

NEW FILMS FROM SLOVENIA

FIRST NY RETROSPECTIVE OF SLOVENIAN CINEMA

NOVI SLOVENSKI FILM

PRVA RETROSPEKTIVA SLOVENSKEGA FILMA V NEW YORKU

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A Short Presentation of Slovenian Cinematography

Naturally, the history of Slovenian film does not start with the formation of the young and small independent state of the Republic of Slovenia in 1991. Slovenian film is actually the second name for a small Central European cinematography, which was even a couple of decades ago often covered by the artificial geopolitical denotation "Yugoslav film". In this way the recent Yugoslav unified international film policy neglected the national characteristic of Slovenian film, its autonomous and specific nature - in respect of culture and production as well as ideas and aesthetics. It is true of Slovenian film as well as of any national cinematography that it does not have any general essence, which could be clearly, accurately and unambiguously defined. Naturally, it is possible to find certain internal and external distinct characteristics, which give Slovenian film its originality and uniqueness. Primarily it is the language, which



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the Slovenian nation is so sensitive about, and the tendency of the Slovenian film to bring literary traditions to the screen, since apart from language literature is the constitutive element of the nation. From the narrative point of view we can even claim that the lyrical way of dealing with the topics is closer to Slovenian film than the epical one, and that Slovenian film was often under a strong influence of the theatre. What is also characteristic of Slovenian film is perhaps a kind of a contrast between art film and commercial film, which is so much more prominent in a low-production cinematography, and which often even leads to radical opposition to the uniform nature of aesthetics and pro-



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duction as well as to political dictations or the social realist dogmatism of the recent past. But these are just a few recognisable elements of Slovenian film, which are far from being assembled into a monolithic substance; instead they make up a complex cultural and historical context that was stranded between East and West, between the agitprop and dissident Gordian knot of the social realist situation and between the dynamic motives and changes in the modern European culture. If the Republic of Slovenia is geographically in the heart of Europe, the Slovenian film was in the time of the divided Europe, totalitarian Eastern Europe and democratic Western Europe, a kind of a space in between,



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the playing ground for this and that, which is why Slovenian film in a really special way cruised between politics and entertainment, industry and art, ideology and aesthetics.

Until the first years after the Second World War Slovenian cinematography almost did not know full-length films. Only after the year 1945 did the network of cinemas, film distribution, continuous publishing activities, and systematic and planned film production, including the production of full-length films, form, which has been since then subsidised or co-financed by the state in one way or another, first by the Socialistic Republic of Slovenia in the frame of the



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former Yugoslavia, and the independent state of the Republic of Slovenia after the attainment of independence and democratic changes. However, the influence of the social realism as an aesthetics in Slovenian film was not as evident as in other Eastern European states.

Already the first full-length film by France Štiglic, **On Our Own Land** (1948), which means the beginning of the so-called partisan film, avoided excessive idealising and demagogic simplification. Partisan film as a sub-genre of war film later lived to see different topical and design approaches, however, the Slovenian partisan film does not know black and white depictions or epic spec-



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tacles. The question of war and revolution in this kind of films is most often dealt with from the perspective of intimate experience, which made possible the reflecting on the basic existential dimensions of human existence. The films **The Valley of Peace** (France Štiglic, 1956) and **Farewell until the Next War** (Živojin Pavlović, 1980) also fall into this category. In the sixties the film **Dance in the Rain** by Boštjan Hladnik (1961), the Slovenian “New Wave” film, was shot, which was proclaimed as the best Slovenian film of all time by Slovenian film critics on the occasion of the hundredth anniversary of film. After Hladnik’s films *Dance in the Rain* and **The Castle of Sand** (1962) Matjaž Klopčič was the director who



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skilfully managed to get across his signature as an author, and he drew from the experience of European film modernism, which can also be seen in his film **On Wings of Paper** (1967). In the seventies Klopčič begun his critical approach to dealing with the topical problems of politics and society in the film **The Widowhood of Karolina Žašler** (1976), while Hladnik in the spirit of the hippy movement dealt with free love in the film **Masquerade** (1971). The censorship commission has forbidden the film for more than ten years. In the eighties Karpo Godina and Franci Slak won recognition with their first films by exploring the unconventional possibilities of the film language. While Godina’s film **The**



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Raft of Medusa (1980) tries the “baroque” stylisation and dispersed dramaturgy with the elements of spectacle, Slak’s **The Time of Crisis** (1981) deals with the “rudimentary” realism, where it does not disguise its transparency. It is characteristic of the eighties that the so-called “informbureau” times were in the centre of attention, so that this was also the topic of several films, including **Red Boogie** (Karlo Godina, 1982). The tragicomic Red Boogie is especially interesting as far as direction and the topic is concerned, since it delved into the agit-prop ideology and demonstrated how fabricated and monstrous it is.

The Slovenian Film Fund was founded in 1994, three years after the found-



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ing of the new state, and has since 1995 provided for continuous programming, planning, and making possible the film production, co-financed from the state budget. In the years 1995 - 2000 40 full-length films, 26 short films, 6 documentaries, 12 animated and puppet and 9 video projects were made with the financial support of this institution. This period of time also means the rebirth of Slovenian film and its increasing importance on the map of European and world film. During these years the independent film producers have become the managers of film production following the European model; within the financial estimate for the film they had to contribute a share of at least 20 percent. That



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is not much for the rest of the world, but it is a lot as far as the circumstances in Slovenia as a country in transition are concerned, where film production was financed in whole by the state not long ago. That is how some of the most successful films at home and abroad were made: *Carmen* by Metod Pevec (1996), *Express Express* by Igor Šterk (1997), *Stereotype* (1998) and *Porno Film* (2000) by Damjan Kozole, the first Slovenian full-length animated film *Socialization of the Bull?* (1998) by Zvonko Čoh and Milan Erič, and the second big festival hit after *Express Express: Idle Running* by Janez Burger (1999).

With the new generation of film directors a new way of work developed:



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first the film was shot and then handed on to the Film Fund for possible finalisation. A number of films were created in this way: ***Outsider*** by Andrej Košak (1997) – still the biggest Slovenian box office hit, ***Dark Angels*** by Sašo Podgoršek (1999), ***Fuckit*** by Miha Hočevar (2000), ***Friday Night*** by Daniel Sraka (2000) and ***The Last Supper*** by Vojko Anzeljc (2001). All of these films are debuts and the national television contributed to all of them except for *The Last Supper*.

2001 was a turning point for Slovenian film production in many senses. Slovenia became a member of the European co-production fund Euroimages. In the first year of membership two Slovenian producers contributed as minor



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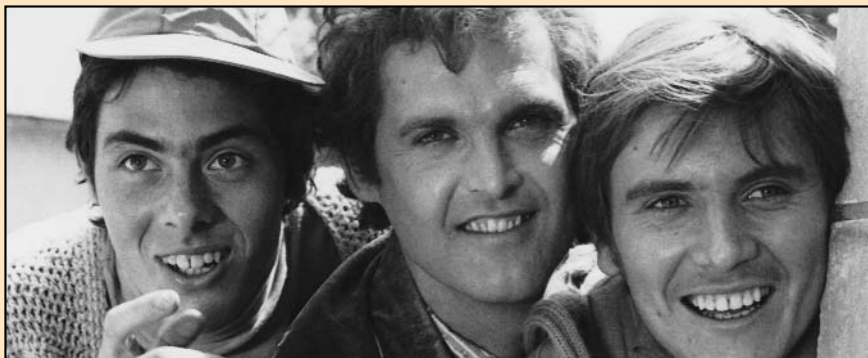
partners to the film **No Man's Land** by Danis Tanović. No Man's Land received the award for best script in Cannes and the Academy Award for best foreign film. In September Jan Cvitkovič and his film **Bread And Milk** received the Lion of the Future - The first Lion in the history of the Slovenian film. The second film by Saša Podgoršek, **Sweet Dreams** (2001), received the Gold Palm and 20.000 USD monetary award in Valencia.

Success continues and the promotion department of the Film Fund, which from year to year expands its knowledge about the world festivals, also has merit for this.



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The year 2002 was very successful: **Ljubljana**, the second film by Igor Šterk, qualified for the competition program of the festival in Rotterdam (Tiger's Award), intended for first and second films. **Guardian of the Frontier** by Maja Weiss qualified for the Panorama section of the Berlin festival, where it received the award for the most innovative film (Manfred-Salzgeber Jury Preis). **Blind Spot**, the full-length first film by Hanna A. W. Slak, had its premiere at the festival in Locarno, Switzerland. Until now she has received four awards. **Rustling Landscapes**, the film by Janez Lapajne, had its premiere at the film festival in Montreal, where it competed for best first film. **Headnoise** by Andrej Košak



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became the Slovenian candidate for the Academy Award for foreign film in 2003.

The beginning of the year 2003 is very promising: the full-length film by Damjan Kozole **Spare Parts** and the short film by Stefan Arsenijević **(A)torsion** qualified for the competition program of the Berlin festival. The participation in the competition program of Berlinale had great results: (A)torsion received the Golden Bear, the highest award in the category of short films.

Besides participating at film festivals, the promotion department of the Film Fund is also engaged in organising retrospectives of Slovenian film

abroad. In 2001 we prepared as many as six retrospectives: three of them in Germany (Berlin, Frankfurt and Munich), two of them in Canada (Ottawa and Vancouver) and one in the Czech Republic (Prague). In the year 2002 Slovenian films were shown at three retrospectives: in April in Budapest, in June in Madrid and in October in Vienna. In 2003 we are preparing five retrospectives: Graz - Austria, Barcelona - Spain, New York - USA, Rome - Italy and Stockholm - Sweden.

Kratka predstavitev slovenske kinematografije

Zgodovina slovenskega filma se seveda ne pričinja z nastankom mlade in male samostojne države Republike Slovenije leta 1991. Slovenski film je pravzaprav drugo ime za majhno srednjeevropsko kinematografijo, ki je bila še pred nekaj desetletji velikokrat prekrita z umetno geopolitično oznako jugoslovanski film. Tako je nedavna jugoslovanska unifikacijska mednarodna filmska politika zapostavljala nacionalni značaj slovenskega filma, njegovo avtohtonost in specifičnost - tako v kulturno-proizvodnem kot tudi v idejno-estetskem pogledu. Kot za vse nacionalne kinematografije velja tudi za slovenski film, da nima nekega vsezavezujočega bistva, ki bi ga bilo mogoče jasno, natančno in nedvoumno opisati. Seveda je mogoče najti določene notranje in zunanje razločevalne poteze, ki dajejo slovenskemu filmu samosvojost in enkratnost. V prvi vrsti je to



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jezik, glede katerega je slovenski narod tako občutljiv, pa nagnjenje slovenskega filma k ekranizacijam literarne tradicije, saj je ob jeziku prav književnost konstitutivni element naroda. S pripovednega vidika pa lahko celo rečemo, da je slovenskemu filmu bližje lirično kot pa epsko obravnavanje tem, ter da je bil velikokrat pod močnim vplivom gledališča. Značilnost slovenskega filma je morda tudi nekakšno nasprotje med umetniškim in komercialnim filmom, ki je v kinematografijah z malo produkcijo še toliko bolj zaostreno, kar velikokrat pripelje celo do radikalnega zoperstavljanja tako estetsko-proizvodni uniformiranosti kakor tudi političnim narekom oziroma sorealističnemu dogmatizmu



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nedavne preteklosti. Toda to so le nekateri prepoznavni elementi slovenskega filma, ki pa se še zdaleč ne povezujejo v monolitno substanco, ampak se spleta-jo v kompleksen kulturno-zgodovinski kontekst, ki je skoraj petdeset let tičal v precepu med Vzhodom in Zahodom, med agitpropovsko in disidentsko aporijo sorealistične situacije in dinamičnimi vzgibi in spremembami v moderni evropski kulturi. Če se Republika Slovenija geografsko nahaja v srcu Evrope, pa je bil slovenski film v času razdeljene Evrope, totalitaristične Evrope Vzhoda in demokratične Evrope Zahoda, nekakšen vmesni prostor, poligon za to in za ono, zaradi česar se je na prav poseben način vijugal med politiko in zabavo,



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industrijo in umetnostjo, ideologijo in estetiko.

Slovenska kinematografija tja do prvih let po drugi svetovni vojni skoraj ne pozna celovečernega igranega filma. Šele po letu 1945 so se na Slovenskem ob kinematografski mreži formirale nacionalna filmska distribucija, kontinuirana revialna in publicistična dejavnost ter sistematična in načrtna filmska proizvodnja, vključno s celovečernimi igranimi filmi, ki jo je poslej v takšni ali drugačni obliki subvencionirala ali sofinancirala država, najprej Socialistična republika Slovenija v okviru nekdanje Jugoslavije, po osamosvojitvi in demokratičnih spremembah pa samostojna država Republika Slovenija.



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Vendar pa vpliv socrealistične estetike v slovenskem filmu ni bil tako izrazit kot v drugih vzhodnoevropskih državah.

Že prvi celovečerni zvočni film Franceta Štiglica **Na svoji zemlji** (1948), ki pomeni začetek t.i. partizanskega filma, se je z mozaično strukturo izognil pre-iranemu idealiziranju in demagoškemu poenostavljanju. Partizanski film kot podžanr vojnega filma je kasneje sicer doživel različne tematske obravnave in oblikovne pristope, vendar pa slovenski partizanski film ne pozna črno-belih slikanic ali epskih spektaklov. Vprašanje vojne in revolucije je v filmih te vrste obravnavano problemsko, največkrat s stališča intimnega doživljanja, kar je



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omogočalo razmišljanja o temeljnih eksistencialnih razsežnostih človekovega bivanja. V ta krog sodita tudi filma **Dolina miru** (France Štiglic, 1956) in **Nasvidenje v naslednji vojni** (Živojin Pavlović, 1980).

V šestdesetih letih je nastal film Boštjana Hladnika **Ples v dežju** (1961), slovenski »novovalovski« film, ki je bil ob stoletnici filma s strani slovenske filmske kritike proglašen za najboljši slovenski film vseh časov. Po Hladnikovima filma **Ples v dežju** in **Peščeni grad** (1962) je v šestdesetih letih prav režiser Matjaž Klopčič najbolj izrazito izpisoval svoj avtorski rokopis, ki ga je opiral na izkušnje evropskega filmskega modernizma, kar potrjuje tudi njegov film **Na**



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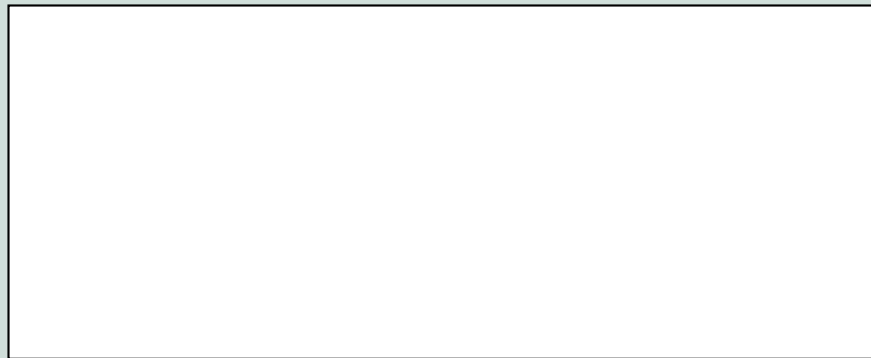
papirnatih avionih (1967). V sedemdesetih se je Klopčič lotil kritičnega obravnavanja aktualne družbene in politične problematike v filmu **Vdovstvo Karoline Žašler** (1976), Hladnik pa se je v duhu hipijevskega gibanja lotil svobodne ljubezni v filmu **Maškerada** (1971). Film je cenzurna komisija poslala v bunker za več kot deset let. V osemdesetih letih sta se s preiskovanjem nekonvencionalnih možnosti filmske govornice uveljavila s svojima prvencema Karpo Godina in Franci Slak. Medtem ko se Godinov film **Splav Meduze** (1980) preizkuša v "baročni" stilizaciji in razpršeni dramaturgiji s spektakelskimi vložki, se Slakovo **Krizno obdobje** (1981) spoprijema z "rudimentarnim" realizmom, pri čemer ne



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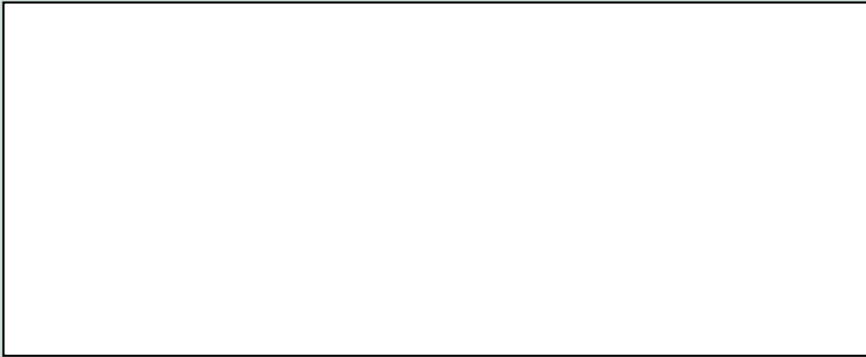
prikriva njegove transparence. Za osemdeseta leta je sicer značilno, da so v središče pozornosti postavila informbirojevski čas, tako da je na omenjeno temo nastalo precejšnje število filmov, med njimi tudi **Rdeči boogie** (Karpo Godina, 1982). Režijsko in tematsko je še posebej zanimiv tragikomični Rdeči boogie, ki je izvotlil agitpropovsko ideologijo in pokazal njeno hkratno sfabriciranost in monstroznost.

Filmski sklad Republike Slovenije je bil ustanovljen leta 1994, tri leta po ustanovitvi nove države in od leta 1995 zagotavlja kontinuirano programiranje, načrtovanje in omogočanje filmske proizvodnje, ki se sofinancira iz državnega



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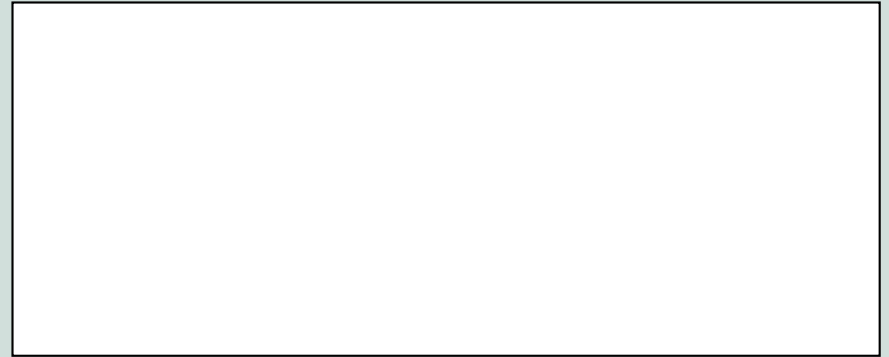
proračuna. V letih 1995 – 2000 je s finančno podporo te ustanove nastalo 40 celovečernih filmov, 26 kratkih igranih filmov, 6 dokumentarnih, 12 animiranih in lutkovnih ter 9 videofilmskih projektov. To obdobje pomeni tudi preporod slovenskega filma in njegovo vse večje uveljavljanje na zemljevidu svetovnega, še prej pa evropskega filma. V teh letih so po evropskem vzoru nosilci filmske produkcije postali neodvisni filmski producenti, ki so znotraj filmskega predračuna morali prispevati vsaj 20% delež. Malo za ostali svet, veliko za slovenske tranzicijske razmere, kjer je produkcija še pred kratkim bila v celoti financirana s strani države. Tako so nastali nekateri doma in v tujini najbolj uspešni



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filmi: **Carmen** Metoda Pevca (1996), **Ekspres, ekspres** Igorja Šterka (1997), **Stereotip** (1998) in **Porno film** (2000) Damjana Kozoleta, nastal je prvi slovenski animirani celovečerni film **Socializacija bika?** (1998) Zvonka Čoha in Milana Eriča ter za Ekspres, ekspresom drugi veliki festivalski hit: **V leru** Janeza Burgerja (1999).

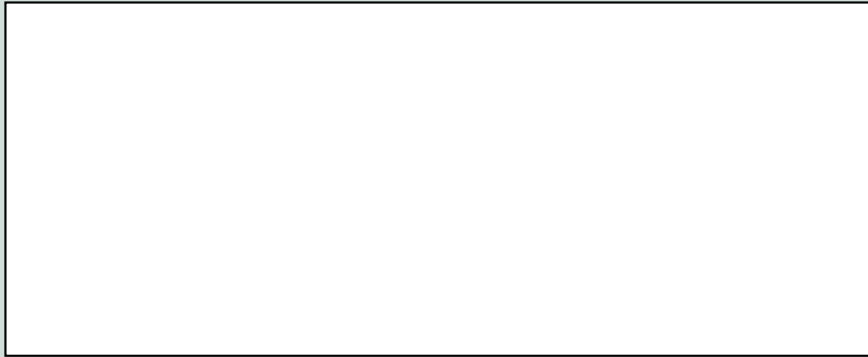
Ob novi generaciji filmskih režiserjev se je razvil tudi nov način dela: film so najprej posneli in ga potem predložili Filmskemu skladu za možno nadaljno finalizacijo. Tako so nastali v Sloveniji še vedno največji blagajniški hit **Outsider** (1997) Andreja Košaka, **Temni angeli usode** (1999) Saša Podgorška, **Jebiga** (2000)



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Mihe Hočvarja, **V petek zvečer** (2000) Danijela Srake in **Zadnja večerja** (2001) Vojka Anzeljca. Vsi filmi so prvenci, razen pri Zadnji večerji je povsod sodelovala nacionalna televizija.

Leto 2001 je bilo v marsičem prelomno leto za slovensko filmsko produkcijo. Slovenija je postala članica evropskega koprodukcijskega sklada Euroimages. V prvem letu članstva sta dva slovenska producenta kot manjšinska partnerja sodelovala pri filmu **Nikogaršnja zemlja** Danisa Tanovića. Film je bil nagrajen v Cannesu za najboljši scenarij in je prejel oskarja za najboljši tujejezični film. V septembru pa se je zgodil lev prihodnosti za Jana Cvitkovića in njegov film



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Kruh in mleko. Prvi lev v zgodovini slovenskega filma. Drugi film Saša Podgorška, **Sladke sanje** (2001), je na festivalu v Valenciji (Španija) prejel zlato palmo in 20.000 ameriških dolarjev denarne nagrade.

Uspehi se nadaljujejo in za to ima zasluge tudi promocijski oddelek Filmskega sklada, ki iz leta v leto širi svoje promocijsko znanje in vedenje o svetovnih festivalih.

Leto 2002 je bilo zelo uspešno: **Ljubljana**, drugi film Igorja Šterka, se je uvrstil v tekmovalni program festivala v Rotterdamu (Tiger's Award), ki je namenjen prvencem in drugim filmom. **Varuh meje** Maje Weiss se je uvrstil na

berlinski festival, v sekcijo Panorama, kjer je dobil nagrado za najbolj inovativen film (Manfred-Salzgeber Jury Preis). **Slepa pega**, celovečerni prvenec Hanne A.W. Slak, se je premierno prikazala na festivalu v Locarnu v Švici. Do sedaj je prejela štiri nagrade. Film Janeza Lapajneteta **Šelestenje** je bil premierno prikazan na filmskem festivalu v Montrealu, kjer je tekmoval za najboljši prvenec. **Zvenenje v glavi** Andreja Košaka pa je postal slovenski kandidat za tujejezičnega oskarja 2003.

Začetek leta 2003 je zelo obetaven: v tekmovalni program berlinskega festivala sta se uvrstila celovečerni film Damjana Kozoleta **Rezervni deli** in kratki igrani film Stefana Arsenijeviča **(A)torzija**. Udeležba v tekmovalnem sporedu Berlinale je bila bogato nagrajena: (A)torzija je prejela zlatega medveda, najvišje priznanje v kategoriji kratkih filmov.

Razen udeležb na festivalih, se promocijski oddelek Filmskega sklada ukvarja tudi z retrospektivami slovenskega filma v tujini. V letu 2001 smo pripravili šest retrospektiv: tri v Nemčiji (Berlin, Frankfurt, München), dve v Kanadi (Ottava in Vancouver) in eno v Češki republiki (Praga). V letu 2002 so se slovenski filmi prikazali na treh retrospektivah: meseca aprila v Budimpešti, junija v Madridu in oktobra na Dunaju. V letu 2003 pa pripravljamo 5 retrospektiv: Graz - Avstrija, Barcelona - Španija, New York - ZDA, Rim - Italija in Stockholm - Švedska.

New Films From Slovenia

Film may be considered universal as well as local. The universal details provide it with passion, while the local details provide it with charm. Slovenia is a country with about two million citizens, but nevertheless a country capable of making as many as eight full-length films per year in the last couple of years. Some of these are made with the many-sided support of the Slovenian Film Fund, while some of them are created independently – with digital cameras, through improvisation, practically without any budget, and the creators ask the Film Fund for the blow up of the print. This means that there are enough directors - enthusiasts in Slovenia, who are willing to put everything they have at stake only to make a film. Film language is the language that young artists want and know how to express themselves in. It is also characteristic of them that they dare to take the risk and experiment; they do not rely only on the conventional creative processes, but look for their own approach instead. If they do not shape the film, the making of the film shapes them.

In the end of the eighties and the beginning of the nineties, when Yugoslavia fell apart, the Slovenian cinematography found itself stranded. Not only did

Slovenian films fail to receive any feedback from abroad, but they also were not doing well in the cinemas at home. The box-office ratings were down and Slovenian film was only slowly able to gain new force. The first two films in the nineties that attracted the viewers back into the cinemas were **Grandma Goes South** by Vinci Vogue Anžlovar and **Outsider** by Andrej Košak. The films that followed, **Express Express**, **Idle Running**, **Porno Film**, **Ode to the Poet**, **Fuckit**, **The Last Supper**, **Bread And Milk**, **Sweet Dreams**, **Ljubljana**, **Guardian of the Frontier**, **Rustling Landscapes**, **Blind Spot**, **Headnoise and Spare Parts**, in respect of their topics achieved enviable results in the cinemas. Above all, they attracted the viewers into the cinemas and kept them there. Slovenian films also had great success in terms of awards in the arena of international film festivals. The most resounding awards are the Lion of the Future, which went to Jan Cvitkovič and his film **Bread And Milk**, and above all the Berlin Bear for Stefan Arsenijevič and his short film **(A)torsion**. Thus Slovenia once again joined great film winners and found itself on the list of countries that “make something interesting enough for the world”.

In the beginning, **Bread And Milk** was to be a short film. Not before the shooting already took place did the director and writer *Jan Cvitkovič* turn it into a full-length film. Actually he turned the images from his memories of the past long gone into film. From the past... into the present. His town of Tolmin has not changed much in all this time. The viewer sees it as a black and white ashy

decaying composition, almost appropriate for the filming of a science fiction film, for shooting some lost walk on the moon. The protagonist of the film himself knows his way around his hometown as well as if he found himself on the moon. In the beginning we see him come home “healed” from a clinic: no longer an alcoholic. He returns to his family and it is like walking on the moon. As if he was lost. He does not find a way to his wife. He does not find a way to his son. Or a job. Or the store. In the end he “finds” his family nevertheless. Is it heaven or hell? Or is it just... Tolmin?

How did rock music find its way into the socialistic Slovenia? That was the original idea – the question that the writer *Miha Mazzini* asked himself before he started writing the script. **Sweet Dreams** takes place in the time when boys gave all they had for a pair of jeans, while their mothers got their inspiration from Haintje, the Austrian pop singer wonder boy, while chasing men who kept dumping them along the way. In these circumstances the battle of growing up and taking responsibility is the toughest battle of all, which is what the twelve-year-old Egon, the protagonist of the film, also discovers. **Sweet Dreams** is a nostalgic and warm film, and at the same time the most expensive Slovenian film to date; the money mostly went for creating the socialist reality in terms of sound, costumes, and scenography. And, as far as this is concerned, the director *Sašo Podgoršek* really went into details: even a pack of cigarettes and the gift wrapping paper are completely genuine.

Idle Running: a student home with cracked walls and the usual legions of sleazy big shots and self-centered chicks. One icon exists among these legions - the eternal student Dizi, who looks as if he were born there and is going to die there. To work or not to work – that is no dilemma for him. His motto is above all this: to do anything not to work. The student drop-out is played by *Jan Cvitkovič*, before he went on to directing *Bread And Milk*. Did acting push him into the next gear? No doubt did it move and attract the viewers: with unobtrusive bitter-sweet humour and warmth *Idle Running* hinted at good old Slovenian “student” hits (*Vesna*, *Real Pests*) and at the same time pointed into the future: new ideas, new guidelines. There is a splendid scene in *Idle Running*, where the student drop-out and his girlfriend make the windshields of the automobile fog over with their argument, with which they break up. The scene is improvised, but it is still one of those scenes, where the actors and the camera recorded the mood of the moment in such a way that it looks as if it should and could never be any different.

Improvisation found its special advocate in *Janez Lapajne* and his group of actors. No script actually existed for **Rustling Landscapes**, and all of the actors and the director signed the screenplay. The work on the film took several weeks, during which the creators discussed the characters and their lives. Then the camera rolled... And shot a love story for the modern times, where the actors choose between tolerating the everyday whims of their partners and their own

wishes, between the compromise and the illusion of freedom. All of this takes place through dialogue, which can be provoking, serious, gentle, but, above all, genuine. Slovenian language really came to life and thus the *Rustling Landscapes* team added the next chapter to the book on the talents and capabilities of young authors.

Dialogues are not a big part of the story, which *Igor Šterk's Ljubljana* has to offer. His first, highly acknowledged film was *Express Express*, which practically did not need any dialogue. Lovers on the train, travelling into the unknown, were able to communicate without words. *Ljubljana* has dialogues, though, but only as much of it as the characters, caught in the most intimate moments of their lives, are capable of. Between careers and jobs, love and sex, losing old friendships and incapability of forming new ones. There, in the place where emptiness, doubt, helplessness, loneliness and failure to communicate prevail. And the need to get away, symbolised in the gazes at the railway and the departing trains.

Blind Spot delves even deeper into intimacy. Into most basic intimacy. Nobody asks us whether we want to be born, so why don't they at least ask us how we want to die? That is how Lupa thinks, who saves Gladki from committing suicide, and then nurses him. The director *Hanna A. W. Slak* is the daughter of the renowned Slovenian director *Franci Slak*, and *Blind Spot* is her debut. Pay attention to excellent photography and the way the film uses sound to divert our

attention. *Blind Spot* is the film of a director, who already at the beginning of her career showed that she was interested in the aspects of life that are not depicted so often. And that she has ways of depicting these in such a way that they make an impact on us.

Ode to the Poet: the most prominent mark upon Slovenian culture was made by the poet France Prešeren, the founder of Slovenian written word. In Slovenia Prešeren is a milestone, a hero, a myth. It is the name that the Slovenian Day of Culture bears, the name of the poet they make statues for, name schools after and with whom they confuse the pupils with as soon as they start their education. As such, Prešeren is, of course, also a source of frustration, especially for a promising “artist”, who is asked to take some money from the state budget and organise a celebration in Prešeren’s honour. However, all of the performers at the celebration are more interested in promoting themselves than in the performance, and the organiser thinks about his love affairs harder than about the celebration... *Martin Srebotnjak* is not the only Slovenian author to take several roles upon himself (scriptwriter, director, actor), but is the only one whose humour has a “more difficult” intellectual and, even more than that, a “city” character.

The next two films show the tendency, which is forming more and more in the Slovenian film area: co-operating (again) with the artists from the former Yugoslavia. *Želimir Žilnik* is the oldest of all directors mentioned. Most experi-

enced and most persecuted. Namely, he comes from Serbia and was persecuted by the socialistic as well as by Milošević’s regime. It is not unusual that he chose refugees for the topic of the last film – he himself had found himself in their role several times. An acted documentary film **Fortress Europe** is a mosaic of destinies of various fugitives, and we are led through this mosaic by Katja and Artjom. What happens in the countries in transition and in the countries that do not know what to do with the refugees is even more tragic than the reasons for individual escapes. This is the other side of the coin, showed in *Spare Parts*, which was also presented at this year’s Berlinale. Is Europe really a fortress? Why is it so invincible – and what awaits those that cannot break into it?

At this year’s Berlinale the film **(A)torsion** by *Stefan Arsenijević* was also presented. The director was born in Belgrade, but the team is from all parts of the former Yugoslavia, while the film itself was shot under the supervision of the Slovenian producer – Arsenijević also dedicated the film to *Jurij Košak*, the producer, who died recently. In the story one can feel the “Yugoslav” way of narrating, where bizarre, banal, horrifying, real and humane aspects walk hand in hand and convey an image that is far beyond any ordinary adjectives. The events take place in the tunnel under the runway of the airport in Sarajevo. War is close and salvation is far away. But to some people survival means something different than escaping through the tunnel.

PETER ZUPANC

Novi slovenski filmi

Film se gleda univerzalno in film se gleda lokalno. Univerzalne podrobnosti mu dajo zamah, lokalne podrobnosti mu dajo draž. Slovenija je država z dobrima dvema milijonoma državljanov, pa vendar država, ki v zadnjih nekaj letih uspeva posneti tudi do osem celovečercer na leto. Nekaj od teh nastane z vsestransko podporo Filmskega sklada, kar nekaj pa jih nastane tudi neodvisno – na digitalnih kamerah, z improvizacijo, praktično brez denarja, Filmski sklad pa zaprosijo za povečavo. To pomeni, da se v Sloveniji nahaja dovolj režiserjev entuziastov, ki so pripravljeni zastaviti vse, kar imajo, da posnamejo film. Filmski jezik je jezik, v katerem se hočejo in znajo izražati mladi ustvarjalci. Zanje je značilno tudi to, da si drznejo tvegati in eksperimentirati, da se ne zanašajo le na običajne ustvarjalne procese, temveč iščejo lasten pristop. Če ne bodo oni oblikovali filma, bo pač snemanje izoblikovalo njih.

Ob propadu Jugoslavije, takoj pred devetdesetimi in v začetku devetdesetih, se je slovenska kinematografija znašla v zastoju. Ne le, da slovenski filmi niso našli odziva v tujini, slabo jim je šlo tudi v domačih kinematografih. Gledanost je bila nizka, nov zagon pa je slovenski film pridobil počasi. Prva filma v

devedesetih, ki sta pritegnila gledalce nazaj v kinematografe, sta bila **Babica gre na jug** Vincija Vogua Anžlovarja in **Outsider** Andreja Košaka. Filmi, ki so sledili: **Ekspres, ekspres, V leru, Porno film, Oda Prešernu, Jebiga, Zadnja večerja, Kruh in mleko, Sladke sanje, Ljubljana, Varuh meje, Šelestenje, Slepa pega, Zvenenje v glavi, Rezervni deli** so glede na zastavljene tematike dosegli v kinematografskih zavidanja vredne rezultate. Predvsem pa so gledalce pritegnili in jih obdržali. Slovenski filmi so z nagradami zablesteli tudi v areni mednarodnih filmskih festivalov. Najbolj odmevni nagradi sta lev prihodnosti, ki ga je v Benetkah prislužil Jan Cvitkovič s filmom **Kruh in mleko** in zlati berlinski medved za kratki film, ki ga je dobil Stefan Arsenijević za **(A)torzijo**. Slovenija se je tako znova zapisala med velike filmske zmagovalce in se znašla na spisku dežel, ki »delajo nekaj dovolj zanimivega tudi za svet«.

Kruh in mleko je bil na začetku mišljen kot kratki film. Režiser in scenarist *Jan Cvitkovič* ga je šele tekom snemanja pretvarjal v celovečerca. V bistvu je spreminjal sliko iz svojega davnega spomina v film. Iz preteklosti... v sedanost. Njegov Tolmin se v vsem tem času ni kaj veliko spremenil. Vidite ga kot črno belo pepelnato propadajočo zmes, skoraj primerno za snemanje ZF filma, za snemanje kakšne izgubljene hoje po luni. Tudi glavni junak se doma znajde ravno tako dobro, kot bi se znašel na luni. Na začetku ga vidimo, kako »ozdravljen« prihaja iz zdravilišča: nič več alkoholik. Vrne se k družini in hej, kot da bi hodil po luni. Kot da bi se tam izgubil. Ne najde poti do žene. Na najde poti do

sina. Ali pa do službe. Ali pa do trgovine. Na koncu se vendarle »najde« z družino. So to nebesa ali pekel? Ali pa le... Tolmin?

Kako je rock prišel v socialistično Slovenijo? To je bila prvotna ideja – vprašanje, ki si ga je zastavil scenarist *Miha Mazzini*, preden je začel pisati scenarij. **Sladke sanje** se dogajajo v času, ko so fantje dali vse za kavbojke, mame pa so se navdihovale ob Haintjeju, avstrijskem čudežnem dečku popevkarju, zraven pa lovile moške, ki so jih sproti zapuščali. V teh okoliščinah je bitka za odraščanje in odgovornost največja bitka od vseh, kot ugotovi tudi dvanajstletni junak filma, Egon. Sladke sanje so nostalgične in tople, obenem pa tudi najdražji slovenski film doslej; denar pa je šel predvsem za zvočno, kostumsko in scensko približevanje socialistični resničnosti. In glede tega je bil režiser *Sašo Podgoršek* zares detajlen: še škatlica cigaretov in papir za zavijanje daril sta povsem pristna.

V leru: študentski dom z razpokanimi stenami in običajnimi legijami polizanih frajerjev in vase zagledanih bejb. Med temi legijami se nahaja ena ikona. Falirani študent Dizi, ki zgleda, kot da se je tam rodil in bo tam umrl. Delati ali ne delati – to zanj ni dilema. Moto je predvsem naslednji: narediti vse, da ne bi delal. Faliranega študenta igra *Jan Cvitkovič* še preden je postal režiser filma *Kruh in mleko*. Ga je igranje premaknilo v naslednjo brzino? Vsekakor je premaknilo in pritegnilo gledalce: z nevsiljivim grenko sladkim humorjem in toplino je V leru namigoval na stare dobre slovenske »študentske« hite (*Vesna*,

To so gadi) in obenem nakazoval prihodnost: nove ideje, nove smernice. V leri ima krasno sceno, ko falirani študent in njegova punca zarosita šipe avtomobila s prepirom, s katerim dorečeta razhod. Scena je improvizacija, pa vendar ena od tistih scen, v katerih so igralci in kamera zabeležili muhavost trenutka na tak način, da zgleda, kot da nikoli ni smel in mogel biti drugačen.

Improvizacija je naša svojega posebnega odvetnika v *Janezu Lapajnetu* in njegovi skupini igralcev. **Šelestenje** scenarija sploh ni premoglo, kot scenaristi pa so podpisani vsi igralci in režiser. Delo na filmu je zahtevalo več tednov, v katerih so ustvarjalci debatirali o likih in vsrkavali življenjske okoliščine likov. Potem pa je kamera stekla. In posnela ljubezensko zgodbo za moderne čase, v kateri akterji izbirajo med prenašanjem vsakdanjih muhavosti partnerjev in lastnimi željami; med kompromisom in navidezno svobodo. Vse to skozi dialog, ki zna biti zbadajoč, resen, nežen, predvsem pa pristen. Slovenska beseda je zares zaživela in s tem je ekipa Šelestenja dodala naslednje poglavje v knjigo o zmoglostih in sposobnostih mladih avtorjev.

Dialog ni del zgodbe, ki jo ponuja **Ljubljana Igorja Šterka**. Njegov prvi, zelo priznani film je bil *Ekspres, Ekspres*, ki dialoga praktično ni potreboval. Ljubimca na vlaku, potnika v neznano, sta se sporazumela tudi brez besed. Ljubljana dialog premore, toda le toliko, kolikor ga zmorejo junaki, ki jih kamera zasači v najbolj intimnih delih njihovih življenj. Med kariero in službo, med ljubeznijo in seksom, med izgubljanjem starih prijateljev in nezmožnostjo tvor-

jenja novih. Tam, kjer se nahajajo praznina, dvom, izgubljenost, osamljenost in nesposobnost komunikacije. Pa želja po pobegu, ki jo simbolizirajo pogledi na železnico in odhajajoče vlake.

Slepa pega posega še dlje v intimnost. V tisto najbolj osnovno. Nihče nas ne vpraša, če se želimo roditi, zakaj nas potem vsaj ne vprašajo, kako želimo umreti? Tako premišluje Lupa, ki reši Gladkega pred samomorom, potem pa ga neguje. Režiserka *Hanna A. W. Slak* je hčerka znanega slovenskega režiserja *Francija Slaka*, Slepa pega pa je njen prvenec. Pozorni bodite na odlično fotografijo in način, kako film z zvokom odvrta našo pozornost. Slepa pega je film režiserke, ki je takoj na začetku svoje kariere pokazala, da jo zanimajo manjkrat upodobljene plati življenja. In da pozna sredstva, s katerimi nam lahko te slike pokaže tako, da zavrtajo pečat v nas.

Oda Prešernu: največji pečat na slovensko kulturo je vžgal pesnik France Prešeren, utemeljitelj slovenske pisane besede. Prešeren je v Sloveniji mejnik, junak, mit. Ime, s katerim je obeležen slovenski kulturni praznik, ki mu postavljajo kipe, z njim imenujejo šole in z njim kmalu po začetku šolanja begajo učence. Kot takšen je Prešeren seveda tudi vir travm, sploh za nadobudnega »umetnika«, ki ga naprosijo, naj vzame državni denar in z njim organizira proslavo v čast Prešernu. Ampak vse nastopajoče bolj zanima samopromocija kot nastop, organizator pa tudi bolj premišluje o svojih ljubezenskih zvezah kot o proslavi... *Martin Srebotnjak* ni edini med slovenskimi avtorji, ki prevzame več

filmskih vlog naenkrat (scenarij, režija, igra), je pa edini, čigar komika ima »težji« intelektualni in še bolj kot to »mestni« žig.

Naslednja dva filma kažeta težnjo, ki se v slovenskem filmskem prostoru vedno bolj oblikuje: namreč (ponovno) sodelovanje z ustvarjalci iz bivše Jugoslavije. *Želimir Žilnik* je najstarejši med vsemi omenjenimi režiserji. Najbolj izkušen in najbolj preganjan. Prihaja namreč iz Srbije in preganjal ga je tako socialistični kot Miloševićev sistem. Ni nenavadno, da je za tematiko zadnjega filma izbral begunce – sam se je večkrat znašel v njihovi vlogi. Igrano dokumentarni film **Trdnjava Evropa** je mozaik usod različnih beguncev, skozi katerega nas vodita Katja in Artjom. Še bolj kot vzroki za posamezne pobege so tragična dogajanja, ki se vrstijo v tranzicijskih deželah in tistih, ki z begunci nimajo kaj početi. Druga stran kovanca, ki ga kažejo tudi na letošnjem Berlinalu predstavljeni *Rezervni deli*. Je Evropa zares trdnjava? Zakaj je tako neprepustna – in kaj čaka tiste, ki ne morejo vdreti vanjo?

Na letošnjem Berlinalu je bil predstavljen tudi **(A)torzija Stefana Arsenijevića**. Režiser je sicer rojen v Beogradu, toda ekipa je zbrana z vseh nekdanjih jugoslovanskih vetrov, snemalo pa se je pod taktirko slovenskega producenta – Arsenijević ga je tudi posvetil pred kratkim umrlemu *Juriju Košaku*. V zgodbi zaslutite tiste »jugoslovanske« načine pripovedovanja, kjer se bizarno, banalno, grozljivo, resnično in humano sprehajajo z roko v roki in podajajo sliko, ki presega vse običajne pridevnike. Lokacija dogajanja je tunel pod stezo

sarajevskega letališča. Vojna je blizu, odrešitev pa daleč. Toda nekaterim preživetje pomeni kaj drugega kot beg skozi tunel.

PETER ZUPANC



SWEET DREAMS

LADKE SAUVE

PRODUCTION COMPANY: ARSMEDIA

PRODUCER: FRANCI ZAJC

DIRECTOR: SAŠO PODGORŠEK

SCREENPLAY: MIHA MAZZINI

PHOTOGRAPHY: SVEN PEPEONIK

EDITING: ZLATJAN ČUČKOV

MUSIC: MITJA VRHOVNIK SMREKAR

SET DESIGN: DUŠAN MANDIČ, MIRAN MOHAR, ANDREJ SAVSKI

SOUND: MARJAN CIMPERMAN, JULIJ ZORNIK

CAST: JANKO MANDIČ, VERONIKA DROLC

FORMAT: 35 MM, 110 MIN, COLOUR

RELEASE: 4TH FSF PORTOROŽ, MARCH 2001, SLOVENIA

BACKER: SLOVENIAN FILM FUND



AWARDS:

MOSTRA DE VALENCIA 2001, SPAIN

- Golden Palm Award for Best Film

4th FESTIVAL OF SLOVENIAN FILM 2001, PORTOROŽ, SLOVENIA

- Grand Prix, Best Screenplay and Best Actress by Festival Jury and Best Feature Film by Jury of Slovenian Film Critics

FESTROIA FF 2002, SETUBAL, PORTUGAL

- FIPRESCI Award by Festival Jury

BRAUNSCHWEIG FF 2002, GERMANY

- HEINRICH Award for first or second feature film

GENRE: DRAMA

Egon Vittori is thirteen years old and does not have a record player. It is the beginning of the seventies and Yugoslavia seems to be the land of prosperity. Goods are being imported from the West, and these include American music, films and fashion. Everybody but Egon owns a record player. Finding his path among his family members, hippie owners of music records, schoolmates, teachers, communists, and dissidents, Egon gets his record player in the end. And grows up somewhere along the way.

DIRECTOR: SAŠO PODGORŠEK

Born in 1964. Since leaving AGRFT he has made more than 70 editions of Studio Ljubljana as well as advertisements, music videos and dance films. Podgoršek has also made two short study films *Prostor (po)gleda* (1990) and *The Goat Survived* (1992) and a feature film *Dark Angels* (1999). His films with En Knap are *Vertigo Bird* (1997) and *Dom svobode* (2000). *Sweet Dreams* is his second feature film.



(A)TORSION

(A)TORZIJA

Production company: Studio Arkadena

Producer: Jurij Košak

Director: Stefan Arsenijević

Screenplay: Abdulah Sidran

Photography: Vilko Filač

Editing: Janez Bricelj

Music: Vinci Vogue Anžlovar, Žare Princič

Set design: Jurij Košak

Sound: Borut Berden

Cast: Davor Janjić, Amir Glamočak, Emina Muftić, Mirjana Šajinović, Elmedin Leleta, Brane Grubar, Branko Ličen, Matija Bulatović

Format: 35 mm, 13 min, colour

Release: 5th FSF Portorož, April 2002, Slovenia

Backer: Slovenian Film Fund



AWARDS:

BERLIN FF 2003, GERMANY

- Golden Bear for Best Short Film

5th FESTIVAL OF SLOVENIAN FILM 2002, PORTOROŽ, SLOVENIA

- Best Short Film Award by Festival Jury

GENRE: DRAMA

During the three and a half year siege of Sarajevo from 1992 to 1995, the only connection of Sarajevo's ordinary people with the outside world was a tunnel, which they secretly dug out under the runway of the Sarajevo airport. People called it The Tunnel, but it looked more like an underground gutter... Fitting for animals, not for humans... If this tunnel could speak, it could tell thousands of sad stories... Setting out on European tour from the besieged Sarajevo, a large mixed amateur choir must leave town via the tunnel.

DIRECTOR: STEFAN ARSENIJEVIĆ

Born in 1977 in Belgrade. Student of the last semester of the University for Film and Theatre in Belgrade. Made four short student films that were shown at various festivals. For the film *Plum* he received the Golden Knight award for artistic accomplishments at the film festival in Moscow. He received the award for best documentary at the Yugoslavian Film Festival in 2000 for his film *Landscapes* and the award for best short film *Night Porter* in 2001.



RUSTLING LANDSCAPES

ŠELESTENJE

Production company: Triglav Film

Producer: Janez Lapajne, Aiken Veronika Prosenč

Director: Janez Lapajne

Screenplay: Janez Lapajne, Barbara Cerar, Rok Vihar, Gregor Zorc, Maša Derganc, Janez Usenik

Photography: Matej Križnik

Editing: Janez Lapajne, Janez Bricelj, Matjaž Kenda

Music: Uroš Rakovec

Set design: Janez Lapajne, Damir Leventič

Sound: Jože Trtnik, Boštjan Kačičnik, Michael Hinreiner

Cast: Barbara Cerar, Rok Vihar, Gregor Zorc, Maša Derganc

Format: 35 mm, 90 min, colour

Release: 5th FSF Portorož, April 2002, Slovenia



AWARDS:

5th FESTIVAL OF SLOVENIAN FILM 2002, PORTOROŽ, SLOVENIA

- Best Film Award, Best Actor Award by Festival Jury
- Best Film Award by Jury of Slovenian Film Critics
- Best Film Award by Audience Jury

GENRE: DRAMA

Luka leaves for the countryside unhappy with the way his girlfriend Katarina has treated him. She follows him hoping that they could sort out their relationship. Despite the beauty and tranquillity of their surroundings they go through twists and turns that only intensify their crisis. When Katarina befriends the happy-go-lucky soldier Primož, new dimensions and choices open up for her. Ultimately all three must decide where their own life will take them.

DIRECTOR: JANEZ LAPAJNE

Born in 1967 in Celje, Slovenia. He studied film direction in AGRFT in Ljubljana. His short films have won a number of awards at home and abroad, including the University Prešeren Award for *The Smile* (1996) and the Grand Prix - Golden Dinosaur Award in Krakow, Poland for *Breakages* (1997), his graduation film. Lapajne's working methods involve extensive collaboration with his actors. He focuses closely on human emotions, and on the rhythm and harmony of the film as a whole. *Rustling Landscapes* is his first feature film.



BREAD AND MILK

KRUH IN MLEKO

Production company: Vertigo / Emotionfilm

Producer: Danijel Hočevar

Director: Jan Cvitkovič

Screenplay: Jan Cvitkovič

Photography: Toni Laznik

Editing: Dafne Jemersič

Music: Drago Ivanuša

Set design: Andraž Trkman, Vasja Kokelj

Sound: Damijan Kunej, Jože Trnik

Cast: Peter Musevski, Sonja Savič, Tadej Troha

Format: 35 mm, 68 min, B&W

Release: 4th FSF Portorož, March 2001, Slovenia

Backer: Slovenian Film Fund



AWARDS (among the others):

VENICE FF 2001, ITALY

- LION OF THE FUTURE – Best First Feature Film Award

LJUBLJANA FF 2001, SLOVENIA

- Kingfisher Award for Best Film

BRATISLAVA FF 2001, SLOVAKIA

- Best Actor Award and Special Mention of FIPRESCI Jury

MOSTRA DE VALENCIA FF 2002, SPAIN

- Best Actor Award

GENRE: DRAMA

Because of the doctors going on strike Ivan is released from the treatment program for alcoholics one day early. He goes back home to his wife Sonja and his sixteen-year-old son Robi. The first afternoon at home goes by in pleasant atmosphere. The next morning Sonja sends Ivan to the store to buy bread and milk. On the way home Ivan bumps into Armando, his classmate from the secondary school, and during the discussion at the bar it turns out that Armando once, before Ivan, spent a night with Sonja. Ivan drinks his first shot... Bread And Milk is a bitter-sweet story about loneliness, alienation and withered, although still glimmering, love.

DIRECTOR: JAN CVITKOVIČ

Born in 1966. In 1999 he wrote a script together with Janez Burger for the film *Idle Running* and starred in it. For his role of Dizi he received several awards (IFF Molodist, Kiev 1999; IFF Cottbus 1999; IFF Faces of Love, Moscow 2000). Bread And Milk is his debut as a director; it was shown at more than 45 festivals all over the world and received many international awards.



ODE TO THE POET

ODA PREŠERNU

Production company: Vertigo / Emotionfilm

Producer: Danijel Hočevar

Director: Martin Srebotnjak

Screenplay: Martin Srebotnjak

Photography: Ven Jemeršič

Editing: Dafne Jemeršič

Music: Alojz Srebotnjak

Sound: Julij Zornik, Jože Trtnik, Boštjan Kačičnik

Cast: Martin Srebotnjak, Barbara Cerar

Format: 35 mm, 100 min, colour

Release: 4th FSF Portorož, March 2001, Slovenia

Backer: Slovenian Film Fund



AWARDS:

4th FESTIVAL OF SLOVENIAN FILM 2001, PORTOROŽ, SLOVENIA

- Best Film Award by Audience Jury

GENRE: COMEDY

Miha, a poet whom no one takes seriously, earns his living by writing cheap advertising slogans. This outsider poet of the new age gets commissioned to write an ode to the famous Slovene poet Prešeren, for the occasion of the national celebration, due to the 200th anniversary of Prešeren's birth. Who was Prešeren, what did he drink and what sort of women did he like? A comedy can begin.

DIRECTOR: MARTIN SREBOTNJAK

Born in 1972. The screenplay writer and director of four short films and the author of two internet projects. Among other things, he has worked as a digital film production consultant for many Slovene companies and producers. Occasionally he also works in computer animation. As a part of his studies he made two short films: *Cinders* (1996) and *Vivere* (1997), in 1999 he completed a film *What More Do You Want?*, which won a prize for the best student film at the 3rd Festival of Slovenian Film. *Ode to the Poet* is his first feature film.



BLIND SPOT

SLEPA PECA

Production company: Bindweed Soundvision

Producer: Franci Slak

Director: Hanna A.W. Slak

Screenplay: Hanna A.W. Slak

Photography: Karina Maria Kleszczewska

Editing: Hanna A.W. Slak

Music: Dreamwalk

Set design: Marko Japelj

Sound: Hanna Preuss

Cast: Manca Dorrer, Kolja Saksida

Format: 35 mm, 87 min, colour

Release: Locarno FF, August 2002, Switzerland

Backer: Slovenian Film Fund



AWARDS:

COTTBUS FF 2002, GERMANY

- FICC/ DON QUIXOTE AWARD of the International Cinematography Clubs Association - FICC
- Award of the Ecumenical Jury

THESSALONIKI FF 2002, GREECE

- Best Actress Award by Festival Jury

SOFIA FF 2003, BULGARIA

- Best Director Award by Festival Jury

GENRE: DRAMA

Lupa is trying to save Gladki, a heroin addict, by giving up the normal course of life. She shacks up with him into an isolated world of a rented room. Even though she tries desperately to keep reality on the other side of the doors it starts invading their almost completely made-up world. Before Lupa can come to terms with the fact that she should face reality, her saving Gladki becomes trying to save herself.

DIRECTOR: HANNA A.W. SLAK

Born 1975, Warsaw. Studied Comparative Literature at the Ljubljana University and film direction at the Ljubljana Theatre, Radio, Film and TV Academy (AGRFT). She received numerous student awards for her films, among others the Prešeren Award for the film *FREAKquences*. In 2001 she made her first feature film *Blind Spot*.



LJUBLJANA

Production company: A.A.C. Productions

Producer: Igor Šterk

Director: Igor Šterk

Screenplay: Igor Šterk

Photography: Ven Jemeršič

Editing: Olga Toni, Dafne Jemeršič

Music: Damjan Bizilj, Iztok Turk

Set design: Pepi Sekulič

Sound: Berden & Preuss

Cast: Gregor Zorc, Primož Pirnat, Manca Dorrer, Tjaša

Železnik, Jaka Ivanc

Format: 35 mm, 71 min, colour

Release: IFF Rotterdam, January 2002, The Netherlands

Backer: Slovenian Film Fund



AWARDS:

5th FESTIVAL OF SLOVENIAN FILM 2002, PORTOROŽ, SLOVENIA

- Best Cinematography Award and Best Actor Award by Festival Jury

GENRE: DRAMA

Mare's youth is drawing to a close and like his contemporaries, he's at a loss as to what to do with his life. Medical school is, at its best, an obscure guide, girls rotate on the horizon – there is no sense of stability in this young man in mid-twenties, whose infantilism is manifested in his interest in the rave scene and a daily dosage of cheap ecstasy. In this extension of his youth he searches for transitory moments of happiness.

DIRECTOR: IGOR ŠTERK

Ljubljana is his second feature film. His first feature film *Express, express* won numerous international awards, including two grand-prix, three audience awards, etc. *Express, express* was successfully distributed in cinemas across Germany.



IDLE RUNNING

V LERU

Production company: Vertigo / Emotionfilm

Producer: Danijel Hočevar

Director: Janez Burger

Screenplay: Jan Cvitkovič & Janez Burger

Photography: Simon Tanšek

Editing: Miloš Kalusek

Music: Drago Ivanuša

Set design: Andraž Trkman

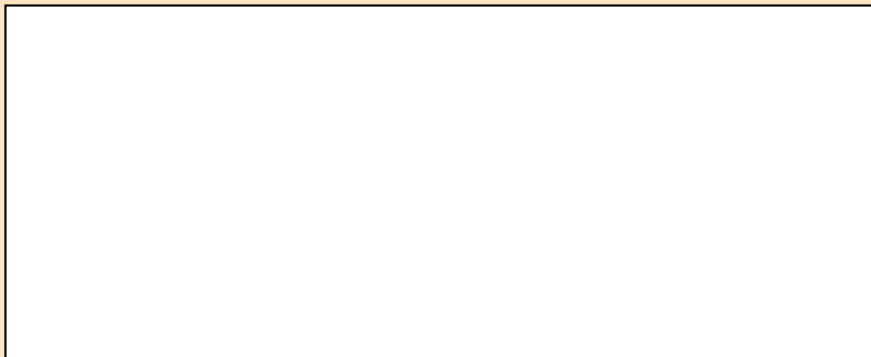
Sound: Jan Čenek, Tomaž Frahm

Cast: Jan Cvitkovič, Nataša Burger, Janez Rus, Mojca Fatur

Format: 35 mm, 90 min, B&W

Release: 2nd FSF Portorož, March 1999, Slovenia

Backer: Slovenian Film Fund



AWARDS (among the others):

2nd FESTIVAL OF SLOVENIAN FILM 1999, PORTOROŽ, SLOVENIA

- Best Feature Film, Best Screenplay, Best Actor, Best Actress by Festival Jury and Best Film Award by Audience Jury

KIEV FF 1999, UKRAINE

- Second Place in the Feature Film Category, Yves Montand Award for Best Actor, Special Mention from the Jury of the International Federation of Film Societies FICC/IFFS

COTTBUS FF 1999, GERMANY

- Grand Prix for Best Film, Best Actor Award, Special Mention from the FICC Jury, Findling Award for Best Film

MOSCOW FF 2000, RUSSIA, 2000

- Grand Prix for Best Film, Best Actor Award

ALPE ADRIA FF 2000, TRIESTE, ITALY, 2000

- Grand Prix for Best Film

GENRE: DRAMA

The eternal student Dizi lives his hedonistic and inactive life in the student home: his day consists of drinking, sleeping and watching television. One day a freshman moves into his room and throws Dizi out of his everyday routine. Even more! With the freshman comes Ana, who is even pregnant, to makes things worse. Dizi has to deal with the new situation. *Idle Running* is a bitter comedy about the life of students.

Janez Burger

Born in 1965 in Kranj. Passed the entrance exams at the FAMU (film and TV direction) in Prague. Graduated in 1996 and moved back to Ljubljana. During the time of his studies he made 7 short films, and in 1998 a documentary film *Sweet House*. The low-budget film *Idle Running* is his first full-length film, which was shown at more than 40 festivals around the world and received several international awards. In the end of 2002 he started working on his second full-length film, *Ruins*.



FORTRESS EUROPE

TRONJAVA EVROPA

Production company: Low Budget Production

Producer: Alenka Sfiligoj

Director: Želimir Žilnik

Screenplay: Toni Tršar

Photography: Radovan Čok

Editing: Matjaž Jankovič

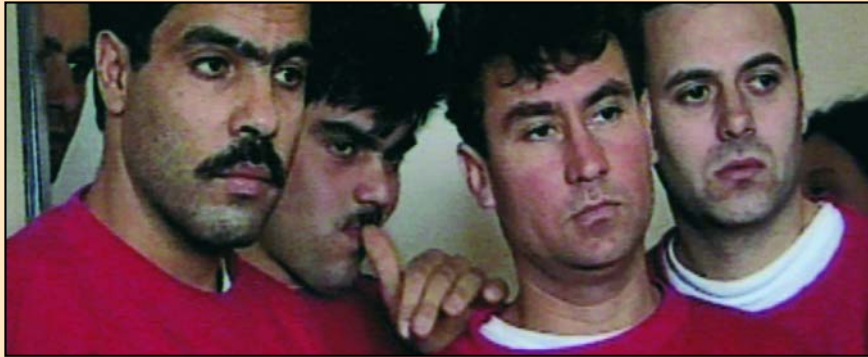
Sound: Marjan Cimperman, Tomaž Frahm, Miha Jaramaz

Cast: Svetlana Zajceva, Hannah Nortman, Emil Tchouk

Format: Beta, 80 min, colour

Release: FF Alpe Adria, January 2001, Trieste, Italy

Backer: Slovenian Film Fund



GENRE: DOCU-DRAMA

Artjom and his daughter Katja try to enter Italy illegally to join Artjom's wife and Katja's mother, Sveta, who emigrated to Italy a while ago, and found a job with the last of Trieste coachmen driving a horse-driven carriage. Artjom, Katja and a group of other refugees are caught, first by Slovene and later by Italian police. The refugees encounter different procedures at police headquarters and are finally placed in a centre for illegal immigrants, awaiting extradition. At the centre, they meet all sorts of refugees and learn about their life stories.

DIRECTOR: ŽELIMIR ŽILNIK

Born in 1942. A political dissident in both the former communist regime and the recent Milošević's regime. His work was first recognised at the end of the sixties, in the seventies he was heavily criticised on ideological grounds and some of his films were censored and banned. For some years he worked for independent production companies in Germany, back in Yugoslavia he attempted a career as a theatre director, since 1980 he has formulated a specific language of docu-dramas. He received different international film awards.

SCHEDULE

Wednesday, May 7:

SLADKE SANJE - SWEET DREAMS (Sašo Podgoršek, 2001)

Preceded by (A) TORSION / (A)TORZIJA (Stefan Arsenijevič, 2002)

6:30*, 9:30 pm (*Q&A with Sašo Podgoršek)

Thursday, May 8:

RUSTLING LANDSCAPES / ŠELESTENJE (Janez Lapajne, 2002)

4:30, 6:50, 9:10 pm

Friday, May 9:

BREAD AND MILK / KRUH IN MLEKO (Jan Cvitkovič, 2001)

2, 6:50 pm

ODE TO THE POET / ODA PREŠERNU (Martin Srebotnjak, 2001)

4:30, 9:10 pm

Saturday, May 10:

BLIND SPOT / SLEPA PEGA (Hanna A.W. Slak, 2002)

2, 6:30* pm (*Q&A with Hanna A.W. Slak)

LJUBLJANA by (Igor Šterk, 2002)

4:30, 9:30 pm

Sunday, May 11:

IDLE RUNNING / V LERU (Janez Burger, 1999)

2, 6:50 pm

FORTRESS EUROPE / TRDNJAVA EVROPA (Želimir Žilnik, 2001)

4:30, 9:10 pm

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