with their film "Carpe Diem" and that same year, Ivan enrolled in the Academy of Dramatic Art in Zagreb to study Film, TV and Theatre Production.

› In addition to their recent films, the warm-up at the old Dubovac fortress will be the screening of Ivan's and Dario's first films: "My Little Village" and "Forecast: Clear and Sunny".



VEČER REDATELJA DARIA LONJAKA

Author night of director
Dario Lonjak



NEKAD LAUREATI REVIJE, A DANAS?

Dario Lonjak, filmski i TV redatelj, rođen je 1987. godine u Karlovcu gdje završava osnovnu školu i Gimnaziju, opći smjer. Od 2001. godine član je Kinokluba Karlovac, u čijoj produkciji radi nekolicinu kratkih filmova (uglavnom igranih te videospotova), od kojih neki dobivaju nagrade na domaćim i inozemnim festivalima. Nakon završetka srednje škole 2006. godine, upisuje Akademiju dramske umjetnosti. Kroz pet godina studija na akademiji radi kratke dokumentarne i igrane filmove: Dan mrtvih, Srećko, Tjelesne tekućine, Brat moj, Zorgazam te Ugovor. Radio je i kao asistent režije na dugometražnim i kratkometražnim filmovima redatelja Branka Schmidta, Darija Plejića i Kristijana Milića.

SREĆKO (dokumentarni; 2008; 28')

Pogled na život iz perspektive netipičnog ratnog invalida Srećka koji dokoličari na najrazličitije moguće načine te se prisjeća ratnih dana. Film pokušava prikazati što se skriva iza čovjeka teškog

202 kg, prekrivenog nekolicinom nacističkih tetovaža, koji boluje od teškog stupnja PTSP-a, a pri tom nikada ne skida smiješak s lica.

DAN MRTVIH (igrani; 2008; 11')

Robert, glavni junak filma, ima veoma neobičan dan. Po prvi puta vozi svoju novu limuzinu i njome odlazi na posao. No, odmah po dolasku na posao dobiva otkaz. Po povratku kući saznaje da ga žena vara, a naposljetku, lokalni mu lopov pokuša ukrasti auto. Robi uzima pravdu u svoje ruke i rješava probleme na 'jednostavniji' način.

UGOVOR (igrani; 2011; 16')

Poduzetnik Ante nakon burne večeri budi se u parku na klupi. Odlazi odvjetniku potpisati sporni ugovor kojim dobiva pravo na proširenje svog pogrebnog poduzeća, no time izbacuje samohranu majku na ulicu. Ante ne shvaća da njegov potpis ne utječe samo na njezinu sudbinu.

› Dario Lonjak is a film and TV director born in 1987 in Karlovac where he also finished primary and secondary school. Since 2001 he has been an active member of the Cinema Club Karlovac where he made several short films (mostly music videos) produced by the cinema club, some of which have won awards at festivals in Croatia and abroad. After graduating from high school in 2006, he enrolled in the Academy of Dramatic Art in Zagreb. During his studies he has made documentary and fiction shorts: Day of the Dead, Srećko, Bodily Fluids, Zorgasm and Contract. He worked as second assistant director on feature and short films by Branko Schmidt, Dario Plejić and Kristijan Milić.

SREĆKO (documentary; 2008; 28')

We take a look at the life from the point of view of an unusual war invalid, Srećko, who idles his time away and reminisces about the war. The film tries to portray the 100-pound war veteran sporting several Nazi tat-

ONCE LAUREATES OF YFF, AND TODAY?

toos and suffering from a severe form of PTSD and who, at the same time, never takes off his smile.

nature will affect more than just her fate.

DAY OF THE DEAD (fiction; 2008; 11')

The protagonist of the film, Robert, is having a very unusual day. He is driving his new limo for the first time and is on his way to work. But as soon as he gets there, he gets fired. Returning home, he finds out his wife is cheating on him and, finally, a local thief tries to steal his car. Robi takes justice into his own hands and solves the problems 'the simple way'.

CONTRACT (fiction; 2011; 16')

An entrepreneur named Ante wakes up on a park bench after a raucous night. He goes to his lawyer's office to sign the contract which will grant him the right to expand his undertaker business, but in the process ends up kicking out into the street a single mother. However, what Ante does not realise is that his sig-



VEČER PRODUCENTA IVANA KELAVE

Author night of producer
Ivan Kelava



Ivan Kelava rođen je u Brčkom, Bosna i Hercegovina, 1987. godine. Apsolvent je filmske i televizijske produkcije na Akademiji dramske umjetnosti. Tijekom studija producirao je desetak studentskih filmova, a kao izvršni producent kazališne predstave radio je na Dubrovačkim ljetnim igrama. Sudjelovao je na Sarajevo talent campusu 2007. godine, te (kao scenarist) u projektu Sarajevo grad filma 2008. godine. Suosnivač je Grupe 7, udruge za audiovizualnu produkciju. Od 2008. do 2010. godine djelovao je kao vanjski suradnik Hrvatskog audiovizualnog centra. Član je Hrvatske udruge producenata od 2008., a Hrvatskog društva filmskih djelatnika od 2011. godine. Dobitnik je Top stipendije za top studente i Rektorove nagrade. Vodio je filmske radionice u okviru Ljetne škole filma Gunja od 2010. godine do danas.

KOŠNICE (igrani; 2012; 70')

Četvrtak ujutro: Zagreb, Jerusalem, London, Köln, Prag. Petro ljudi ustaje, ide na posao u pet

NEKAD LAUREATI REVIJE, A DANAS?

gradova-košnica, kao pčele. Tračajući za medenijim životom od onoga kojeg imaju.

Košnice su prvi dugometražni producerski projekt Ivane Kelava kojime je, kao producent, debitirao na ovogodišnjoj Puli. Inače, to je i Ivanov diplomski projekt na studiju Produkcije pri Akademiji dramske umjetnosti u Zagrebu.

› Ivan Kelava was born in Brčko, Bosnia and Herzegovina, in 1987. He is a final-year student of Film and TV Production at the Academy of Dramatic Art in Zagreb. During his studies he produced a dozen student films and worked at Dubrovnik Summer Festival as executive producer of one of the plays. He participated at the Sarajevo Talent Campus in 2007 and at Sarajevo City of Film in 2008, as screenwriter. From 2008 to 2010 he worked as an associate of the Croatian Film Association. He has been a member of the Croatian Producers' Association since 2008 and of the Croatian Film Workers' Association since 2011. In 2010 he

was awarded a Top Grant For Top Students and the Chancellor's Award. Since 2010, he has also conducted film workshops within the Gunja Summer Film School.

HIVES (fiction; 2012; 70')

It is four AM: Zagreb, Jerusalem, London, Köln, Prague. Five people getting up, going to work in five different cities-beehives, like worker bees. They search for a sweeter life from the one they are living.

Hives is Ivan Kelava's first feature film production project, with which he made his debut as a producer at this year's Pula Film Festival. The film is also Kelava's graduation project at the Academy of Dramatic Arts in Zagreb where he studies Film and TV Production.

ONCE LAUREATES OF YFF, AND TODAY?



17. FILMSKA REVIIJA MLADEŽI › 17TH YOUTH FILM FESTIVAL

1. 100 posto jabuka › 100 Per Cent Apple
(slobodni stil › freestyle); FKVK Zaprešić, Zaprešić

2. Aky
(igrani › fiction); Aleksandar Petran (samostalni autor › independent author), Koprivnica

3. Another dark age
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

4. Bee Bee
(slobodni stil › freestyle); DreamFactory, Čakovec

5. Box It!
(animirani › animated); Video klub Mursa, Osijek

6. Broj 12 › Number 12
(igrani › fiction); Bruno Mustić (samostalni autor › independent author), Split

7. C?
(igrani › fiction); Mario Iličić (samostalni autor › independent author), Orahovica

8. Čista voda u Karlovcu › Clean Water in Karlovac
(slobodni stil › freestyle); Lumiere media, Karlovac

9. Čovjek iz filma › The Man from the Film
(igrani › fiction); FKVK Zaprešić, Zaprešić

10. Čovjek iz Kladavca › A Man from Kladavac
(dokumentarni › documentary); Studio Kreativnih Ideja Gunja, Gunja

11. Da nam bude dobro › Let Us Be All Right
(dokumentarni › documentary); Studio

Kreativnih Ideja Gunja, Gunja

12. Deaverizam › Without a Word
(dokumentarni › documentary); Sonja Agata Bišćan (samostalni autor › independent author), Zagreb

13. Dosta više i tajanstvena kocka › "Enough Already" and the Mysterious Cube
(igrani › fiction); Film je nastao u okviru filmske radionice "Akcija!", Kino klub Vukovar, Vukovar

14. Dracula's curse › Drakulino prokletstvo
(igrani › fiction); Kinoklub Karlovac, Karlovac

15. DUuEU › DUinEU
(slobodni stil › freestyle); Udruga Luža, Dubrovnik

16. EU i ja › EU and I
(igrani › fiction); Filip Hrašćić (samostalni autor › independent author), Zagreb

17. EU i mladi › EU and the Youth
(slobodni stil › freestyle); Srednja škola Ban Josip Jelačić Zaprešić, Zaprešić

18. EU minuta › EU Minute
(slobodni stil › freestyle); DreamFactory, Čakovec

19. EU minuta Elektrostrojarske škole › EU Minute of the Electrical Engineering School in Čakovec
(slobodni stil › freestyle); Elektrostrojarska škola Varaždin, Varaždin

20. Film povodom 80. godina organiziranog rada s djecom s teškoćama u razvoju › Commemorating 80 Years of Working with Children with Developmental Disabilities
(slobodni stil › freestyle); Elektrostrojarska škola Varaždin, Varaždin

21. Foto dani mladih 2011 › Youth Photo Days 2011
(slobodni stil › freestyle); Lumiere media, Karlovac

22. Foto-video grupa Graditeljske škole Čakovec › Čakovec Construction School Photo-Video Group
(dokumentarni › documentary); Ruben Petran (samostalni autor › independent author), Koprivnica

23. Hodnikom uspjeha › Through the Corridor of Success
(animirani › animated); Škola likovnih umjetnosti Split, Split

24. I mi smo dio vas › We Belong Too
(slobodni stil › freestyle); Videodružina Gimnazije Karlovac i Kinoklub Karlovac, Karlovac

25. Imam dečka › I have a Boyfriend
(dokumentarni › documentary); Udruga Luža, Dubrovnik

26. Inspiracija › Inspiration
(igrani › fiction); Lovro Mrdjen (samostalni autor › independent author), Zagreb

27. Ivica i Marica › Hansel and Gretel
(slobodni stil › freestyle); DreamLand (tim), Čakovec

28. IXAR
(slobodni stil › freestyle); Ruben Petran (samostalni autor › independent author), Koprivnica

29. Između nota i brojki › Between music and numbers
(dokumentarni › documentary); Gimnazija Požega, Požega

30. Jedinica vremena › A Unit of Time
(slobodni stil › freestyle); Kinoklub Karlovac, Karlovac

31. Kameno cvijeće Varaždina › Flowers

made of Stone
(animirani › animated); Filmsko-kreativni studio Vanima, Varaždin

32. KLC Most Wanted Vol. 7
(slobodni stil › freestyle); Lumiere media, Karlovac

33. Knjiga › The Book
(igrani › fiction); LOG IN, Zagreb

34. Konceptualno putovanje kroz umjetnost › A Conceptual Journey Through Art
(slobodni stil › freestyle); Lucijela Tolo (samostalni autor › independent author), Šibenik

35. Kvart › Neighbourhood
(animirani › animated); Filmsko-kreativni studio Vanima, Varaždin

36. Lift me Up
(animirani › animated); Filmsko-kreativni studio Vanima, Varaždin

37. Ljevaci u desnom svijetu › The left-handed in a Right-handed World
(dokumentarni › documentary); GFR Film-video, Požega

38. Mamma Mia
(igrani › fiction); XII. gimnazija, Zagreb

39. Melancholia
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

40. Milanovih 5 minuta › Milan's 5 Minutes
(dokumentarni › documentary); FFVAL, Luka

41. Miro, ti to možeš › Miro, You Can Do It
(dokumentarni › documentary); Video skupina Doma učenika srednjih škola Bjelovar, Bjelovar

42. Moto Madness

SUBMITTED FILMS

(slobodni stil › freestyle); DreamLand (tim), Čakovec

43. Motorkom ja to nježno › Delicately with a Chainsaw

(dokumentarni › documentary); Studio kreativnih ideja Gunja, Gunja

44. Na lijepe oči › In Good Faith

(igrani › fiction); FKVK Zaprešić, Zaprešić

45. National Geographic

(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

46. Nikad ne nosim sat › I Never Wear a Watch

(igrani › fiction); Filmska družina Isusovačke klasične gimnazije s pravom javnosti u Osijeku Semper in motu, Osijek

47. Nismo vas zaboravili › You are Not Forgotten

(dokumentarni › documentary); Srednja škola Ban Josip Jelačić Zaprešić, Zaprešić

48. Obred › Ritual

(igrani › fiction); Videoskupina Učeničkog doma Varaždin, Varaždin

49. Omnibus: Tri posljedipodneve priče o smrti › Omnibus: Three Afternoon Stories about Death

(igrani › fiction); Udruga Luža, Dubrovnik

50. Panika › Panic

(igrani › fiction); Dario Nikšić (samostalni autor › independent author), Novoselec

51. Papučari - Hajde da ludujemo ove noći › Papučari Performing "Hajde da ludujemo ove noći"

(slobodni stil › freestyle); Ivan Pintar (samostalni autor › independent author), Rasinja

52. Patuljci u vrtu › Gnomes in the Garden

(slobodni stil › freestyle); Studio kreativnih

ideja Gunja, Gunja

53. Pazi što želiš › Careful What You Wish For

(igrani › fiction); Škola likovnih umjetnosti Split, Split

54. Po kinu se grad poznaje › Say K for Kino, Say K for Karlovac

(dokumentarni › documentary); Kinoklub Karlovac, Karlovac

55. Pofarban petak › Coloured Friday

(igrani › fiction); Aleksandar Petran (samostalni autor › independent author), Koprivnica

56. Pokaži mi nešto lijepo › Show me Something Nice

(igrani › fiction); Studio kreativnih ideja Gunja, Gunja

57. Posljednji kalafat › The Last Ship Maker

(dokumentarni › documentary); Marijan Marinović (samostalni autor › independent author), Milna Brač

58. Posljednji poljubac › The Last Kiss

(igrani › fiction); Udruga Luža, Dubrovnik

59. Povratak u prošlost › Back to the Past

(slobodni stil › freestyle); Foto-video klub Slatina, Slatina

60. Povucite potez! › Make a Move!

(slobodni stil › freestyle); Škola filma Varaždin, u osnivanju, Varaždin

61. Problembook

(dokumentarni › documentary); Škola likovnih umjetnosti Split, Split

62. Punčke › All-girl Rock Band "Punčke"

(dokumentarni › documentary); Studio kreativnih ideja Gunja, Gunja

63. Put ljubavi › The Road of Love

(animirani › animated); Filmsko-kreativni studio Vanima, Varaždin

64. Red Handed

(igrani › fiction); Bruno Mustić (samostalni autor › independent author), Split

65. Return to the Future

(igrani › fiction); Aleksandar Petran (samostalni autor › independent author), Koprivnica

66. Riječno kino uz Karlovačko - Foršpan › Trailer - River Cinema with Karlovačko Beer

(slobodni stil › freestyle); Kinoklub Karlovac, Karlovac

67. Rijeka znanja › The City of Knowledge

(slobodni stil › freestyle); Davor Zupčić (samostalni autor › independent author), Rijeka

68. Ritam kiše › The Rhythm of the Rain

(igrani › fiction); Škola likovnih umjetnosti Split, Split

69. Ritam škole › The Rhythm of the School

(dokumentarni › documentary); Škola likovnih umjetnosti Split, Split

70. Rory

(igrani › fiction); Udruga Luža, Dubrovnik

71. S one strane ogledala › Through the Looking Glass

(igrani › fiction); Studio kreativnih ideja Gunja, Gunja

72. San › A Dream

(animirani › animated); Škola likovnih umjetnosti Split, Split

73. Sanjao san › I Had a Dream

(slobodni stil › freestyle); Škola likovnih umjetnosti, Split

74. SHEITANS: Brojalica › A Sheitans'

Music Video

(slobodni stil › freestyle); Studio kreativnih ideja Gunja, Gunja

75. Šlajsanje › Skidding

(slobodni stil › freestyle); FKVK Zaprešić, Zaprešić

76. Somnambul › A Somnambulist

(animirani › animated); Matea Kovač (samostalni autor › independent author), Orahovica

77. Split, 2012.

(slobodni stil › freestyle); Bruno Mustić (samostalni autor › independent author), Split

78. Srcolov › Heartcatcher

(igrani › fiction); Kinoklub Karlovac, Karlovac

79. Sreća › Happiness

(igrani › fiction); Aleksandar Petran (samostalni autor › independent author), Koprivnica

80. Sreća je relativna › Happiness is Relative

(animirani › animated); Centar za film i video Dubrava, Zagreb

81. Šta ima? › What's Up?

(dokumentarni › documentary); Škola likovnih umjetnosti Split, Split

82. Stereotipi ubijaju › Stereotype Kills

(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

83. Svijet slova › World of Letters

(dokumentarni › documentary); Bruno Mustić (samostalni autor › independent author), Split

84. Tamburaška EU minuta › EU Minute about "Tamburica"

(slobodni stil › freestyle); Elektrostrojarska škola Varaždin, Varaždin

85. The Void
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

86. To nije rješenje › This is not a solution
(igrani › fiction); Bruna Tomšić (samostalni autor › independent author), Zagreb

87. Transformation
(igrani › fiction); Antonia Nemec (samostalni autor › independent author), Koprivnica

88. Tulum s(l)ova › Night Owls Like to Read
(slobodni stil › freestyle); Lumiere media, Karlovac

89. Utjeha kose › Comfort of Hair
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

90. Veliki brat › Big Brother
(dokumentarni › documentary); Almodovarci, Osijek

91. Virtualni horizonti › Virtual Horizons
(igrani › fiction); Muški učenički dom Dubrovnik, Dubrovnik

92. Vrata percepcije › The Doors of Perception
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

93. Vukovar Film Festival
(dokumentarni › documentary); Studio kreativnih ideja Gunja, Gunja

94. What is Contemporary Art? › What is Contemporary Art?
(slobodni stil › freestyle); Škola likovnih umjetnosti Split, Split

95. Yeah!
(igrani › fiction); Udruga Luža, Dubrovnik

96. Žitna kuća › The Story of Žitna kuća

(dokumentarni › documentary); Kinoklub Karlovac, Karlovac

97. Zovem se volunteer › Volunteer is My Name
(dokumentarni › documentary); Kinoklub Karlovac, Karlovac

98. Žuti, crveni i crni › Yellow, Red and Black
(slobodni stil › freestyle); Videodružina Gimnazije Karlovac i Kinoklub Karlovac, Karlovac

5TH FOUR RIVER FILM FESTIVAL

1. *60
(igrani › fiction); Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

2. 99
(dokumentarni › documentary); Fresh film festival, Irska › Ireland

3. Alkohol ti zamagli pogled › Alcohol Puts a Cloud over Your Life › El alcohol te nubla la vida
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

4. Bangladeška narodna priča › A Bangladeshi Folktale
(animirani › animated); First Light and Middlesborough Football Club Study Support, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

5. Bez podnapisa › Without Subtitles › Zonder ondertitels
(dokumentarni › documentary); Making Movies Jekino, Belgija › Belgium

6. Bifrost
(igrani › fiction); Station Next, Danska › Denmark

7. Bijeg › Escape › Escapada
(igrani › fiction); Cinema en curs (A Bao A Qu) Escola Els Xiprers, Španjolska › Spain

8. Bilo jednom u zimi › Once upon a Time in the Winter › Es war einmal im Winter
(igrani › fiction); Friedrich Tiedtke (samostalni autor › independent author), Njemačka › Germany

9. Boje › Colours › Colores
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

10. Bolje od droge › Echoes of Substance Abuse
(dokumentarni › documentary); First Light Twin Vision, Ujedinjeno Kraljevstvo › United Kingdom

11. Brza, opaka rijeka propasti › Fast Flowing Ferocious River of Doom
(animirani › animated); Kids for Kids UK, Ujedinjeno Kraljevstvo › United Kingdom

12. Čavrljanje › Chat
(igrani › fiction); David Cullinan (samostalni autor › independent author), Irska › Ireland

13. Četiri godišnja doba › 4 Seasons › Las 4 estaciones
(animirani › animated); Il certamen audiovisual, Španjolska › Spain

14. Čiste uspomene › Clean Memories
(igrani › fiction); Tvibit Youth Film Centre, Norveška › Norway

15. Čitanje › Reading › Lectura
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

16. Clio
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

17. Crtana animacija › Drawn animation

› Kreslena animace
(animirani › animated); Animanie Chec, Češka › Czech Republic

18. Čujem samo glazbu › All I Hear is Music
(igrani › fiction); Fresh film festival, Irska › Ireland

19. Čupavi › Hairy Guy
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

20. Da, Javi je › Yes it's Javi › Si soy Javi
(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

21. Dan mira › Day of Peace › Dia de la Paz
(dokumentarni › documentary); Il certamen audiovisual, Španjolska › Spain

22. Debljina leda › The Thickness of Ice
(igrani › fiction); Fresh film festival, Irska › Ireland

23. Prijevara › Deception › Prevara
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

24. Dječak od gume › Boy Made of Rubber › Gom
(animirani › animated); ESMA, Francuska › France

25. Dječja igra › Children's Game › Kinderspiel
(igrani › fiction); Youki Film Festival, Njemačka › Germany

26. Dječurlija › Kids › Mularija
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

27. Dom je negdje drugdje › Home is Somewhere Else › Zuhause, Woanders
(dokumentarni › documentary); Screenagers, Njemačka › Germany

28. Dodite, djeco › Come, Little Children
(slobodni stil › freestyle); Fresh film

SUBMITTED FILMS

festival, Irska › Ireland

29. Dublinci (1. dio) › Dubliners (Part 1)
(igrani › fiction); Fresh film festival, Irska › Ireland

30. Dublinci (2. dio) › Dubliners (Part 2)
(igrani › fiction); Fresh film festival, Irska › Ireland

31. Dublinci (3. dio) › Dubliners (Part 3)
(igrani › fiction); Fresh film festival, Irska › Ireland

32. Ekrani › Screens
(igrani › fiction); Harald Guenther (samostalni autor › independent author), Austrija › Austria

33. Elektrošok › Electroshock
(animirani › animated); ESMA, France

34. Elisabeth
(igrani › fiction); Tvibit Youth Film Centre, Norveška › Norway

35. Eliza
(igrani › fiction); Rural Media Company / Shoot Out, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

36. Elton i Elza › Elton and Elza › Elton en Elza
(igrani › fiction); Making Movies Jekino, Belgija › Belgium

37. Freya
(igrani › fiction); Station Next, Danska › Denmark

38. Gadna mala zvijer › Nasty little beast › Miese kleine Ratte
(igrani › fiction); Jugendfilm e.V., Njemačka › Germany

39. Glazbenici svijeta › Musicians of the World › Musicos del Mundo
(dokumentarni › documentary); Il certamen audiovisual, Španjolska › Spain

40. Gledanost 2.875.362 › Views

2.875.362
(animirani › animated); SCF98 Niš, Srbija › Serbia

41. Grimizni cvijet › The Scarlet Flower
(animirani › animated); Suited and Booted Studios, Ujedinjeno Kraljevstvo › United Kingdom

42. Harriet, jarak i školski ormarić › Harriet, the ditch and the filing cabinet
(igrani › fiction); Fresh film festival, Irska › Ireland

43. Ispravna odluka › The Right Decision › La decisión correcta
(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

44. Istina iza ekrana › The Truth Behind the Screen
(slobodni stil › freestyle); Milana Vračar (samostalni autor › independent author), Bosna i Hercegovina › Bosnia and Herzegovina

45. Iza šatora › Behind The Tents
(dokumentarni › documentary); Jude Chehab (samostalni autor › independent author), Libanon › Lebanon

46. Izgubljena sjena › The Lost shadow
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

47. Izumiti vatru › Light my fire › Tadufeu
(animirani › animated); ESMA, Francuska › France

48. Izvan kuće › Outhouse
(igrani › fiction); Fresh film festival, Irska › Ireland

49. Ja častim › It's on Me › Bom jaz plačal
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

50. Ja sam › It is Me › Sono Io
(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

51. Još teže › Even more Difficult › Más difícil todavía
(igrani › fiction); IES Maestro Gonzalo Korreas, Španjolska › Spain

52. k.n.j.i.g.a. › b.o.o.k.
(igrani › fiction); Petra Grum (samostalni autor › independent author), Slovenija › Slovenia

53. Kad mama nije kod kuće › When Mom is Not at Home › Ko mame ni doma
(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

54. Kad piješ ne vozi › Don't Drink and Drive › Si bebes no conduzca
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

55. Kako osjećamo › Emotion, Or How Someone Feels › Emolszyn, czyli jak kto czuje
(igrani › fiction); Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom, Poljska › Poland

56. Kamera strave › The Camera of Horrors
(igrani › fiction); Valve film school, Finska › Finland

57. Kamp Pasarón de la vera › Pasarón de la vera Camp › Campamento Pasarón de la vera
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

58. Katodna otmica › Kidnapping Cathode Ray › Secuestro catódico
(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

59. Korisnička podrška! › Wired!
(igrani › fiction); Teds Beard! Productions,

Irska › Ireland

60. Kradljivica sunca › Sun-Knapping
(animirani › animated); ESMA, Francuska › France

61. Krhko cvijeće › Little Flowers › Petites Fleurs
(dokumentarni › documentary); Screenagers, Njemačka › Germany

62. Krugovi animacije › Animation circles › Animaciones ciclicas
(animirani › animated); Il certamen audiovisual, Španjolska › Spain

63. Kućni raj › Domestic Paradise
(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

64. Kutija › The Box
(animirani › animated); Fresh film festival, Irska › Ireland

65. Latičina balada › Petal's Ballad
(animirani › animated); Kids for Kids UK, Ujedinjeno Kraljevstvo › United Kingdom

66. Lopta iz svemira › A Ball from Space › Der Ball aus dem All
(animirani › animated); Jugendfilm e.V., Njemačka › Germany

67. Mačji prah › Cat Powder › Katzenpulver
(igrani › fiction); Jugendfilm e.V., Njemačka › Germany

68. Mali nadgrobni spomenik › Little Tombstone
(animirani › animated); ESMA, Francuska › France

69. Mali pojas › Mini Belt › Mini Cinturón
(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

70. Maroko (mjuzikl) › Morocco (The Musical) › Morocco (El musical)

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

71. Maturalni ples › The Prom › Der Schulball

(igrani › fiction); Tamerlan Shishani (samostalni autor › independent author), Austrija › Austria

72. Mi čitamo, a ti? › We Read, and You? › Nosotros leemos y tu?

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

73. Mlad koliko i jučer › As Young As Yesterday › Jauna vakardiena

(slobodni stil › freestyle); Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom, Latvija › Latvia

74. Mnogobrojna lica › Side Lot › Mucha Cara

(animirani › animated); Ies Perez Comendador Plasencia, Španjolska › Spain

75. Moć sudbine › The Power of Fate › Macht des Schicksals

(igrani › fiction); Jugendfilm e.V., Njemačka › Germany

76. Na dnu kovčega › At the Bottom of a Crate › En el fondo del cofre

(igrani › fiction); IES Maestro Gonzalo Korreas, Španjolska › Spain

77. Na mostu › The Bridge

(igrani › fiction); Fresh film festival, Irsko › Ireland

78. Na pravom putu › Avoid distractions › Evita distracciones

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

79. Najbolja gramatika › The Goodest Grammar

(igrani › fiction); Fresh film festival, Irsko › Ireland

80. Napadaj gladi › Snack Attack

(animirani › animated); Fresh film festival, Irsko › Ireland

81. Nadi si svog Golema › Bring your own Golem › Oživ si sveho golema

(animirani › animated); Animanie Czech, Češka › Czech Republic

82. Nazdravimo › Raise Your Glass

(igrani › fiction); Fresh film festival, Irsko › Ireland

83. Ne zagađuj si život › Do not Pollute › No te contaminates

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

84. Ne zatvarajte oči › Don't Turn Your Back

(slobodni stil › freestyle); Fresh film festival, Irsko › Ireland

85. Nepoznati prijatelji › Unknown Friends › Ismeretlen ismerős

(igrani › fiction); Kid's Eye Art Association, Mađarska › Hungary

86. Nešto posebno › Something Special

(igrani › fiction); Tvibit Youth Film Centre, Norveška › Norway

87. Nevidljivo dijete › The Invisible child › El Niño invisible

(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

88. Nije sve u ljepoti › Beauty is not Everything › Lepota ni vse

(igrani › fiction); Luksuz produkcija, Slovenija › Slovenia

89. Nulta gravitacija › Zero G

(animirani › animated); Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

90. Obrazovanje je budućnost ›

Education is Your Future › Educa tu

futuro

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

91. Odras › Reflection › Reflet

(animirani › animated); ESMA, Francuska › France

92. Olimpijski snovi › Olympic Dream

(igrani › fiction); First Light & Poplar HARCA, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

93. Ono si što jedeš › You Are What You Eat › Somos lo que comemos

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

94. Otkrivanje › Discoverer

(slobodni stil › freestyle); Jugendfilm e.V., Njemačka › Germany

95. Otvoreni ljudi › Open People › Gente Abierta

(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

96. Ovisnost › Addiction › Adicción

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

97. Paranoja › Paranoia

(igrani › fiction); Fresh film festival, Irsko › Ireland

98. Pi pi › Squeak › Piep

(animirani › animated); Making Movies Jekino, Belgija › Belgium

99. Piensa

(slobodni stil › freestyle); Il certamen audiovisual, Španjolska › Spain

100. Pjevačeva priča › A Singer's Story

(animirani › animated); Fairfield High School Animation Club, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

101. Plaćeni ubojica › The automat

assassin › El asesino autómatas

(dokumentarni › documentary); Il certamen audiovisual, Španjolska › Spain

102. Planinar › A Mountaineer

(animirani › animated); 3D Animation, Hong Kong

103. Pokrenimo se, napravimo film › Let's Move, Let's Movie › Movámonos, hagamos Cine

(slobodni stil › freestyle); Ies Perez Comendador Plasencia, Španjolska › Spain

104. Porijeklo ideja › Origin of Ideas

(igrani › fiction); Tvibit Youth Film Centre, Norveška › Norway

105. Posebne ljestve › A Special Ladder › Una escalera especial

(igrani › fiction); Il certamen audiovisual, Španjolska › Spain

106. Povratak › Coming Home

(dokumentarni › documentary); Amar Ibrić (samostalni autor › independent author), Bosna i Hercegovina › Bosnia and Herzegovina

107. Povratna pustolovina › A Vegetable Adventure

(animirani › animated); Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom

108. Pravo na sigurnost › Mayo Children's Initiative

(animirani › animated); Fresh film festival, Irsko › Ireland

109. Preblizu suncu › Butterflies on Fire

(animirani › animated); Fresh film festival, Irsko › Ireland

110. Prekretnica › At the Crossroads

(animirani › animated); ESMA, Francuska › France

111. Previsok, prenizak › Too Tall too

SUBMITTED FILMS

Small

(igrani > fiction); Fresh film festival, Irska > Ireland

112. Priča o drogi Shanea Dolstona > Shane Dolston's Drug Story
(animirani > animated); Suited and Booted Studios Suited and Booted Studios / Electric December Watershed, Ujedinjeno Kraljevstvo > United Kingdom

113. Pročišćavanje voda > Waste Water Purification > Depuración de aguas
(dokumentarni > documentary); Il certamen audiovisual, Španjolska > Spain

114. Promisli pa prosudi > Think before you judge

(slobodni stil > freestyle); Dragana Galevska (samostalni autor > independent author), Makedonija > FYR Macedonia

115. Protuudarac > Counterpunch
(igrani > fiction); First Light and Knowle West Media Centre, Electric December Watershed, Ujedinjeno Kraljevstvo > United Kingdom

116. Provalnice > Burglars > Vlom
(igrani > fiction); Luksuz produkcija, Slovenija > Slovenia

117. Prvi > The First
(animirani > animated); SCF98 Niš, Srbija > Serbia

118. Psićeva kuća > Puppy's House > Kucina kuća
(animirani > animated); SCF98 Niš, Srbija > Serbia

119. Puse i zagrljaji > Hugz 'n' Kisses
(igrani > fiction); Electric December Watershed, Ujedinjeno Kraljevstvo > United Kingdom

120. Pušenje skraćuje život > Smoking is Bad for your Life > Fumar acorta la vida

(slobodni stil > freestyle); Il certamen audiovisual, Španjolska > Spain

121. Pusti ga > Letting Go
(igrani > fiction); Station Next, Danska > Denmark

122. Pustolovine Fantastica & Fantastiboyja - Mustachio napada > Adventures of Fantastico & Fantastiboy - Rise of Mustachio
(igrani > fiction); Fresh film festival, Irska > Ireland

123. Raj > Eden
(animirani > animated); ESMA, Francuska > France

124. Reci "ne" nasilju > Say no to violence > Di no a la violencia
(slobodni stil > freestyle); Il certamen audiovisual, Španjolska > Spain

125. Reci "ne" pušenju > No to Smoking > No al tabaco
(slobodni stil > freestyle); Il certamen audiovisual, Španjolska > Spain

126. Remenje > Belts > Cinturones
(slobodni stil > freestyle); Il certamen audiovisual, Španjolska > Spain

127. Rez > Cut > Snit
(animirani > animated); Making Movies Jekino, Belgija > Belgium

128. Rodno nasilje > Gender Violence > Violencia de genero
(slobodni stil > freestyle); Il certamen audiovisual, Španjolska > Spain

129. Rodno nasilje > Gender Violence > Violencia de genero
(igrani > fiction); Il certamen audiovisual, Španjolska > Spain

130. Rotoskopija > Rotoskopy > Rotoskopie
(animirani > animated); Animanie Chec, Češka > Czech Republic

131. Sačuvaj tajnu > Save the Secret
(igrani > fiction); Luksuz produkcija, Slovenija > Slovenia

132. Šalica kave > A Cup of Coffee
(igrani > fiction); Valve film school, Finska > Finland

133. Šećući mojim gradom > Walking through my City > Paseado por mi ciudad
(dokumentarni > documentary); Il certamen audiovisual, Španjolska > Spain

134. Sestrinska ljubav > Sisterly Love > Sestriska ljubezen
(igrani > fiction); Luksuz produkcija, Slovenija > Slovenia

135. Sinkronizacija pjesme "Ella" > Lipdub "Ella" by Bebe > Lipdub "Ella por Bebe"
(slobodni stil > freestyle); IES Maestro Gonzalo Korreas, Španjolska > Spain

136. Sjajno! > Spot On! > Au Poil
(animirani > animated); ESMA, Francuska > France

137. Skoro djeca kukuruza > Quasi Children of the Corns
(slobodni stil > freestyle); Teuta Jonuzi (samostalni autor > independent author), Slovačka > Slovakia

138. Skriveno ispod istine > What Lies Beneath > Lo que la verdad esconde
(igrani > fiction); Il certamen audiovisual, Španjolska > Spain

139. Sladoled > Ice Cream
(animirani > animated); SCF98 Niš, Srbija > Serbia

140. Slatki snovi > Sweet Dreams
(igrani > fiction); Electric December Watershed, Ujedinjeno Kraljevstvo > United Kingdom

141. Slike u pokretu > Moving images >

Obrazy v pohybu

(animirani > animated); Animanie Chec, Češka > Czech Republic

142. Snimanje El niño invisible > The Making of El Niño Invisible > Como hicimos El niño invisible
(dokumentarni > documentary); Il certamen audiovisual, Španjolska > Spain

143. Stritki Priben
(animirani > animated); Animanie Chec, Češka > Czech Republic

144. Stvarnost > Reality
(slobodni stil > freestyle); Fresh film festival, Irska > Ireland

145. Sudbina > Fate > Schicksal
(slobodni stil > freestyle); Screenagers, Njemačka > Germany

146. Suzannina mačka > Suzanne's Cat
(animirani > animated); Making Movies Jekino, Belgija > Belgium

147. Sving promjene > Swing of Change
(animirani > animated); ESMA, Francuska > France

148. Svjedok > Witness
(igrani > fiction); Electric December Watershed, Ujedinjeno Kraljevstvo > United Kingdom

149. Tajna uspjeha > Recipe for Success
(animirani > animated); Kids for Kids UK, Ujedinjeno Kraljevstvo > United Kingdom

150. The Old Town of Srebrnik > Srebrnik Grad
(dokumentarni > documentary); Amar Ibrić (samostalni autor > independent author), Bosna i Hercegovina > Bosnia and Herzegovina

151. Tihi krik > Silent Scream > Csendes Sikoly
(igrani > fiction); Westerfeld Philipp

(samostalni autor › independent author),
Njemačka › Germany

152. Tik tak › Tick Tock
(igrani › fiction); Electric December
Watershed, First Light And Fast Forward
First Light And Fast Forward, Ujedinjeno
Kraljevstvo › United Kingdom

153. Tišina › The Silence
(igrani › fiction); Fresh film festival, Irska
› Ireland

154. Tračak života › Flash of Life
(igrani › fiction); Fresh film festival, Irska
› Ireland

155. Trampolin › Paige's Film
(animirani › animated); Electric December
Watershed, Ujedinjeno Kraljevstvo ›
United Kingdom

**156. Tri metra iznad neba › Ten Feet in
the Sky › A tres metros sobre el cielo**
(igrani › fiction); Il certamen audiovisual,
Španjolska › Spain

**157. Tužni mađioničar › The Sad
Magician**
(animirani › animated); Suited And Booted
Studios Joe McPhee, Electric December
Watershed, Ujedinjeno Kraljevstvo ›
United Kingdom

158. Tvoj budući dom › Your Future Home
(igrani › fiction); First Light, Chocolate
Films, Ujedinjeno Kraljevstvo › United
Kingdom

**159. Tvornica snova › DreamFactory ›
TraumFabrik**
(slobodni stil › freestyle); Lukas Greul
(samostalni autor › independent author),
Austrija › Austria

**160. U čekaonici raja › Heaven's Waiting
Room › Himmelbank**
(igrani › fiction); Elias Dellers
(samostalni autor › independent author),

Švicarska › Switzerland

**161. U kokosovoj ljusci › In a Coconut
Shell › I en Kokosnoddeskal**
(igrani › fiction); Station Next, Danska ›
Denmark

**162. U svećeničkom getu › In Da
Priesthood**
(igrani › fiction); Fresh film festival, Irska
› Ireland

**163. U tvojim je rukama › It is in Your
Hands › Está en tus manos**
(slobodni stil › freestyle); Il certamen
audiovisual, Španjolska › Spain

164. Uхваćeni › Captured
(igrani › fiction); Fresh film festival, Irska
› Ireland

165. Uхваćeni pogled › Glimpse
(igrani › fiction); First Light and SKAMM,
Electric December Watershed, Ujedinjeno
Kraljevstvo › United Kingdom

**166. Umalo veliki bijeg › The Almost
Great Escape**
(animirani › animated); Fresh film festival,
Irska › Ireland

**167. Uobičajena rutina › The Normal
Routine**
(igrani › fiction); Fresh film festival, Irska
› Ireland

**168. Usamljena dolina › Lonesome
Valley › Päivä kuolleella niityllä**
(igrani › fiction); OSAO Pikisaari, Finska ›
Finland

169. Usudi se zamisliti › Dare to Imagine
(animirani › animated); Kids for Kids UK,
Ujedinjeno Kraljevstvo › United Kingdom

**170. Uže koje nas povezuje › The Rope
that Binds Us › La cuerda que nos une**
(slobodni stil › freestyle); Il certamen
audiovisual, Španjolska › Spain

**171. Večeras ćemo za njih voljeti ›
Tonight We Love for Them**
(dokumentarni › documentary); Amar
Ibrić (samostalni autor › independent
author), Bosna i Hercegovina › Bosnia and
Herzegovina

**172. Više nije važno › It doesn't Matter
Anymore › Eh scho Wurscht**
(igrani › fiction); Stefan Bohun (samostalni
autor › independent author), Austrija › Austria

**173. Više od lutaka › More than Dolls ›
Mas que muñecas**
(igrani › fiction); Servetus Studio,
Španjolska › Spain

174. Volim te › Am Arte
(slobodni stil › freestyle); Il certamen
audiovisual, Španjolska › Spain

175. Voljeni › Beloved
(igrani › fiction); First Light Suited &
Booted, Ujedinjeno Kraljevstvo › United
Kingdom

176. Vožnja iz zabave › Joy Ride
(dokumentarni › documentary); Fresh film
festival, Irska › Ireland

**177. Vrijeme je isteklo › Deadline ›
Temps Mort**
(animirani › animated); ESMA, Francuska
› France

**178. Vrijeme koje dolazi › Times to
Come › Temps a venir**
(igrani › fiction); Cinema en curs (A Bao A
Qu) Institut Castellet, Španjolska › Spain

179. Vrlina i ljubav › Virtue and Love
(animirani › animated); 3D Animation,
Hong Kong

**180. Zaboravljeni pacijent › Neglected
Patient**
(igrani › fiction); Making Movies Jekino,
Belgija › Belgium

**181. Zabranjena ljubav › Forbidden Love
› Amor Prohibido**
(igrani › fiction); Il certamen audiovisual,
Španjolska › Spain

**182. Zajedno u snovima › Together in
Dreams**
(igrani › fiction); Fresh film festival, Irska
› Ireland

**183. Zapisano u bajkama › Written in
the Fairy Tales › Tout conte fait**
(animirani › animated); ESMA, Francuska
› France

184. Zapisano u kamenu › Rockbound
(dokumentarni › documentary); Kids for
Kids, Ujedinjeno Kraljevstvo › United
Kingdom

185. Zaštititi se › Protect Yourself
(igrani › fiction); Ies Perez Comendador
Plasencia, Španjolska › Spain

186. Zečja rupa › The Rabbit Hole
(igrani › fiction); Group 4 at Nordic Youth
Film Festival, Tvibit Youth Film Centre,
Norveška › Norway

187. Ženski svijet › A Woman's World
(igrani › fiction); Fresh film festival, Irska
› Ireland

**188. Životinjska bajka › Animal fable ›
Fabula para animales**
(dokumentarni › documentary); Il
certamen audiovisual, Španjolska › Spain

**189. Znam kako ste prošli zadnji ispit ›
I Know How You Passed the Last Exam ›
Sé como aprobasteis el último examen**
(igrani › fiction); Il certamen audiovisual,
Španjolska › Spain

190. Zombglee
(igrani › fiction); Fresh film festival, Irska
› Ireland

SUBMITTED FILMS

I/F = igrani/fiction D = dokumentarni/documentary A = animirani/animated SS/FS = slobodni stil/freestyle UP/T = ukupno prijavljenih/total SP/C = uvršteno u službeni natjecanje/competition

17. FILMSKA REVIIJA MLADEŽI › 17TH YOUTH FILM FESTIVAL

KLUB / AUTOR › CLUB / AUTHOR	I_F	D	A	SS_FS	UP_T	SP_C
Aleksandar Petran, Koprivnica	4				4	1
Almodovarci, Osijek		1			1	
Antonia Nemec, Koprivnica	1				1	
Bruna Tomašić, Zagreb	1				1	
Bruno Mustić, Split	2	1		1	4	2
Centar za film i video Dubrava, Zagreb			1		1	1
Dario Nikšić, Novoselec	1				1	1
Davor Zupčić, Rijeka				1	1	
DreamFactory, Čakovec				2	2	
DreamLand (tim), Čakovec				2	2	
Elektrostrojarska škola Varaždin, Varaždin				3	3	
FFVAL, Luka		1			1	1
Filip Hrastić, Zagreb	1				1	
Filmska družina Isusovačke klasične gimnazije s pravom javnosti u Osijeku Semper in motu, Osijek	1				1	1
Filmsko-kreativni studio Vanima, Varaždin			4		4	1
FKVK Zaprešić, Zaprešić	2			2	4	3
Foto-video klub Slatina				1	1	
GFR FILM-VIDEO, Požega		1			1	
Gimnazija Požega, Požega		1			1	
Ivan Pintar, Rasinja				1	1	
Kino klub Vukovar, Vukovar	1				1	1
Kinoklub Karlovac, Karlovac	2	3		2	7	2
LOG IN, ZAGREB	1				1	1
Lovro Mrdjen, Zagreb, Siget	1				1	
Luciela Tolo, Sibenik				1	1	1
Lumiere media, Karlovac				4	4	1
Marijan Marinović, Milna Brač		1			1	
Mario Ilić, Orahovica	1				1	
Matea Kovač, Orahovica			1		1	1

PRIJAVLJENI FILMOVI

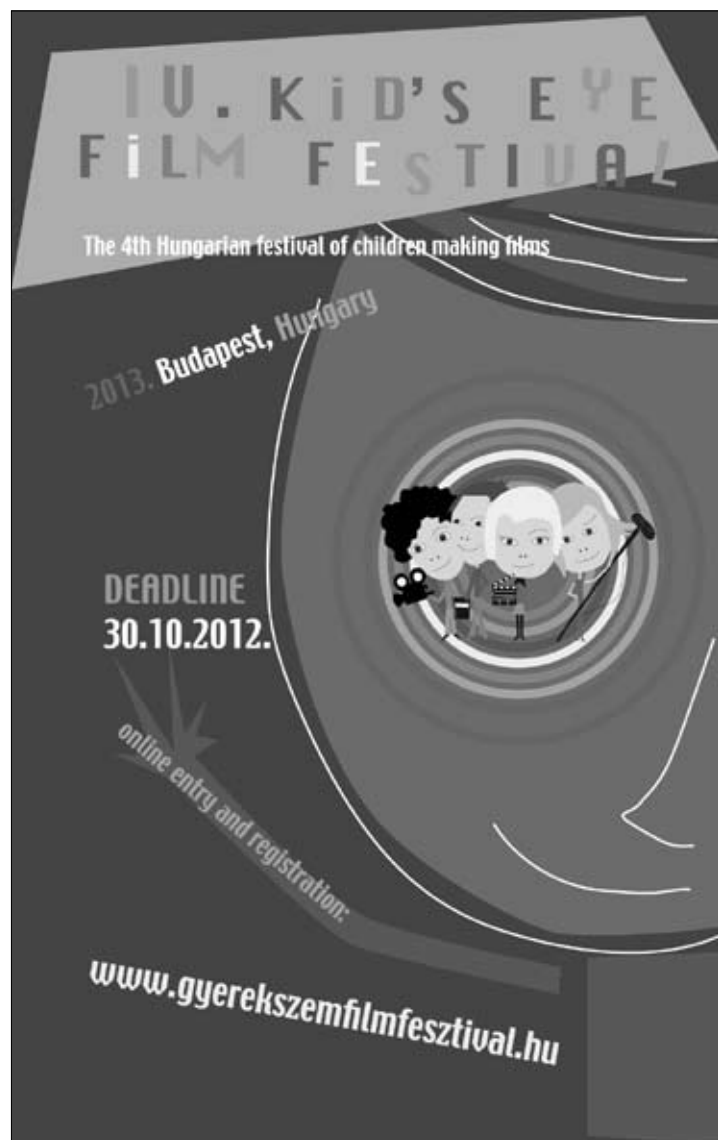
Muški učenički dom Dubrovnik, Dubrovnik	1				1	
Ruben Petran, Koprivnica		1		1	2	1
Škola filma Varaždin, u osnivanju, Varaždin				1	1	1
Škola likovnih umjetnosti Split, Split	2	3	2	9	16	2
Sonja Agata Bišćan, Zagreb		1			1	
Srednja škola Ban Josip Jelačić Zaprešić, Zaprešić		1		1	2	
Studio Kreativnih Ideja Gunja, Gunja	2	5		2	9	3
Udruga Luža, Dubrovnik	4	1		1	6	2
Video klub Mursa, Osijek			1		1	1
UKUPNO › TOTAL	30	22	9	37	98	30

5TH FOUR RIVER FILM FESTIVAL

KLUB / AUTOR › CLUB / AUTHOR	I_F	D	A	SS_FS	UP_T	SP_C
3D Animation, Hong Kong			2		2	1
Amar Ibrić, Bosna i Hercegovina › Bosnia and Herzegovina		3			3	
Animanie Chec, Češka › Czech Republic			5		5	
Cinema en curs, Španjolska › Spain	2				2	
David Cullinan, Irska › Ireland	1				1	
Dragana Galevska, Makedonija › Macedonia, FYR				1	1	
Electric December Watershed, First Light And Fast Forward First Light And Fast Forward, Ujed. Kraljevstvo › UK	1				1	1
Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom	4		3		7	1
Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom, Latvija › Latvia				1	1	1
Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom, Poljska › Poland	1				1	
Elias Dellers, Švicarska › Switzerland	1				1	
ESMA, Francuska › France			12		12	3
Fairfield High School Animation Club, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom			1		1	
First Light & Poplar HARCA, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom	1				1	1
First Light and Knowle West Media Centre, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom	1				1	
First Light and Middlesbrough Football Club Study Support, Electric December Watershed, Ujed. Kraljevstvo › UK			1		1	
First Light and SKAMM, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom	1				1	
First Light Suited & Booted, Ujedinjeno Kraljevstvo › United Kingdom	1				1	1

SUBMITTED FILMS

First Light, Chocolate Films, Ujedinjeno Kraljevstvo › United Kingdom	1				1	1
First light, Ujedinjeno Kraljevstvo › United Kingdom		1			1	1
Fresh film festival, Irska › Ireland	21	2	5	3	31	3
Friedrich Tiedtke, Njemačka › Germany	1				1	1
Harald Gunther, Austrija › Austria	1				1	1
IES Maestro Gonzalo Korreas, Španjolska › Spain	2			1	3	2
Ies Perez Comendador Plasencia, Španjolska › Spain	1		1	1	3	
Il certamen audiovisual, Španjolska › Spain	13	7	2	23	45	
Jude Chehab, Libanon › Lebanon		1			1	1
Jugendfilm e.V., Njemačka › Germany	3		1	1	5	
Kid's Eye Art Assosiation, Mađarska › Hungary	1				1	
Kids for Kids UK, Ujedinjeno Kraljevstvo › United Kingdom		1	4		5	2
Lukas Greul, Austrija › Austria				1	1	
Luksuz produkcija, Slovenija › Slovenia	10				10	1
Making Movies Jekino, Belgija › Belgium	2	1	3		6	3
Milana Vracar, Bosna i Hercegovina › Bosnia and Herzegovina				1	1	
OSAO Pikisaari, Finska › Finland	1				1	
Petra Grum, Slovenija › Slovenia	1				1	
Rural Media Company / Shoot Out, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom	1				1	
SCF98 Niš, Srbija › Serbia			4		4	1
SCREENAGERS, Njemačka › Germany		2		1	3	1
Servetus Studio, Španjolska › Spain	1				1	
Station Next, Danska › Denmark	4				4	3
Stefan Bohun, Austrija › Austria	1				1	
Suited and Booted Studios / Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom			1		1	1
Suited And Booted Studios Joe McPhee, Electric December Watershed, Ujedinjeno Kraljevstvo › United Kingdom			1		1	
Suited and Booted Studios, Ujedinjeno Kraljevstvo › United Kingdom			1		1	1
Tamerlan Shishani, Austrija › Austria	1				1	
Teds Beard! Productions, Irska › Ireland	1				1	1
Teuta Jonuzi, Slovačka › Slovakia				1	1	
UKUPNO › TOTAL	90	18	47	35	190	37



„I’VE GOT TWO TICKETS
TO *YOUKI FESTIVAL* BABY,
COME WITH ME IN
NOVEMBER –
DON’T SAY MAYBE,
I’M JUST A TEENAGE
DIRTBAG BABY LIKE YOU!”

♥ Teenager in Love ♥

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*"BEFF is the only
place, I know, where
humans have fun in
order to save the
world"*



FOCUS ON ECOLOGY

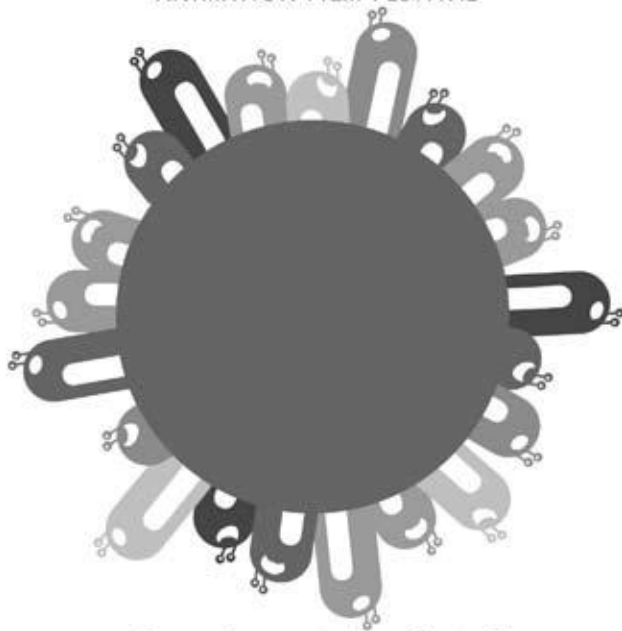
Petrozavodsk, Russia/ April, 2013

To find us: Beffest.com



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INTERNATIONAL CHILDREN AND YOUTH
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Hrvatski ferijalni i hostelski savez
Croatian Youth Hostel Association

 TURISTIČKA
ZAJEDNICA
GRADA ZADRA



HVALA › THANKS

Bakama i djedovima › to grandmas and grandpas

Bošku Piculi

Braćama i sestrama › to brothers and sisters

Damiru Mandiću

Dani(jjjjjj)elu Pejiću

Danieli Trbović

Deani Stipanović

Draženu Cvitešiću

Gimnaziji Karlovac

Hogaru Strašnom

Janku Poturici

Leonu Lučevu

Ljubi Zdjelareviću

Maji Butković

Mamama i tatama › to mothers and fathers

Marijanu Ježiću

Marku Godeću

Poduzeću Kinoteka d.o.o.

Poduzeću Nova d.o.o.

Petru Krelji

Riječnom kinu uz Karlovačko

Robiju Dobriniću

U.O. Fran

Vesni Švec Krelja

Volonterima i volonterkama › to volunteers

Zdenki Mihelj

Zdenku Barjakoviću

ZloBi

Novopečenoj volonterki › to new volunteer Laura Pribanić

**i svima onima koji su prije sudjelovali u organizaciji
Revije i Festivala, a ove godine nisu s nama... › and to
all people who helped organizing YFF and FRFF before
and are not with us this year...**

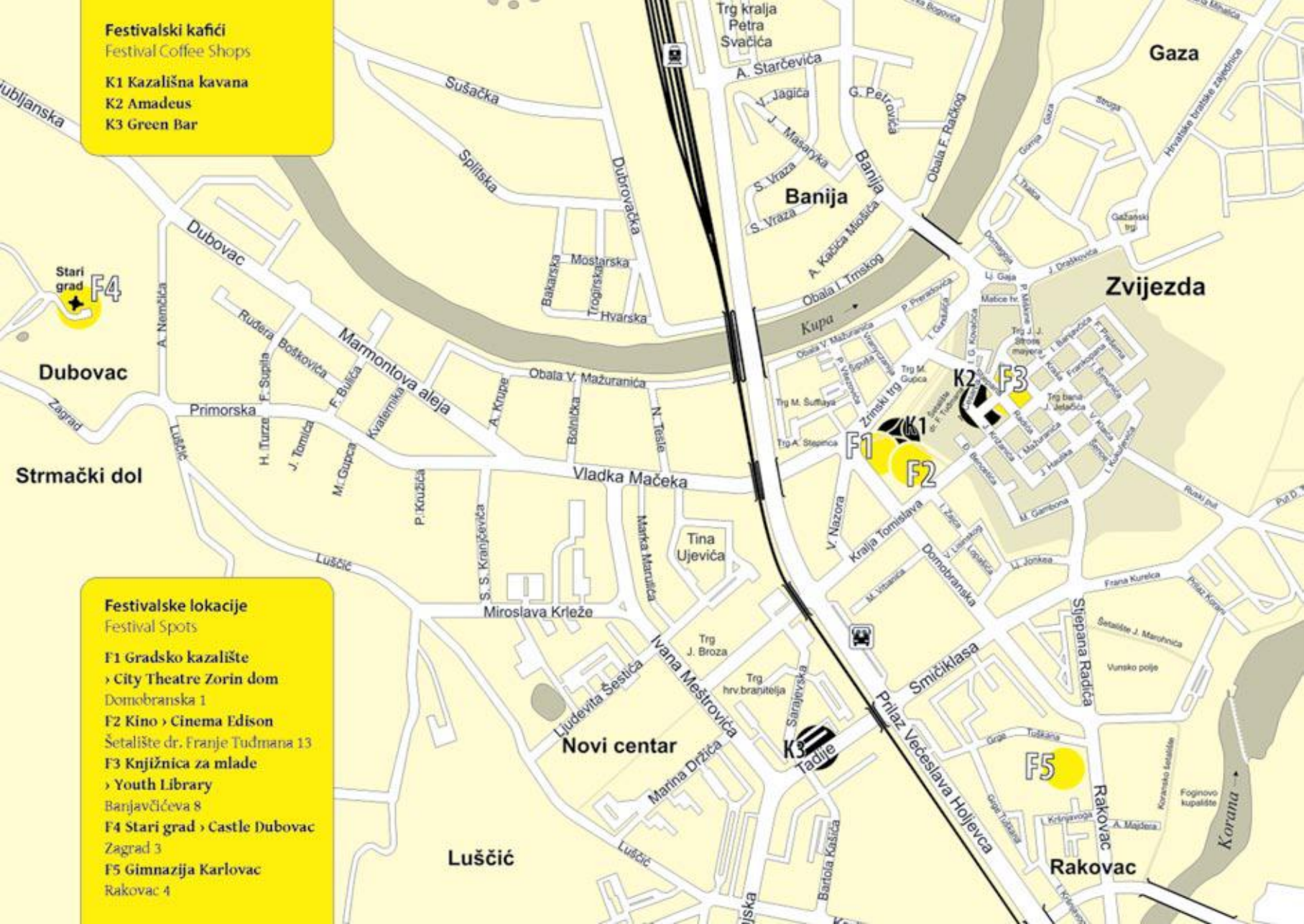
** sve koji su u proteklih pet godina bili s nama možete pronaći
na stranicama 7 i 8 › find all people who were with us during last
five years on pages 7 and 8*

Festivalski kafići
Festival Coffee Shops

K1 Kazališna kavana
K2 Amadeus
K3 Green Bar

Festivalske lokacije
Festival Spots

F1 Gradsko kazalište
› City Theatre Zorin dom
Domobranska 1
F2 Kino › Cinema Edison
Šetalište dr. Franje Tuđmana 13
F3 Knjižnica za mlade
› Youth Library
Banjavčičeva 8
F4 Stari grad › Castle Dubovac
Zagrad 3
F5 Gimnazija Karlovac
Rakovac 4



Slastičarna Centar • Atlantida • Pčelarstvo Siniša Stanar • Mesnica MM • Caffè bar Amadeus
Pekare Dujam | Vulić | Tržni centar | Monika | Dubovac | Gradska pekara