

100

let
slovenskega
filma

In 2005 the Slovenian film is celebrating its centenary. In 1905 Dr. Karol Grossmann, a lawyer from the small town of Ljutomer, set up his camera – first in front of the town church, then at the Ljutomer fair and a year later in his garden. He did not realize these short film fragments signified the birth of Slovenian film.

V letu 2005 slovenski film praznuje sto let. Dr. Karol Grossmann, odvetnik iz majhnega mesta Ljutomer, je leta 1905 postavil svojo filmsko kamero – najprej pred cerkvijo, nato na sejmu v Ljutomeru in še v svojem vrtu. Takrat se ni zavedal, da so ti kratki fragmenti pomenili rojstvo slovenskega filma.





slovenia
slovenia

Films from Slovenia
slovenski filmi

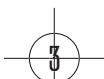
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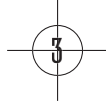




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The Best Film and the Biggest Box Office Hit

By Gorazd Trušnovec

We could say for Slovenian films that they know how to stay youthful. The first couple of feet of film in the South-eastern Europe may not have been shot in Ljutomer before 1905, and the first feature film in Slovenia may have been made as late as a quarter of a century later, but it reached one of its peaks simultaneously with other “new waves” all over Europe. Already with his first film *Dance in the Rain* (1961), Boštjan Hladnik took Yugoslav film away from realism. This film, made after an existentialist novel, depicts a love triangle of a failed painter, an unsuccessful actress and a young theatre prompter and succeeds in getting across unusual eroticism in the middle of the city greyness. Even in the same scenes Hladnik mixes the real and the phantasm world; he makes the characters dance with Eros and Tanathos, and the boldness and perfection of his mise-en-scène solutions is still fresh today. Because of its integrity and expressiveness, *Dance in the Rain* is in the first place in the polls about the best Slovenian films. When the film’s protagonist Peter discovers that

“there is no better world than the one we are in and where we should persist” it seems as if he were announcing the protagonist of the film *Idle Running* (1999), which triggered another wave four decades later. The protagonist of the bitter-sweet debut by Janez Burger, a graduate of the Prague Academy, is Dizi, a student, vegetating in sweet idleness of the student home. A freshman, who moves into his room with his pregnant girlfriend, disturbs his everyday decadent rhythm. Dizi discovers that he should get his life from neutral gear. *Idle Running* is a true small pearl which charms us with its simplicity and creative sincerity. A well thought out use of multiple layers of events brings together colloquial language and modest visual resources with high expressive value. Despite simple dramaturgy individual episodes are complete units, and cultivated and disciplined attitude is underlying it all. *Idle Running* is actually based on the convincing image of the protagonist Jan Cvitkovič, who two years later made his first film *Bread and Milk* (2001), a kind of

a self-confident dedication to the hopelessness of a small town. Its protagonist is a middle-aged alcoholic; on the first day after his return from treatment against alcoholism he meets an old classmate, who involves him in a traumatic conversation. He drinks the first brandy and the small intimate story gets new dimensions that involve loneliness, desperation, warmth and bitterness. *Bread and Milk* is a Carver-like short story, shaped into a feature film, which unfolds with an unavoidable slowness, a film where everything is in its place, a film which ends the black fatality with painful light. *Bread and Milk* crashed into the Slovenian film scene with a similarly uncompromising force as *Dogma 95* hit Denmark. However, at the same time the mainstream production also flourished, and it was perhaps most fully realised in *Sweet Dreams* (2001), made after Miha Mazzini's screenplay. The film focuses on the adolescence of Egon Vittori, who grows up in the beginning of the seventies. Egon, trapped between his psychotic mother and eccentric grandmother, is afraid that the virus of pop culture, spreading all over the country, will fail to infect him. So he tries to get his hands on a record player and make it through all the stages of growing up while doing that. It is obvious that the level of production, directed by Sašo Podgoršek, is high and reliable. Despite the fact that the film

takes place in a small industrial town, it unfolds with Mediterranean ease; it is nostalgic, almost dreamlike, even though somewhere beneath the surface it is boiling with abuse: inside the family, institutions and society in general. The cast and the direction are top-notch, the dramaturgy is pleasantly classic, the screenplay is witty and intelligent, and *Sweet Dreams* as a whole depicts the spirit of the times without getting lost in them. And, speaking of escapism, we cannot avoid *Guardian of the Frontier* (2002), which actually involves an escape: three attractive students decide that during vacation they will take a couple of canoes down the river Kolpa, which is the border between Slovenia and Croatia. The journey is a special challenge as they are trying to find themselves, and the conservative local politician, an advocate of "traditional" values who does not approve of the liberal attitude of the young city girls, secretly watches them testing the lines. While in terms of the story the film is in a way built from two parts, the sound design builds the suspense from the very beginning; everything is permeated by creepy suggestiveness. The film does not attempt to hide its models, Boorman's *Deliverance* among them; however, *Guardian of the Frontier* is the first Slovenian feature film directed by a woman. The film, in which three girls face the prejudice and fears in a patriarchal environment, met with ex-

cellent responses at foreign festivals. *Spare Parts* (2002), the most mature work of Damjan Kozole, was even a more successful film, which could think locally and act globally. It came from Aki Kaurismäki's film school: an unavoidably tragicomic story about people on the edge of society, hope at the bottom, bitter realizations and absurd humour, flirting with the genre, skilful use of music and the primary naivety that the film is packed into. The story consists of four elements: the story of Ludvik Zajc, widower and former state champion in speedway, who uses his van to drive illegal immigrants from the Croatian to the Italian border; the story of an inexperienced boy, who helps with the transports; the suffering of the illegal immigrants; and the life in the provincial town. Both smugglers pay for their actions in the end: one with a classic melodrama denouement – sickness and death – and the other by unavoidably following the first one into a meagre existence. *Spare Parts*, presented at the Berlin festival, is the most internationally successful and the most representative Slovenian film. *Cheese and Jam* (2003), the first feature film by Branko Djurić, also touched upon the problems of refugees; it talks about a crisis in the marriage between the unemployed husband and the calm and hard-working wife. They are without any resources and without future. When she grows tired of

putting up with him, his friend offers him easy earnings by helping him with blackmailing and smuggling people across the border. Things get complicated, but Špela gets her coat and Božo gets Špela. With *Cheese and Jam* the author wrapped the “collection of the worst experiences with Bosnians and Slovenians” into a social farce and situational comedy and broke all records as far as the number of viewers is concerned. *Beneath Her Window* (2003) by Metod Pevec was also quite popular; it focuses on Duša, a dancing instructor in her thirties, caught into a dead end relationship with a married lover. In the first half of the film the author builds on her critical mixture of urban neurosis and loneliness by playing with the elements of the genre and the clichés of crime stories, until Duša discovers that she has a secret admirer and that she is pregnant. The author focuses on the small story of an everyday modern person, approaches the classical form, persists in realism and gains relevance by omission. *Beneath Her Window* is a true essay on love; it plays with the whole range of relationships and playfully investigates the differences among them. After all, for a long time there have not been any female roles in the Slovenian film so full and multi-layered as this one, which is also a good basis for the future.

Najboljši in najbolj gledan film

Tekst: Gorazd Trušnovec

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Za slovenski film bi lahko rekli, da zna ohranjati mladost. Prvi metri filmskega traku v jugovzhodni Evropi so bili v Ljutomeru sicer res posneti šele leta 1905 in prvi celovečerec v Sloveniji šele četrto stoletja pozneje, toda enega od viškov je dosegel istočasno z “novimi vali” po vsej Evropi. Boštjan Hladnik je že s prvencem *Ples v dežju* (1961), prekinil z realizmom v jugoslovanskem filmu. Film, posnet po eksistencialističnem romanu je ljubezenski trikotnik faliranega slikarja, neuspešne igralka ter mladega gledališkega šepetalca sredi obupa mestne sivine obliil z nenavadno erotiko. Hladnik je celo znotraj posameznih kadrov zmešal realni in fantazmatški svet ter like poslal na ples Erosa in Tanatosa, drznost in domišljenost mizanscenskih rešitev pa sta sveži še danes. Zaradi celovitosti in izraznosti zaseda *Ples v dežju* prvo mesto v anketah o najboljšem slovenskem filmu. In ko njegov protagonist Peter ugotovi, da “ni boljšega sveta, kot je ta, v katerem sva in v katerem se plača vztrajati” se zdi, kot da bi napovedal junaka filma *V lero* (1999), ki je štiri desetletja pozneje

sprožil nek drugi val. Glavni junak grenkosladkega prvenca Janeza Burgerja, diplomanta praške akademije, je Dizi, študent ki živetari v sladkem brezdelju v študentskem domu. Iz vsakodnevnega dekadentnega ritma ga vrže bruc, ki se z nosečim dekletom vseli v njegovo sobo. Dizi ugotovi, da bo moral premakniti življenje iz praznega teka. V lero je pravi mali komorni biser, ki očara s svojo preprostostjo in ustvarjalno iskrenostjo. Domiselna uporaba več ravni dogajanja združuje nizki pogovorni jezik in skromna vizualna sredstva z visoko izraznostjo. Kljub temu, da je dramaturški lok rahel, so posamezne epizode v sebi zaključene, pod površjem pa se skrivata kultiviranost in disciplina. V lero je pravzaprav nosila prepričljiva pojava protagonista Jana Cvitkoviča, ki je dve leti pozneje debitiral s filmom *Kruh in mleko* (2001), nekakšnim samozavestnim posvetilom sredobežnosti majhnega mesteca. Njegov protagonist je alkoholik v srednjih letih, ki prvi dan po prihodu z zdravljenja na poti v trgovino sreča sošolca, ki ga zapelje v travmatičen pogovor.

On spi je prvo travarico in majhna, intimna zgodba zadobi dimenzije, v katere se zamešajo osamljenost, obup, toplina in grenkoba. Kruh in mleko je v celovečercem oblikovana carverjevka kratka zgodba, ki se odvrti z neizbežno počasnostjo, film, v katerem je vse na svojem mestu, film, ki črno usodnost zaključí z bolečo svetlobo. Kruh in mleko je treščil na slovensko filmsko sceno s podobno brezkompromisno silovitostjo kot *Dogma 95* na Dansko. Vendar pa je vzporedno uspevala tudi mainstream produkcija, morda najbolj celovito realizirana v *Sladkih sanjah* (2001), posnetih po scenariju Mihe Mazzinija. Film spremlja puberteto Egonu Vittorija, ki odrašča v začetku sedemdesetih let. Egon, ujet med psihotično mater in čudaško nono, se boji, da ga bo virus pop kulture, ki je okužil deželo, obšel. Zato se trudi priti do gramofona in vmes prebroditi vse faze odraščanja. Očitno je, da je nivo produkcije pod taktirko Saše Podgorška visok in zanesljiv. Kljub temu, da se dogaja v manjšem industrijskem mestecu, se odvija z mediteransko lagodnostjo, je nostalgično, skoraj sanjsko upočasnjen, pa čeprav nekje pod površjem kar brbota od zlorab: znotraj družine, inštitucij in družbe nasploh. Igralci so vrhunsko izbrani in vodeni, dramaturgija je prijetno klasična, scenarij duhovit ter inteligen, sladke sanje kot celota pa obeležijo duha časa, ne da bi se v njem izgubile. In če govorimo o eskapizmu,

ne moremo mimo *Varuha meje* (2002), kjer gre dobesedno za pobeg: tri atraktivne študentke se odločijo, da se bodo med počitnicami same spustile z dvema kanujema po reki Kolpi, ki ločuje Slovenijo in Hrvaško. Pot jim je svojevrsten izziv pri iskanju samih sebe, pri tem preizkušanju mej pa jih skrivaj opazuje konzervativni lokalni politik, zagovornik "tradicionalnih" vrednot, ki svobodnjaškega obnašanja mladih meščank ne odobrava. Medtem ko je film fabulativno zgrajen nekako iz dveh delov, pa gradi z zvočno kuliso suspenz že kar od začetka; vse skupaj preveva srhljiva sugestivnost. Film ne skriva svojih vzorov, od katerih velja omeniti Boormanovo *Odrešitev*, je pa Varuh meje prvi slovenski celovečercem, ki ga je režirala ženska. Film, v katerem se tri dekleta soočajo s predsodki in strahovi ter patriarhalnim okoljem je na tujih festivalih naletel na odličen odziv. Še uspešnejši pa so bili *Rezervni deli* (2002), najzrelejše delo Damjana Kozoleta, ki znajo misliti lokalno in delovati globalno. Prišli so iz filmske šole Akija Kaurismäkija: obvezna tragikomična zgodba o obstrancih, upanje na dnu, trpke ugotovitve in absurden humor, spogledovanje z žanrskimi vzorci, spretna uporaba glasbe ter primarna naivnost, s katero zapakira film. Fabula je sestavljena iz štirih tokov: zgodbe Ludvika Zajca, vdovca in nekdanjega državnega prvaka v speedwayu, ki s kombijem prevažá ilegalce od hrvaške do

italijanske meje; zgodbe neizkušenega fanta, ki pomaga pri prevozih; kalvarije ilegalcev ter življenja v provincialnem mestecu. Oba tihotapca za svoje početje na koncu vendarle plačata: eden s klasičnim melodramskim razpletom, boleznijo in smrtjo, drugi s tem, da mu bo neizogibno sledil v klavno eksistenco. Rezervni deli, predstavljeni na Berlinskem festivalu, so mednarodno najuspešnejši in najbolj reprezentativen slovenski film. Problematike beguncev pa se je dotaknil tudi film *Kajmak in marmelada* (2003), celovečerni prvenec igralca Branka Djurića, ki govori o kriznem obdobju v zakonu med brezposelnim moškim ter mirno in delovno ženo. Sta brez sredstev in prihodnosti. Ko se ga ona naveliča prenašati, mu kolega ponudi hiter zaluzek v obliki pomoči pri izsiljevanju in švercanju ljudi čez mejo. Stvari se zapletejo, vendar pa Špela pride do plašča in Božo do Špele. S filmom *Kajmak in marmelada* je avtor v socialno farso in situacijsko komedijo zavil "skupek najslabših izkušenj z Bosanci in Slovenci" ter podrl vse rekorde gledanosti. Precej priljubljen pa je bil tudi film *Pod njenim oknom* (2003) Metoda Pevca, ki se osredotoča na Dušo, plesno učiteljico pri tridesetih, vpeto v brezperspektivno zvezo s poročenim ljubimcem. Njeno krizno mešanico urbane nevroze in osamljenosti avtor v prvi polovici stopnjuje z elementi žanra in se poigrava s klišeji kriminalke, dokler Duša ne odkrije, da

ima skrivnega oboževalca in da je noseča. Avtor se osredotoča na majhno zgodbo vsakdanjega, sodobnega človeka, približuje se klasični formi, vztraja pri realizmu in z odvzemanjem pridobiva na širini. Pod njenim oknom je pravi esej na temo ljubezni, preigrava cel register odnosov in igrivo raziskuje razlike med njimi. Nenazadnje ni bilo tako polne in večplastne ženske vloge v slovenskem filmu že lep čas, kar je tudi dobra popotnica za njegovo prihodnost.



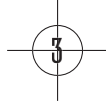


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Slovenia is small: It's the pictures that got big.

By Tadej Zupančič

After a while, a benign indifference sets in: you can only hear that ominous phrase »Yes, sure, Slovenia... I know...« so many times. The questions that follow are just as heart-breakingly predictable. »Where? How many? Is that all? THAT small?« In the UK, Slovenia is, I suppose, still regarded as »the former Yugoslav republic that got away in 1991«. But things, especially in the arts and pop culture, are never that simple. The story, briefly, goes something like this. The first Slovenian break into the British music market happened in 1986, when Cherry Red released Laibach's album »Nova akropola« and the band performed with the dancer Michael Clark. One year later, they released »Opus Dei«, the first album for their new record company, Mute Records. Laibach, who 20 years on turned out to be the Pet Shop Boys of industrial rock, brought along the rest of the Neue Slowenische Kunst collective as well, particularly the painters' group, Irwin.

Whilst Laibach were already in the British charts when Slovenia was still part of Yugoslavia, it was

Slavoj Žižek, a prodigiously productive dialectical materialist and psychoanalyst, who started marketing Slovenia after the independence. His first book, published in Britain in 1989 was »The Sublime Object of Ideology«; but his real breakthrough came in 1992, with »Everything You Always Wanted to Know About Lacan... But Were Afraid to Ask Hitchcock«. The book, a revision of the 1984 original, is both an entertaining Lacanian take on Hitchcock's oeuvre by the man himself and his fellow Žižek-istas, and an accomplished display of Slovenia's theoretical cineliteracy. A few non-Slovenian contributors to the new edition of the book – Frederic Jameson, Pascal Bonitzer and Michel Chion – didn't do much harm to the work's publishing prospects either. Žižek, who was also very busy championing Laibach and the rest of the NSK, then went supernova.

At about the same time, there was considerable interest in the architect Jožef Plečnik, who rebuilt Ljubljana, Slovenia's capital, in the first half of the 20th century. A few years later some

other Slovenian architects were also noted in the British press; and the jeweller Lara Bohinc established a reputation with her »bold and graphic designs« (according to the Daily Telegraph, though the Times – the paper of record – managed to assume that she was Polish). A couple of years ago, »Wallpaper« became the next champion of Slovenian modernity: Ljubljana – and not only Plečnik's, but also the one of that local fizzy drink Cockta – kept popping up in the magazine. And in 2003, Terra Folk, the happily subversive musicians, walked away with the listeners vote at Radio 3's Awards for World Music.

18 Slovenia's films, though, remained largely
19 unknown in the UK until the same year. And then it happened: Derek Malcolm, in his Guardian report from the Berlin Film Festival, declared that Damjan Kozole's »Spare Parts« was »creditabile«; Maja Weiss's »Guardian of the Frontier« became the first Slovenian film shown at the London Lesbian and Gay Film Festival; and Hanna AW Slak's »Blind Spot« featured in The New Europe Film Season. More was to come the following year, when on the 12th of March 2004, »Spare Parts« became the first Slovenian film with a proper British release, upon which the Guardian's Peter Bradshaw called it »one of the most powerful and provocative movies of the year«. (It is rather indicative of Slovenia's

size that Lara Bohinc played the lead in Kozole's second feature, »Remington«, in 1988.) And just a few months later, »Beneath Her Window«, directed by Metod Pevec, became the first Slovenian film to be shown at the London Film Festival since Slovenia's independence. Slovenians appear to have cornered the market in the exotic, the elusive, the esoteric, the edgy and the extreme in popular culture and theory in the late 1990s and the beginning of the new century. But more importantly, what might appear to be so, is mostly mainstream in Slovenia itself, despite what some critics of urban radicalism would like you to believe. In this respect, films are considered to be mainstream, and younger filmmakers are just as credible socially conscious auteurs as their elder colleagues, though evidently more self-confident, brash and exciting. Or, to paraphrase Norma Desmond, »Slovenia is small: it's the pictures that got big.«

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Slovenija je majhna. Filmi so postali veliki.

Tekst: Tadej Zupančič

Čez nekaj časa postaneš benigno ravnodušen. Verjetno je res, da lahko tisti zloglasni stavek »Ja, seveda, Slovenija... saj vem« slišiš samo tolikokrat. Tudi vprašanja, ki sledijo, so srceparajoče predvidljiva. Kje? Koliko? Je to vse?

TAKO majhna?

V Britaniji je, vsaj na določen način, Slovenija še vedno »tista bivša jugoslovanska republika, ki se je leta 1991 izognila najhujšemu«. Vendar pa stvari, še posebej v umetnosti in pop kulturi, nikoli niso tako zelo preproste.

Zgodba gre – vsaj v glavnem – takole.

Prvi slovenski prodor na britanski trg se je zgodil leta 1986, ko je založba Cherry Red izdala Laibachovo Novo akropolo, bend pa je nastopal s plesalcem Michaelom Clarkom. Naslednje leto je izšel Opus Dei, prvi album za njihovo novo založbo, Mute Records. Laibachi, za katere se je po 20 letih izkazalo, da so Pet Shop Boys industrijskega rocka, so s seboj pripeljali tudi druge člane Neue Slowenische Kunst, še posebej slikarje Irwine.

Če so Laibachi osvajali britanske pop lestvice

še v času Jugoslavije, pa je začel Slovenijo po neodvisnosti tržiti Slavoj Žižek. Čeprav je res, da je bila njegova prva knjiga v Britaniji – The Sublime Object of Ideology – objavljena že leta 1989, pa je v resnici zaslovel leta 1992, ko je pod naslovom Everything You Always Wanted to Know About Lacan... But Were Afraid to Ask Hitchcock izšla britanska inačica klasičnega zbornika iz leta 1984. Žižek, sicer goreči advokat Laibacha in NSK, je po Hitchcocku eksplodiral kot supernova.

Približno takrat je vladalo tudi precejšnje zanimanje za Plečnika, nekaj let kasneje so britanski mediji poročali tudi o drugih slovenskih arhitektih, oblikovalka nakita Lara Bohinc pa se je uveljavila s svojimi »držnim in slikovitim oblikovanjem« (kot je poročal Daily Telegraph, v Timesu pa so mislili, da je Poljakinja). Pred nekaj leti je novi propagandist slovenske modernosti postala revija Wallpaper. Ljubljana – in to ne samo Plečnikova, ampak tudi cocktina – se je začela redno pojavljati na njenih straneh. Leta 2003 so Terra Folk, veselo subverzivni

▶ Slovenija je majhna. Filmi so postali veliki. ▶

muzikanti, dobili nagrado poslušalcev na nagradah za drugo godbo na BBC-jevem tretjem radijskem programu.

Do istega leta so bili slovenski filmi v Britaniji skoraj neznani. Potem pa se je zgodilo: Derek Malcolm je v svojem poročilu z berlinskega filmskega festivala zapisal, da je film Rezervni deli Damjana Kozoleta »hvalevreden«, Varuh meje Maje Weiss je bil uvrščen v program londonskega lezbičnega in gej filma, Slepo pego Hanne A.W. Slak pa so predvajali na mini-festivalu filmov iz novih članic Evropske unije. Še več se je zgodilo naslednje leto. Dvanajstega marca 2004 so Rezervni deli postali prvi slovenski film, ki je bil v redni distribuciji v Britaniji, Guardianov filmski kritik Peter Bradshaw pa je zapisal, da gre za »nega najmočnejših in provokativnih filmov leta«. (Koristen dokaz, kako majhna je Slovenija, je verjetno tudi dejstvo, da je Lara Bohinc igrala glavno vlogo v Kozoletovem drugem celovečercu, Remington, iz leta 1988.)

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21 Nekaj mesecev kasneje je Pevčev Pod njenim oknom postal prvi slovenski film po neodvisnosti, ki so ga predvajali v rednem programu londonskega filmskega festivala.

V bistvu se lahko zdi, da so konec 90. let minulega in na začetku novega stoletja Slovenci popolnoma zasedli trg za vse, kar je eksotičnega, izmuzljivega, ezoteričnega, robnega in skrajnega v popularni kulturi ter teoriji. Pomembnejše

pa je to, da je to, kar se lahko zdi eksotično, izmuzljivo, ezoterično, robno in skrajno, v sami Sloveniji precej običajno, ne glede na to, kaj si o tem mislijo nekateri kritiki urbanega radikalizma. To velja tudi za filme. Mlajši režiserji so podobno zasidrani v družbi, kot njihovi starejši kolegi, vendar morda z več zaupanja v svoje delo, bolj vihravi in vznemirljivi. Oziroma, če parafraziram Normo Desmond: »Slovenija je majhna. Filmi so postali veliki.«

Avtor je radijski novinar in publicist, ki zadnjih 14 let živi v Londonu.

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Feature films | Celovečerni filmi





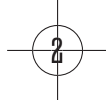
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screening | projekcija:

Edinburgh, 15th October, 8.45pm & 20st October, 3.30pm



Dance in the Rain | Ples v dežju

1961, 35mm, B&W, 108 min

directed by | režija:

Boštjan Hladnik

screenplay | scenarij:

Boštjan Hladnik, based on the novel
Black Days and White Day by Dominik
Smole | po noveli *Črni dnevi in beli dan*

Dominika Smoleta

photography | fotografija:

Janez Kališnik

editing | montaža:

Kleopatra Harisijades

music | glasba:

Bojan Adamič

set design | scenografija:

Niko Matul

The best Slovenian film of all time according
to the Slovenian film critics.

Najboljši slovenski film vseh časov po izboru
slovenskih filmskih kritikov.

cast | igrajo:

Duša Počkaj, Miha Baloh, Rado Nakrst,
Ali Raner, Joža Zupan, Arnold Tovornik,
Janez Jerman, Janez Albreht, Vida Juvan,
Demeter Bitenc

produced by | produkcija:

Triglav film, Ljubljana

Magda visits Peter the painter in his rented room. After she leaves, he, in his dreams, finds himself on a rainy street and keeps looking at the sole window with a light on, where a silhouette of a mysterious woman appears. Later in a tavern he wearily sits down with her friend, the theatre actress Maruša, then quickly leaves her alone again. Meanwhile, Maruša meets the theatre prompter, who is in love with her, in the park. However, she is not in love with him, she wants Peter, who, on the other hand, keeps rejecting her – and keeps fantasizing about that street and the coffins, which stand between him and the window with the silhouette of a woman...

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Slikarja Petra v njegovi podnajemniški sobi obišče Magda. Ko jo odslovi, se v sanjah znajde na deževni ulici in pogleduje proti edinemu osvetljenemu oknu, kjer se kaže silhueta skrivnostne ženske. Kasneje v gostilni naveličano prisede k svoji prijateljici, gledališki igralki Maruši, in jo hitro spet zapusti. Medtem se Maruša v parku sreča z gledališkim šepetalcem, ki je vanjo zaljubljen. A ona vanj ni, želi si Petra, ki jo po drugi strani vseskozi zavrača – in fantazira o tisti ulici in krstah, ki mu prečijo pot proti oknu z žensko silhueto...

Boštjan Hladnik

Born in 1929. He graduated from the Academy of Arts in Ljubljana and went on to study at IHDEC in Paris (1957–1960), where he at the same time worked as the assistant director for Chabrole, de Broca and Siodmak. He consciously included the elements of the French New Wave into his film debut *Dance in the Rain* (1961). Later he also shot a few films in Germany. His other more important films are: *Castle of Sand* (1962), *The Lion is Coming* (1972), and *Kill Me Tenderly* (1979).

Rojen je leta 1929. Diplomiral je na ljubljanski likovni akademiji in študij nadaljeval na IHDEC v Parizu (1957–1960), kjer je obenem delal kot asistent režije in praktikant stažist pri Chabrolu, de Broci, Siodmaku. V svoj prvenec *Ples v dežju* (1961) je zavestno vključil elemente francoskega Novega vala. Kasneje je nekaj filmov posnel tudi v Nemčiji. Njegovi pomembnejši filmi so še: *Peščeni grad* (1962), *Ko pride lev* (1972), *Ubij me nežno* (1979).





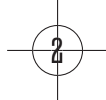
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screenings | projekcije:

Edinburgh, 16th October, 8.45pm & 18th October, 6.30pm



Idle Running | V leri

1999, 35 mm, B&W, 90 min

directed by | režija:

Janez Burger

screenplay | scenarij:

Jan Cvitkovič & Janez Burger

photography | fotografija:

Simon Tanšek

editing | montaža:

Miloš Kalusek

music | glasba:

Drago Ivanuša

set design | scenografija:

Andraž Trkman

cast | igrajo:

Jan Cvitkovič, Nataša Burger,

Janez Rus, Mojca Fatur

produced by | produkcija:

Vertigo/Emotionfilm, Ljubljana

The eternal student Dizi lives his hedonistic and idle life in the student home: his day consists of drinking, sleeping and watching television. One day a freshman moves into his room and disturbs Dizi's 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.

Študent Dizi, stara bajta, živi svoje uživaško in brezdelno življenje v študentskem domu: na dnevnem redu so popivanje, spanje in gledanje televizije. Nekega dne se v njegovo sobo vseli bruc, ki Dizija vrže iz njegovega vsakdanjega ritma. Še več! Z brucem pride tudi Ana, ki je za nameček še noseča. Dizi se mora spopasti z novo situacijo. Film V Ieru je trpka komedija iz študentskega življenja.

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 feature film. It has been shown at more than 40 festivals around the world and received several international awards. In 2004 he finished his second feature film Ruins.

Rodil se je leta 1965 v Kranju. Leta 1989 je naredil sprejemne izpite na FAMU (Filmska in TV režija) v Pragi. Diplomiral je leta 1996 in se preselil nazaj v Ljubljano. V času študija je posnel 7 kratkih filmov, leta 1998 pa dokumentarni film o cukrarni Sladka hišica. Nizkoporačunski film V leru je njegov prvi celovečerni igrani film, ki je bil predvajan na več kot 40 festivalih po svetu in prejel številne mednarodne nagrade. Leta 2004 je končal svoj drugi celovečerni film Ruševine.



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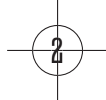
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screenings | projekcije:

London, 23rd – 25th September, 6.30pm & 4th October, 8.30pm

Edinburgh, 15th October, 6.30pm & 19th October, 3.30pm



Bread and Milk | Kruh in mleko

2001, 35 mm, B&W, 68 min

directed by | režija:

Jan Cvitkovič

screenplay | scenarij:

Jan Cvitkovič

photography | fotografija:

Toni Laznik

editing | montaža:

Dafne Jemeršič

music | glasba:

Drago Ivanuša

set design | scenografija:

Andraž Trkman, Vasja Kokelj

Lion Of The Future – Best First Feature

Film Award, Venice 2001

Cast | igrajo:

Peter Musevski, Sonja Savič, Tadej Troha

produced by | produkcija:

Vertigo/Emotionfilm, Ljubljana

32 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 a pleasant atmosphere. The next morning Sonja sends Ivan to the store to buy bread and milk. On the way home Ivan runs 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.

Ivana zaradi zdravniške stavke en dan pre zgodaj odpustijo iz programa zdravljenja alkoholizma. Vrne se k ženi Sonji in šestnajstletnemu sinu Robiju. Prvo popoldne doma mine v prijetnem vzdušju. Naslednje jutro Sonja pošlje Ivana v trgovino po kruh in mleko. Na poti domov Ivan sreča Armando, sošolca iz srednje šole, ob pogovoru za šankom se izkaže, da je Armando nekoč, še pred Ivanom, preživel noč s Sonjo. Ivan spije prvo travarico... Kruh in mleko je grenko-sladka zgodba o osamljenosti, odtujenosti ter zamrti, a kljub temu še vedno tleči ljubezni.

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 has been shown at more than 45 festivals all over the world and received many international awards. After the short film *Heart is a Piece of Meat* (2003) he finished his second feature film *Gravehopping* this year.

Rojen leta 1966. V letu 1999 skupaj z Janezom Burgerjem napisal scenarij za film *V Ieru* in v njem odigral glavno moško vlogo. Za vlogo Dizi je večkrat nagrajen (MFF Molodist, Kijev 1999; MFF Cottbus 1999, MFF *Obrazi ljubezni*, Moskva 2000). *Kruh in mleko* je njegov režijski prvenec, ki je bil prikazan na več kot 45 festivalih po svetu in prejel številne mednarodne nagrade. Po kratkem filmu *Srce je kos mesa* (2003) je letos končal svoj drugi celovečerni film *Odgrobadogroba*.



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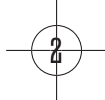
35



screenings | projekcije:

London, 29th September — 1st October & 3rd October, 8.30pm

Edinburgh, 14th October, 3.30pm & 18th October, 8.45pm



Sweet Dreams | Sladke sanje

2001, 35 mm, colour, 110 min

directed by | režija:

Sašo Podgoršek

screenplay | scenarij:

Miha Mazzini

photography | fotografija:

Sven Pepeonik

editing | montaža:

Zlatjan Čučkov

music | glasba:

Mitja Vrhovnik Smrekar

set design | scenografija:

Dušan Mandič, Miran Mohar,

Andrej Savski

cast | igrajo:

Janko Mandič, Veronika Drolc

produced by | produkcija:

Arsmedia, Ljubljana

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. Searching for his way through 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.

Egon Vittori je star trinajst let in nima gramofona. Jugoslavija z začetka sedemdesetih pa je videti kot dežela obilja. Uvožene dobrote prihajajo čez mejo in med njimi so tudi ameriška glasba, filmi in moda. Vsi imajo gramofone, le Egon ne. Pri uresničevanju načrta, kako ga pridobiti, se prebija med družinskimi člani, hipaškimi lastniki gramofonskih plošč, sošolci, učitelji, komunisti in oporečniki. Nazadnje dobi gramofon. Spotoma pa še odraste.

Sašo Podgoršek

Born in 1964. After his studies at the Academy for Theatre, Radio, Film and Television 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 the En Knap Dance Company include Vertigo Bird (1997) and House of Freedom (2000). Sweet Dreams is his second feature film and it has been shown at more than 20 festivals all over the world. This year he is about to finish a new film with the En Knap Dance Company and a documentary film about the band Laibach, which he accompanied on tour in the United States.

Rojen leta 1964. Po šolanju na AGRFT realizira več kot 70 oddaj Studia Ljubljana, snema reklame, glasbene spote, plesne filme. Posnel tudi kratka študijska filma Prostor (po)gleda (1990) in Koza je preživela (1992) ter celovečerni igrani film Temni angeli usode (1999). S plesno skupino En Knap je posnel filma Vrtoglavi ptič (1996) in Dom svobode (2000). Sladke sanje so njegov drugi celovečerni film, ki je bil prikazan na več kot 20 festivalih po svetu. Letos kon uje nov film s plesno skupino En Knap in dokumentarni film o skupini Laibach, ki jo je spremljal na turneji po ZDA.



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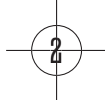


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screenings | projekcije:

London, 26th – 28th September & 2nd October, 6.30pm



Guardian of the Frontier | Varuh meje

2002, 35 mm, colour, 100 min

directed by | režija:

Maja Weiss

screenplay | scenarij:

Brock Norman Brock, Zoran Hočevar,

Maja Weiss

photography | fotografija:

Bojan Kastelic

editing | montaža:

Peter Braatz

music | glasba:

Stewart Dunlop

set design | scenografija:

Pepi Sekulič

cast | igrajo:

Iva Krajnc, Pia Zemljič,

Tanja Potočnik, Jonas Žnidaršič

produced by | produkcija:

Bela film, Ljubljana

► Feature films | Celovečerni filmi

Three girls' summer canoe trip down the river Kolpa becomes a journey into fear when they discover that the woods hide not only the border between Slovenia and Croatia, but also the border between the permissible and the forbidden, and that it is the self-styled Guardian of the Frontier who draws the line ...

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Spust s kanuji po reki Kolpi se za tri slovenska dekleta spremeni v srhljivo potovanje v neznano, ko odkrijejo, da tamkajšnji gozdovi skrivajo ne samo mejo med Slovenijo in Hrvaško, pač pa tudi mejo med dovoljenim in prepovedanim – in da je samozvani varuh meje tisti, ki postavlja ločnice ...

Maja Weiss

Born in 1965. Graduated in film and TV directing from the Academy for Theatre, Radio, Film and Television in Ljubljana. Her films were screened at numerous international festivals and she has received over 25 awards for her work. Her feature film debut, *Guardian of the Frontier*, won her the Manfred Salzgeber Award for the European most innovative film at the Berlin Film Festival. In the same year she was also nominated for the Fassbinder Award for the best debut of the year by the European Film Academy. This nomination was also the grounds for her membership in the EFA.

Rojena leta 1965. Diplomirala je na AGRFT v Ljubljani iz filmske in televizijske režije. Njeni filmi so bili prikazani na številnih mednarodnih festivalih, kjer je prejela več kot 25 nagrad. Za svoj celovečerni igrani prvenec *Varuh meje* je bila leta 2002 nagrajena na berlinskem filmskem festivalu za najboljši evropski inovativni film (Manfred Salzgeber Award). Istega leta je bila nominirana za nagrado Fassbinder, ki jo podeljuje Evropska filmska akademija za evropski prvenec leta. Nominacija ji je prinesla tudi članstvo v EFA.





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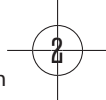


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screenings | projekcije:

London, 22nd September, 8.30pm, 23rd—25th September, 8.30pm and 4th October, 6.30pm
Edinburgh, 14th October, 8.15pm & 18th, at 3.30pm



Spare Parts | Rezervni deli

2003, 35mm, colour | barvni, 87min

directed by | režija:

Damjan Kozole

screenplay | scenarij:

Damjan Kozole

photography | fotografija:

Radislav Jovanov-Gonzo

editing | montaža:

Andrija Zafranović

music | glasba:

Igor Leonardi

set desig | scenografija:

Urša Loboda

cast | igrajo:

Peter Musevski, Aljoša Kovačič,

Primož Petkovšek, Valter Dragan,

Aleksandra Balmazović, Vladimir Vlaškalič,

Verica Nedeska, Zoran Ljutkov

produced by | produkcija:

Emotionfilm, Ljubljana

co-production | koprodukcija:

RTV Slovenija

44 Krško, an exhausted industrial town in the vicinity of the border between Slovenia and Croatia, paralysed because of the nearby nuclear plant. Ludvik, a former speedway champion, a bitter widower of poor health, earns his money with night transports of illegal immigrants, fleeing to Europe from the misery of their impoverished countries in the east. His boss arranges a meeting with
45 a young and quiet Rudi, who is supposed to learn the ropes of this risky business. After the first run and the unexpected complications, Rudi feels guilty, but soon starts following the example of Ludvik and his friends ...

Krško, izčrpano in od bližnje nuklearke omrtvičeno industrijsko mestece v bližini meje med Slovenijo in Hrvaško. Ludvik, nekdanji prvak v spidveju, bolehen in zagrenjen vdovec, si denar služi z nočnimi transporti ilegalcev, ki pred bedo obubožanih domovin na vzhodu bežijo v Evropo. Šef mu uredi srečanje z mladim, zadržanim Rudijem, ki naj bi se priučil tveganega posla. Ta ima po prvi furi in nepredvidenih zapletih hudega moralnega mačka, a se kaj kmalu začne zgledovati po Ludviku in njegovih tovariših ...

Damjan Kozole

Born in 1964 in Brežice. He made his first low-budget feature film *The Fatal Telephone* at the age of twenty-two. He is known as the director with the largest number of finished feature films in his generation of Slovenian film directors. Most of his films had a successful festival career. He is a member of the European Film Academy. This year he finished his feature film *Labour Equals Freedom*, and he is already preparing a new one – *Dark Side of the Earth*.

Rojen leta 1964 v Brežicah. Svoj prvi celovečerec, nizkoprorračunski *Usodni telefon*, je posnel pri dvaindvajsetih. Velja za režiserja, ki se med svojo generacijo lahko pohvali z največ realiziranimi projekti, veliko jih je imelo tudi uspešno kinematografsko in festivalsko kariero. Je član Evropske filmske akademije. Letos je končal celovečerni film *Delo osvobaja*, pripravlja pa že novega *Temna stran zemlje*.





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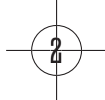


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screenings | projekcije:

London, 26th – 28th September & 2nd October, 8.30pm



Cheese and Jam | Kajmak in marmelada

2003, 35mm, colour | barvni, 90 min

directed by | režija:

Branko Djurić

screenplay | scenarij:

Branko Djurić

photography | fotografija:

Sven Pepeonik

editing | montaža:

Miran Miošić

music | glasba:

Saša Lošić

set designer | scenografija:

Greta Godnič

cast | igrajo:

Branko Djurić, Tanja Ribič,

Dragan Bjelogrič, Igor Samobor,

Vlado Novak, Teja Glažar, Rene Bitorajac,

Sasha Dragaš, Magnifico

produkcija | production:

Ata produkcija, Ljubljana

co-production | koprodukcija:

RTV Slovenija

This is not a story about a Slovenian woman and a Bosnian man, but a story that could take place anywhere in the world. Everyone has their own »Southerners«. The story is about a couple from the lowest rank on the social ladder. It is also about illegal transport of refugees across the border and other shady business attempts that the protagonist becomes involved in, wishing to earn money and make her happy.

48

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To ni zgodba o slovenski ženski in bosanskem moškem, temveč zgodba, ki bi se lahko zgodila kjer koli na svetu. Vsi imamo svoje "južnjake". Zgodba govori o paru z dna družbene lestvice. Prav tako govori o tihotapljenju beguncev čez mejo in drugih sumljivih poslih, v katere se glavni lik zaplete, da bi zaslužil denar in jo osrečil.

Branko Djurić

Born in 1962 in Sarajevo, where he studied at the ASU academy. He has lived and worked in Ljubljana for ten years. Although he had a remarkable filmography as an actor – he acted in the films by Emir Kusturica (*Time of the Gypsies*), Goran Gajić (*The Fall of Rock and Roll*) and Ademir Kenović (*Kuduz, An Additional Soul*) he was mostly involved in directing theatre performances and writing screenplays for TV series (*Tomato Theatre, The Show Will Show*) when he arrived in Slovenia. His most acclaimed film part was in the celebrated Danis Tanović's *No Man's Land*. *Cheese and Jam* is his debut as a director in the category of feature films.

Rojen leta 1962 v Sarajevu, kjer je tudi študiral na igralski akademiji ASU. V Ljubljani živi in ustvarja že deset let. Kljub temu, da je imel za seboj zvenečo filmografijo – igral je v filmih Emira Kusturice (*Dom za obešanje*), Gorana Gajića (*Kako je umrl rock and roll?* ter Ademirja Kenovića (*Kuduz, Ovo malo duše*), se je po prihodu v Slovenijo ukvarjal predvsem z gledališko režijo in pisanjem scenarijev za televizijske nadaljevanke (*Teater Paradižnik, Show bo show*). Doslej njegova najbolj odmevna filmska vloga je tista iz proslavljene Nikogaršnje zemlje Danisa Tanovića, Djurić si je z njo prislužil nominacijo za evropsko filmsko nagrado. *Kajmak in marmelada* je njegov prvi celovečerni film.





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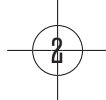
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screenings | projekcije:

London, 29th September — 1st October & 3rd October, 6.30pm

Edinburgh, 17th October, 3.30pm & 20st October, 8.45pm



Beneath her Window | Pod njenim oknom

2003, 35mm, colour | barvni, 90 min

directed by | režija:

Metod Pevec

screenplay | scenarij:

Metod Pevec

photography | fotografija:

Žiga Koritnik

editing | montaža:

Janez Bricelj

music/ glasba:

Aldo Kumar

set design | scenografija:

Katja Šoltes

cast | igrajo:

Polona Juh, Marijana Brecelj,

Saša Tabaković, Robert Prebil,

Zlatko Šugman, Tijana Zinajić,

Jožica Avbelj, Andrej Nahtigal,

Primož Petkovšek

produced by | produkcija:

Emotionfilm, Ljubljana

co-production | koprodukcija:

RTV Slovenija, VPK

Duša is a young dancer and a dance teacher. Caught between a dominant mother, an absent father and a married lover, she is becoming entangled in a life-crisis as a woman in her thirties, the consequences of which are not fatal, of course. She grows up and decides: she dismisses the negligent lover, even though she is pregnant with his child. Even her super-confident and erotically frivolous mother is preparing for the role of a loving grandmother. However, the true reason for all change is someone who has been coming to her window for a while. From anonymous danger and voyeuristic distaste, the enamoured suitor is successfully nearing her heart, restoring her hope in love of a man and in the purpose of life beyond youth.

Duša je mlada plesalka in plesna učiteljica. V razpetosti med dominantno mamo, odsotnim očetom in poročenim ljubimcem se zapleta v krizo tridesetih let, ki pa seveda nima fatalnih posledic. Punca dozori, odloči se: odslovi polovičarskega ljubimca, čeprav pričakuje njegovega otroka. Celu supersamozavestna in erotično radoživa mama se pripravlja na vlogo ljubeče babice. Vsega pa je v resnici kriv nekdo, ki je že nekaj časa skrivaj prihajal pod njeno okno. Zaljubljeni vasovalec se iz anonimne nevarnosti in vojajske neokusnosti uspešno približuje njenemu srcu, vrača ji upanje v moško ljubezen in smisel življenja onkraj mladosti.

Metod Pevec

Born in 1958 in Ljubljana. Graduated from philosophy and comparative literature at the Faculty of Arts. Before and during his studies, he played several roles in Slovenian and Yugoslavian films (several collaborations with the film-noir director Živojin Pavlović). He wrote several novels: *Carmen* (1991), on which his first feature film with the same title was based; *Marija Ana* (1994); and *An Evening in Dubrovnik* (2002). He also wrote a collection of short stories *Luna, Violins* (1994), several radio plays and several film screenplays.

Rojen leta 1958 v Ljubljani. Na Filozofski fakulteti je diplomiral iz filozofije in primerjalne književnosti. Pred in med študijem je odigral nekaj vlog v slovenskih in jugoslovanskih filmih (večkrat je sodeloval s črnobelovcem Živojinom Pavlovićem). Napisal je tudi več romanov: *Carmen* (1991), po katerem je nastal tudi film z istim naslovom – njegov celovečerni prvenec, *Marija Ana* (1994), *Večer v Dubrovniku* (2002), zbirko novel *Luna, violine* (1994), številne radijske igre ter več scenarijev za celovečerne filme.

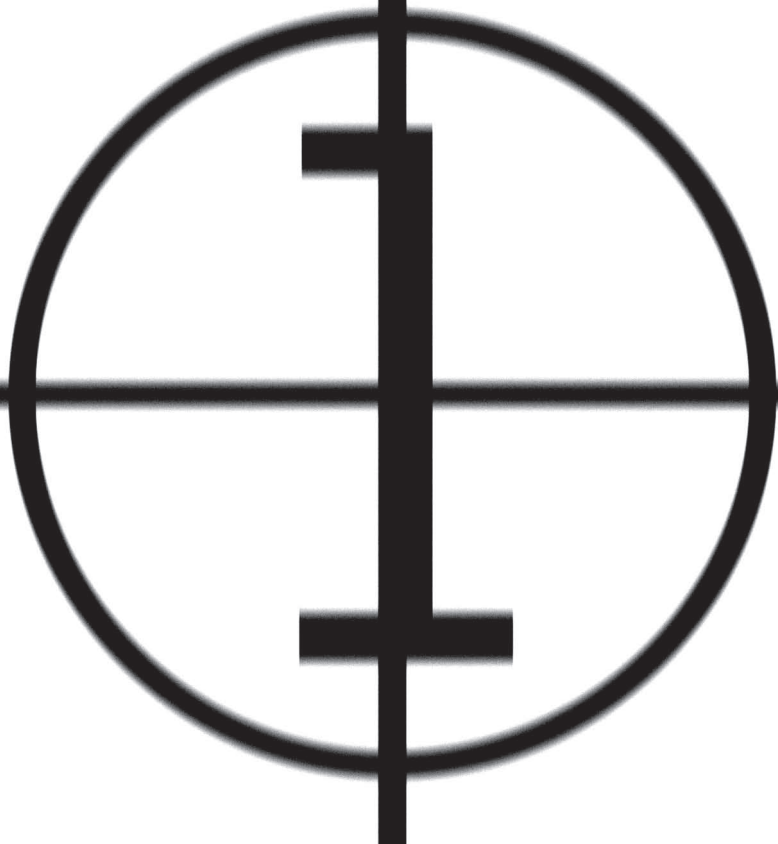




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Short films | Kratki filmi





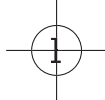
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screening | projekcija:

London, 24th – 25th September, 4.30pm



Hop, Skip & Jump

2000, 35mm, colour | barvni, 16 min

directed by | režija:

Srdjan Vuletić

screenplay | scenarij:

Zdravko Barišič

photography | fotografija:

Slobodan Trivinič

editing | montaža:

Janez Bricelj

music/ glasba:

Saša Lošič, Slavko Avsenik ml.

set designer | scenografija:

Janez Kovič

cast | igrajo:

Nataša Barbara Gračner,

Mustafa Nadarević, Davor Janjić

produced by | produkcija:

Studio Arkadena, Ljubljana

co-production | koprodukcija:

Refresh Production - Sarajevo

Best Film in the Short Film Category

in Panorama Section, Berlinale, 2000

Images of horror, images of death, images of Bosnia destroyed by war. Images that shook the world. In time the ruined buildings will be rebuilt but the dead will still be dead. The horror will slowly and unexpectedly move into the souls of the living.

Podobe groze, podobe smrti, podobe Bosne, uničene v vojni, so pretresle svet. Sčasoma bodo uničene zgradbe spet zgradili, a mrtvi bodo ostali mrtvi. Groza se bo počasi in nepričakovano preselila v duše živih.





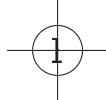
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screenings | projekcije:

London, 24th – 25th September, 4.30pm



The Orphan with the Miraculous Voice

Sirota s čudežnim glasom

2003, 35mm, colour | barvni, 12 min

directed by | režija:

Miha Mazzini

screenplay | scenarij:

Miha Mazzini

photography | fotografija:

Izidor Farič

editing | montaža:

Janez Bricelj

music | glasba:

Mitja Vrhovnik Smrekar

set design | scenografija:

Matjaž Pavlovec

cast | igrajo:

Samo Kozlevčar, Boris Mihajl,

Alenka Bičič, Jani Sever,

Meta Vranič, Veronika Drolc

produced by | produkcija:

Arsmedia, Ljubljana

co-production | koprodukcija:

VPK

Piccolo Willi is an obedient and virtuous child with a beautiful voice. Whomever he touches turns into a child with the same virtues. Virtue and kindness start spreading around the world. Only one man can stop them.

Piccolo Willi je ubogljiv in zgleden otrok, ki lepo poje. Kogarkoli se dotakne, se prav tako spremeni v otroka istih kvalit. Po svetu se začneta širiti zglednost in dobrot. Zaustavi ju lahko samo en človek.





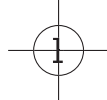
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screenings | projekcije:

London, 24th – 25th September, 4.30pm



(A)torsion | (A)torzija

2003, 35 mm, colour | barvni, 13 min

directed by | režija:

Stefan Arsenijević

screenplay | scenarij:

Abdulah Sidran

photography | fotografija:

Vilko Filac

editing | montaža:

Janez Bricelj

music | glasba:

Vinci Vogue Anžlovar, Žare Prinčič

set design | scenografija:

Jurij Košak

cast | igrajo:

Davor Janjić, Amir Glamočak,

Emina Muftić, Mirjana Šajinović,

Elmedin Leleta, Brane Grubar,

Branko Ličen, Matija Bulatović

produced by | produkcija:

Studio Arkadena, Trzin

Golden Bear for Best Short Film, Berlinale, 2003

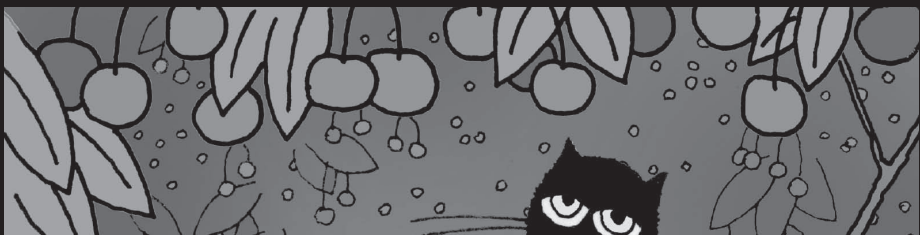
During the three and a half year siege of Sarajevo from 1992 to 1995, the only connection of Sarajevo's ordinary people with the outside world was a tunnel, which they secretly dug out under the runway of the Sarajevo airport. People called it The Tunnel, but it looked more like an underground gutter... 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 the town via the tunnel.

V času tri leta in pol trajajočega obleganja Sarajeva, 1992-1995, je bila edina zveza navadnih Sarajevčanov z zunanjim svetom tunel, ki so ga na skrivaj pred četniki in Unproforjem skopali pod stezo sarajevskega letališča. Ljudje so mu rekli tunel, čeprav je bil bolj podoben kanalizaciji, primeren za živali, ne za človeka... Če bi ta tunel lahko govoril, bi povedal na tisoče žalostnih zgodb. To je le ena od možnih zgodb... Skozi tunel mora iz obleganega Sarajeva na evropsko gostovanje oditi mešani pevski zbor. ●



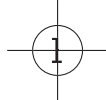
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screenings | projekcije:

London, 24th – 25th September, 4.30pm



The Beezes: Cherries | Bizgeci: Češnje

2003, 35mm, colour | barvni, 5 min

ANIMATED FILM

režija | directed by:

Grega Mastnak

scenarij | screenplay:

Grega Mastnak, Peter Povh

animacija | animation:

Grega Mastnak, Avguštin Boštjan Franc

glasba | music:

Vojko Sfiligoj, Ana Pupedan

montaža | editing:

Jan Simončič

produkcija | production:

Casablanca, Ljubljana

It is the beginning of summer and Beezees itch for juicy cherries. However, cherries grow high up in a tree and they are unable to reach them. They try a variety of ways and, finally, they succeed. They knock down all cherries and eat their fill. However, the cherries continue their journey ...

Začetek poletja je in Bizgeci si zaželiyo sočnih češenj. Vendar češnje rastejo visoko na drevesu in Bizgeci jih nikakor ne dosežejo. Trudijo se na najrazličnejše načine in na koncu vendarle uspejo. Z drevesa sklatijo vse češnje in se jih do sitega najejo. A češnje potujejo dalje ...





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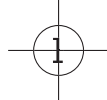
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screenings | projekcije:

London, 24th – 25th September, 4.30pm

Edinburgh, 15th October, 6.30pm & 19th October, 3.30pm



Heart is a Piece of Meat | Srce je kos mesa

2003, 35mm, colour | barvni, 15 min

directed by | režija:

Jan Cvitkovič

screenplay | scenarij:

Jan Cvitkovič

photography | fotografija:

Simon Tanšek

editing | montaža:

Dafne Jemeršič

scenografija | set design:

Urša Loboda

igrajo | cast:

Primož Petkovšek, Mojca Fatur

produced by | produkcija:

Studio Arkadena, Trzin

A butcher rides a bus to work every day.

One day he meets a young girl and falls in love. A love story without dialogues and without anything superfluous.

Mesar se vsak dan vozi v službo. Nekoč na avtobusu sreča mlado dekle in se zaljubi. Ljubezenska zgodba brez dialogov in vsega odvečnega.





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Screenings schedule | Urnik projekcij



start!



Spare Parts
Rezervni deli

Bread and Milk
Kruh in mleko

Guardians of the Frontier
Varuh meje

Cheese and Jam
Kajmak in Marmelada

Beneath her Window
Pod njenim oknom

Sweet Dreams
Sladke sanje

Slovenian Shorts:

Hop, Skip and Jump | *Hop, Skip and Jump*, 16 min

The Orphan with the Miraculous Voice |

Sirota s čudežnim glasom, 13 min

(A)torsion | *Atorzija*, 15 min

The Beezes: Cherries | *Bizgeci: Češnje*, 5 min

Heart is a Piece of Meat | *Srce je kos mesa*, 15 min



Cinema 1: 22nd September, 8.30pm

Cinema 2: 23th – 25th September, 8.30pm
& 4 thOctober, 6.30pm

*The screening on 22nd September will be followed
by a Q&A with director Damjan Kozole.*

Cinema 2: 23th – 25th September, 6.30pm
& 4th October, 8.30pm

Cinema 2: 26th – 28th September
& 2nd October, 6.30pm

Cinema 2: 26th – 28th September
& 2nd October, 8.30pm

Cinema 2: 29th September – 1st October
& 3rd October, 6.30pm

Cinema 2: 29th September – 1st October
& 3rd October, 8.30pm

Cinema 2: 24th – 25th September, 4.30pm



Spare Parts
Rezervni deli

Sweet Dreams
Sladke sanje

Bread and Milk
+ short Heart is a Piece of Meat
Hruh in mleko
+kratki film Srce je kos mesa

Dance in the Rain
Ples v dežju

Idle Running
V leri

Beneath her Window
Pod njenim oknom

Edinburgh, Filmhouse Ltd.



14th October, 8.15pm
& 18th October, 3.30pm

14th October, 3.30pm
& 18th October, 8.45pm

15th October, 6.30pm
& 19th October, 3.30pm

15th October, 8.45pm
& 20th October, 3.30pm

16th October, 8.45pm
& 18th October, 6.30pm

17th October, 3.30pm
& 20th October, 8.45pm

Published by | Izdajatelj

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