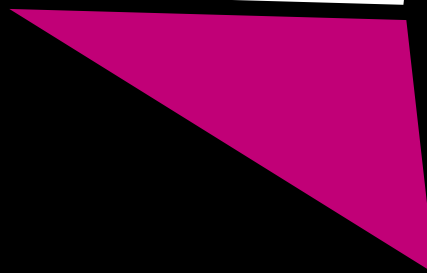


SLOVENIAN
FILMS
SLOVENSKI
FILMI 2003/2004



POMLADNA ZGODBA

A SPRING STORY

Govori se in piše, da je slovenski film obiskala pomlad. Prenova, prepород, prebujenje ... slovenskega filma, celo novi slovenski film, kar se sliši še posebej zavezujoče. Pojem novosti pri filmu bo pač vedno zaznamovan z nostalgijo za tistimi neustrašnimi, inventivnimi, kreativnimi, nekonformističnimi podobami in pristopi, ki jih je zgodovina filma dala z novimi vali domala po vsem svetu petdesetih, šestdesetih, sedemdesetih let. Seveda smo tudi Slovenci tedaj že imeli svoj film in čeravno ni nikdar pridobil "gibanjskega" statusa, nam je s svojimi avtorji nedvomno prinesel nekaj lepših in relevantnejših filmov naše skoraj stoletne slovenske filmske preteklosti. Boštjan Hladnik in Matjaž Klopčič sta ga zapisala modernizmu, ki ju je našel v Parizu, z Živojinom Pavlovičem je še nekoliko kasneje k nam priteklo nekaj (političnega) realizma iz črnovalovske Jugoslavije, nato so njihovo tradicijo kvalitete ohranjala predvsem posamezna imena: Karpo Godina, Franci Slak, Žarko Lužnik ... Dolga, travmatična praznina poznih osemdesetih in prvih poosamosvojitvenih let se je morala izteči, preden se nam je spet zgodil film.

Novi slovenski film? Tisti, ki ga je v roke vzela mlajša generacija režiserjev, ga vsebinsko prevetrila in razbremenila, mu približala raznovrstne filmske govorice (tako avtorske kot žanrske), ga razgibala z novimi mediji in produkcijskimi pristopi, mu vrnila iz kinodvoran pregnanega gledalca ter malo, slabo (pre)poznano podalpsko kinematografijo suvereno vpisala na svetovni filmski zemljevid. Zapisano res zveni že kar pravljično, a o upravičenosti izbranih besed pričajo naprej sami filmi, potrjujejo pa jih priznanja in tudi nagrade, ki jih zadnja leta slovenski film žanje po mednarodnih filmskih festivalih. Zgodba o uspehu, kot ji včasih pravijo, se je začela leta 1997 s filmoma *Ekspres Ekspres* Igorja Šterka ter *V leri* (1999) Janeza Burgerja (prvi je prebil pregrado, ki je dotlej slovenski film ločevala od mednarodne arene, drugi je družno z uspešnicama *Outsider* (Andrej Košak) in *Jebiga* (Miha Hočevar) vrnil vero v domači film pri gledalcu), potem poletela v Benetke, kjer je Jan Cvitkovič s prvencem *Kruh in mleko* v 2001 osvojil leva prihodnosti, in se brez predaha nadaljevala z *Varuhom meje* (Maja Weiss) ter njegovo premiero (tudi

Rumours can be heard that it is spring time of the Slovenian film; we have already been able to read about this occasionally. We have heard about the renewal, rebirth, awakening of the Slovenian film, even about the new Slovenian film, which seems especially compulsory. The concept of newness, as far as film is concerned, will always be influenced by the nostalgia for those fearless, inventive, creative, non-conformist images and approaches which the history of film has given us with new waves almost all over the world in the ninety-fifties, sixties and seventies. Naturally, us Slovenians have already had our own film back then; it may not have acquired the status of a "movement" or the name "new wave", but, nevertheless, this period and its authors brought us some of the most beautiful and relevant films of the almost hundred-year long Slovenian film history. Boštjan Hladnik and Matjaž Klopčič delved into modernism, which found them in Paris, and a bit later with Živojin Pavlovič some of the (political) realism from the "black wave" Yugoslavia trickled into our film; and later their tradition of high-quality work was continued by Karpo Godina, Franci Slak, Žarko Lužnik, and so on. The long, traumatic emptiness of the late ninety-eighties and the first years of the independent Slovenia had to pass before film once again happened to us.

New Slovenian film? The one that the young generation of directors took into its hands, freshened up its contents and relieved it of burden, introduced it to various film languages (original as well as genre-related), variegated it by new media and production approaches, brought back the audience, which had been driven away from the cinemas, and confidently put the small, barely recognizable cinematography on the world map of films. If we write this down it really sounds as a fairy tale, but the films themselves testify to the legitimacy of these words, and this is also proved by the acknowledgements and awards which the Slovenian film has received during the last years at the international film festivals. The success story, as they sometimes refer to it, began in 1997 with the films *Express Express* by Igor Šterk and *Idle Running* (1999) by

nagrado Manfreda Salzgebra za inovativnost v sekciji Panorama) na Berlinu 2002, *Slepo pego* Hanne A. W. Slak med Filmskimi ustvarjalci sedanosti v Locarnu, Šterkovo *Ljubljano* v tekmovalnem programu rotterdamskega festivala, lani še z *Rezervnimi deli* Damjana Kozoleta v uradni selekciji berlinskega festivala, (*A)torzijo* Stefana Arsenijevića, ki se je od tam vrnila z zlatim medvedom za najboljši kratki film ... Pri tem velja poudariti, da slovenska kinematografija letno proizvede pet, morda šest celovečercer. Menda lahko med odmevnimi uspehi omenimo še Tanovičevo *Nikogaršnjo zemljo*, v kateri ima Slovenija koprodukcijki delež in ki je prejela oskarja za najboljši tujejezični film.

Pri pripravi izbora za brošuro Slovenski film 2003/2004 so se na Filmskem skladu RS osredotočili večinoma na tako imenovano profesionalno celovečerno in kratko igrano produkcijo, saj je ta v Sloveniji namreč do nedavna in neke mere res sovpadala s pojmom nacionalnega, slovenskega filma, vsaj kolikor je bila predpogoj za nastanek oziroma snemanje proračunska subvencija in/ali sodelovanje javne televizije. A če preletimo zadnja "pomladna" leta, potem ugotovimo, da jih je še kako zaznamoval tudi razmah neinstitucionalne filmske produkcije. Ter seveda številna dokumentarna, eksperimentalna, animirana dela, ki jih morda bolj kot domovina pozna in ceni in se zanje zanima tuja filmska javnost (Helena Koder, Andrej Zdravič, Maja Weiss, Ema Kugler ...).

Če je slovenski film pomladen, to pomeni, da ga bomo morali – kot vsak vrt spomladi – skrbno zalivati z ljubeznijo, delom in znanjem, preden bo zrasel ter se postavil na noge. Zdi se, da se je v letu 2003 kolobarjenje počasi le začelo: država pripravlja nov audio-vizualni zakon, da z njim uredi to zapostavljeno, podhranjeno področje umetnosti, odprli so nam čisto pravi art-kino s pripadajočo distribucijsko mrežo, ki bo v slovenska mesta dostavljala avtorski film in spodbujala domačega, medse nas sprejemajo evropska filmska telesa ter zagotavljajo pomoč pri prebujanju ... A do brezskrbnega poletja je vendarle še daleč.

Nika Bohinc, urednica

Janez Burger (the first film overcame the obstacle that lied between the Slovenian film and the international arena, and the second one strengthened the popularity of the Slovenian film, following the example of two previous hits, Andrej Košak's *Outsider* and *Fuckit* by Miha Hočevar). Then the story goes on in Venice, where Jan Cvitkovič with his debut *Bread And Milk* received the Lion of the Future in 2001, and continues without a break with *Guardian of the Frontier* (Maja Weiss) and its premiere (and the Manfred Salzgeber award for the most innovative film in the Panorama section) at the 2002 Berlinale, *Blind Spot* by Hanna A. W. Slak among the Filmmakers of the Present in Locarno, Šterk's *Ljubljana* in the competition section of the festival in Rotterdam, last year with Damjan Kozole's *Spare Parts* in the official selection of the Berlin festival, (*A)torsion* by Stefan Arsenijević, which returned from Berlin with the Golden Bear for the best short film... Here we have to emphasize that the Slovenian cinematography produces five, maybe six full-length films per year. Probably we may also mention *No Man's Land* by Tanović as a resounding success - it received the Academy Award for best foreign language film and Slovenia co-produced it.

When preparing the booklet Slovenian Film 2004/2004, the Film Fund of the Republic of Slovenia concentrated mostly on the so-called professional feature and short fiction film production, since this has until recently up to a certain degree really coincided with the concept of national, Slovenian film, at least to the degree that a subsidy and / or co-operation of the national television was the condition for its making or filming. But if we glance over the last "spring" years, we find out that these years have definitely also been marked by the growth of non-institutional film production. And, of course, numerous documentary, experimental, animated works, which are perhaps more known and valued abroad than at home and create more interest there (Helena Koder, Andrej Zdravič, Maja Weiss, Ema Kugler...).

If the Slovenian film is in its spring, then we have to water it carefully with love, work and knowledge before it grows and stands on its feet. It looks like this work has finally borne some fruit in 2003: the state is preparing the new audio-visual legislation in order to regulate this neglected, underfed field of art, they have opened a brand new art cinema with its own distribution network, which is going to deliver original films into Slovenian cities and promote the national production; we have also been received among the European film bodies and provided with the help while awakening ... But there is still a long way to a carefree summer.

Nika Bohinc, editor

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CELOVEČERNI FILMI/FULL-LENGTH FILMS ▶

RUŠEVINE

RUINS (2003)

režija/directed by
JANEZ BURGER

scenarij/screenplay
JANEZ BURGER, ANA LASIČ

fotografija/cinematography
SIMON TANŠEK

kamera/camera
ALEŠ BELAK

glasba/music
DRAGO IVANUŠA

montaža/editing
MILOŠ KALUSEK

scenografija/set design
URŠA LOBODA

kostumografija/costume design
ANA MATIJEVIČ, ALEKSANDRA
GREGL

maska/make up
ALENKA NAHTIGAL

zvok/sound
JOŽE TRTNIK, DAMIJAN KUNEJ, BOŠTJAN
KAČIČNIK

igrajo/cast
DARKO RUNDEK, NATAŠA MATJAŠEC,
MATJAŽ TRIBUŠON, MILAN ŠTEFE,
VESNA JEVIKAR, VIŠNJA FIČOR,
RAFAEL VONČINA, NATAŠA BURGER,
GREGOR ČUŠIN, JANJA MAJZELJ, JANEZ
ŠKOF, POLDE BIBIČ, LJILJANA KOBAL,
ALEXANDER BROWN

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EMOTIONFILM

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producent/producer

DANIJEL HOČEVAR

koprodukcija/co-production

RTV SLOVENIJA, UPE KUP

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour, cinemascope

dolžina/running time

100'

premiera/release

jesen/autumn 2004





sinopsis

Karizmatični gledališki režiser in avtor Herman pripravlja svojo novo predstavo, ki naj bi bila presežek njegovih dotedanjih uspehov. K sodelovanju povabi vse svoje znance in dotedanje sodelavce, vključno s svojim dekletom, igralko Zano, in dolgoletnima prijateljema, igralcem Gregorjem in scenografom Milošem. Spektakularno predstavo, s katero naj bi odprli prestižni gledališki festival, bodo odigrali na prostem. Direktor gledališča Lukman jo z razkošnim sprejemom predstavi festivalskemu občinstvu, kritikom in tujim gostom. Že na sprejemu, še posebej pa kasneje na vajah, se prično razkrivati številne skrivnosti in manipulacije, s katerimi se želi Herman ponorčevati iz razmerij, ki jih imajo nastopajoči igralci v njegovi predstavi. Poleg tega se razkrije, da je tudi dramsko besedilo, ki ga je Herman razkril kot senzacionalno odkritje srednjeveške islandske dramatike, le še ena v nizu njegovih manipulacij.

izjava režiserja

"Ruševine so ljubezenski film. Ne o ljubezni do ženske, ampak o ljubezni do fascinacije. In lastnega ega. Ženska je tu drugotnega pomena. Zato je tudi konec tak, kakršen je."
Janez Burger

synopsis

The charismatic theatre director and author Herman is creating a new performance, which is supposed to be better than all of his successful projects until then. He invites all of his friends and the people he has worked with until then to participate, including his girlfriend, the actress Zana and his friends for many years, the actor Gregor and the scenographer Milos.

A spectacular performance, which is supposed to open a prestigious theatre festival, is to be performed in the open, and the manager of the theatre Lukman presents it to the audience of the festival, to the theatre critics and to guests from abroad with a magnificent reception.

As soon as at the reception and especially later at the rehearsals many secrets and manipulations start to get exposed, with which Herman wishes to bring to light and to make fun of the relationships between the performers in his performance. In addition to this it turns out that the drama text that Herman uncovered as a sensational discovery from medieval Iceland theatre is only one of the many Herman's manipulations.

What is going to happen to the protagonists of this story after all this? How will the numerous relationships and manipulations end?

director's statement

"The Ruins is a love film. It is not about love for a woman, it's about love for a fascination. And for one's own ego. The woman here is of the secondary meaning. That's why the end is the way it is."
Janez Burger

biografija

Janez Burger je rojen leta 1965 v Kranju. V Ljubljani je doštudiral prvo stopnjo ekonomije. Leta 1989 je naredil sprejemne izpite na FAMU (smer filmska in TV režija) v Pragi. Po diplomi leta 1996 se je preselil nazaj v Ljubljano.

Njegov prvi igrani celovečerec, nizkoporačunski film *V leri* (1999), je bil nagraden z 20 mednarodnimi in domačimi nagradami, v slovenskih kinematografih pa ga je videlo blizu 60.000 gledalcev. Je tudi soustanovitelj neodvisnega eksperimentalnega gledališkega studia Burgerteater in produkcijske hiše Stara gara.

biography

Janez Burger was born in 1965 in Kranj. Graduated from the Economy Faculty of the University of Ljubljana. In 1989 he transferred to FAMU (film and TV directing) in Prague. He graduated in 1996 and moved back to Ljubljana, Slovenia. The low budget film *Idle Running* (1999) is his feature debut; it was internationally premiered at the Karlovy Vary International Film Festival in 1999, later the film received 20 national and international awards, and was seen by approximately 60.000 viewers in the Slovenian cinemas. In 1998 he founded Burgerteater independent experimental theatrical studio and recently he co-founded the production company Stara gara.

filmografija/filmography

Vrata/The Doors (1989)- kratki/short film
Cukrama/Sweet House (1998)- TV dokumentarni/TV documentary film
V leri/Idle Running (1999)- igrani/feature film
Ruševine/Ruins (2003)- igrani/feature film

CELOVEČERNI FILMI/FULL-LENGTH FILMS

PREDMESTJE

SUBURBS (2003)

režija/directed by
VINKO MÖDERNDORFER

scenarij/screenplay
VINKO MÖDERNDORFER

fotografija/cinematography
DUŠAN JOKSIMOVIČ

montaža/editing
ANDRIJA ZAFRANOVIČ

scenografija/set design
ANDREJ STRAŽIŠAR

kostumografija/costume design
ALENKA KORLA

maska/make up
ALJANA HAJDINJAK

igrajo/cast
RENATO JENČEK, PETER MUSEVSKI,
JERNEJ ŠUGMAN, SILVO BOŽIČ, ALENKA
CILENŠEK, TADEJ TOŠ, MAJA LEŠNIK,
SILVA ČUŠIN, MARINKA ŠTERN, KATARINA
STEGNAR

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Kersnikova 4
1000 Ljubljana
Slovenija
eva.rohrman@mail.ljudmila.org
producent/producer
EVA ROHRMAN
koprodukcija/co-production
EMOTIONFILM,
RTV SLOVENIJA, VPK
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
90'
premiera/release
pomlad/spring 2004





sinopsis

Marjana in njegovo družino prijateljev zmoti vselitev mladega para druge nacionalnosti v njihovo predmestje. Skozi skrivno snemanje zaljubljenega para se razkrivajo tragične usode družine, ki za svojo lastno nesrečo vedno krivi druge. Predmestje je film o porajajoči se ksenofobiji in nacionalizmu. To je zgodba o predmestju v človeških dušah.

odmevi

"*Mestni psi* po slovensko. Gre za precej temačno, pa vendarle dosledno vizijo, ki dreza tja, kjer si ponavadi zatiskamo oči. Štirica (junakov) ne premore niti dovolj ljubezni zase, kaj šele za vse tiste, ki jih obkrožajo. ... Rezultat je razgaljajoč portret globoko zagrenjene zadrčnosti, ki se manifestira v najrazličnejših odtenkih, od alkoholizma, seksualnih deviacij do sesutih družin in kronične depresije, ki se vseskozi spogleduje s samomorilnostjo."

Dražen Štader, *Vikend magazin*

synopsis

Marjan and his group of friends are disturbed by a young couple of foreign nationality moving into their suburbs. Their secret filming of the young couple reveals the tragic fates of this fellowship, which always blames others for its own misfortune. *The Suburbs* is a film about the rise of xenophobia and nationalism. It is a story of the suburbs in the human soul.

responses

"*Reservoir Dogs* in Slovenian way. A quite dark but consistent vision, which sheds light on the places we would rather not see. The four protagonists do not even have enough love for themselves, let alone for the people around them. ... This results in a revealing portrait of extremely bitter pigheadedness, which manifests itself in various consequences, from alcoholism, sexual deviations, to broken families and chronic depression, which toys with suicide all the time."

Dražen Štader, *Vikend magazin*

biografija

Scenarist in režiser Vinko Möderndorfer sodi med vrhunske in najplodnejše slovenske umetnike. Po študiju gledališke režije na AGRFT je v zadnjih dvajsetih letih zrežiral več kot 70 gledaliških in opernih predstav, več kot 10 radijskih iger in 10 TV iger ter dokumentarnih filmov po lastnih scenarijih. Piše drame, pesmi, novele, romane, scenarije, eseje ter radijske igre. Do sedaj je objavil 25 knjig. Za svoje delo je prejel več pomembnih nagrad, med njimi Borštnikovo nagrado za režijo (1986), Župančičevo nagrado mesta Ljubljane (1994), nagrado Prešernovega sklada (2000), Rožančevo nagrado (2002) in druge.

biography

The writer and director Vinko Möderndorfer belongs among the leading and most prolific Slovenian artists. After studying direction at the Academy of Theatre, Radio, Film and Television he has directed more than 70 theatre performances and operas, more than 10 radio plays, television plays and documentaries based on his own scripts in the last 20 years. He writes dramas, poems, novelettes, novels, screenplays, essays and radio plays. Until now he has published 25 books. He received several important awards for his work, among them the Borštnik Award for direction (1986), the Župančič Award of the City of Ljubljana (1994), the Prešeren's Foundation Award (2000), the Rožanc Award (2002) and others.

filmografija/filmography
Predmestje/Suburbs (2003)

CELOVEČERNI FILMI/FULL-LENGTH FILMS

POD NJENIM OKNOM BENEATH HER WINDOW

(2003)

režija/directed by
METOD PEVEC

scenarij/screenplay
METOD PEVEC

direktor filma/production manager
ANDREJ ŠTRITOF

fotografija/cinematography
ŽIGA KORITNIK

glasba/music
ALDO KUMAR

montaža/editing
JANEZ BRICELJ

scenografija/set design
KATJA ŠOLTES

kostumografija/costume design
SABINA BUŽDON

zvok/sound
BORIS ROMIH

maska/makeup
ALJANA HAJDINJAK

igrajo/cast
POLONA JUH, MARIJANA BRECELJ, SAŠA
TABAKOVIČ, ROBERT PREBIL, ZLATKO
ŠUGMAN, TIJANA ZINAJIČ, JOŽICA AVBELJ,
ANDREJ NAHTIGAL, PRIMOŽ PETKOVŠEK

produkcija/production

EMOTIONFILM

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Slovenija

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producent/producer

DANIJEL HOČEVAR

koprodukcija/co-production

RTV SLOVENIJA,

VIDEO PRODUKCIJA KREGAR

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

90'

distribucija/distribution

EMOTIONFILM,

KOLOSEJ KINEMATOGRAFI

prodaja/world sales

EMOTIONFILM

premiera/release

FSF 2003, CELJE, SLOVENIJA





sinopsis

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 voajerske neokusnosti uspešno približuje njenemu srcu, vrača ji upanje v moško ljubezen in smisel življenja onkraj mladosti.

odmevi

"Končno se nam je zgodil klasični, mainstreamovski pripovedni film z aktualno zgodbo, karakterizirajočimi dialogi, predvsem pa z dramaturško izdelanostjo, ki vključuje vsem znan, a v slovenskem filmu doslej težko dosegljiv standard: močan identifikacijski potencial, verodostojnost situacij, likov in njihovih medsebojnih odnosov, suspenz, inteligenten zaplet in povrh še niti najmanj deprimirajoč, celo optimističen razplet. Skratka, lep, v vseh segmentih dodelan film, vsebinsko privlačen, s pravih izborom igralcev, ki mu dajejo življenje, in z uravnovešenim ritmom, v katerem je čutiti zrelo, suvereno režijsko roko." Mateja Valentiničič, *Ekran*

synopsis

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 30's life-crisis, 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.

responses

"Finally we got a classic, mainstream narrative film with a contemporary story, character-defining dialogues, and, most importantly, elaborate dramaturgy, including the standard, which is very well-known but which has been hard to attain for Slovenian films until now: a strong potential for identification, credibility of situations, characters and the relationships between them, suspense, an intelligent plot and, in addition, also an optimistic resolution, not in the least bit depressing. In short - this is a beautiful film, fully realized in all of its segments, with attractive contents, the right choice of actors who give it life, and with a steady rhythm in which we are able to feel a mature and steadfast director's touch."

Mateja Valentiničič, *the Ekran magazine*

biografija

Metod Pevec je 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 črnovalovcem Živojinom Pavlovičem). 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.

biography

Metod Pevec was 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 black-wave director Živojin Pavlovič). He also wrote several novels: *Carmen* (1991), on which a film with the same title was based, *Marija Ana* (1994), his first feature film and *An Evening in Dubrovnik* (2002). He also wrote a collection of short stories *Luna, Violins* (1994), several radio plays and several film screenplays.

filmografija/filmography

Vse je pod kontrolo/It's All Under Control (1992) – kratki igrani/short film
Carmen (1995) – igrani celovečerni film
 Izziv neba A Challenge of the Sky (1998) – dokumentarni TV
 Velika vrtna veselica The Big Garden Party (2000) – dokumentarni TV/TVdocumentary
 Slovo (Zgodba o Vibi) The Goodbye (The Story of Viba) – dokumentarni TV/TV documentary
 Pod njenim oknom/Beneath Her Window (2003) – igrani celovečerni film

CELOVEČERNI FILMI/FULL-LENGTH FILMS

KAJMAK IN MARMELADA

CHEESE AND JAM (2003)

režija/directed by
BRANKO DJURIĆ

scenarij/screenplay
BRANKO DJURIĆ

fotografija/cinematography
SVEN PEPEONIK

glasba/music
SAŠA LOŠIĆ

montaža/editing
MIRAN MIOŠIĆ

scenografija/set designer
GRETA GODNIĆ

kostumografija/costume designer
ALAN HRANITELJ

zvok/sound
BRANKO ATANASKOVIĆ

maska/makeup
MARIJA JUROVIĆ

igrajo/cast
BRANKO DJURIĆ, TANJA RIBIČ, DRAGAN
BJELOGLIČ, IGOR SAMOBOR, VLADO
NOVAK, TEJA GLAŽAR, RENE BITORAJAC,
SASHA DRAGAŠ, MAGNIFICO

produkcija/production
ATA PRODUKCIJA d.o.o.
Stegne 5
1000 Ljubljana
Slovenija

janez.jauh@siol.net
producent/producer
JANEZ JAUH
koprodukcija/co-production
RTV SLOVENIJA
sofinancer/co-funding
FILMSKI SKLAD RS

format/format
35mm, barvni/colour
dolžina/running time
90'

distribucija/distribution
KOLOSEJ KINEMATOGRAFI

prodaja/world sales
ATA PRODUKCIJA d.o.o.
premiera/release
SARAJEVO FILM FESTIVAL, 2003





sinopsis

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.

odmevi

"*Kajmak in marmelada*, Slovenci in 'južnjaki', Tanja in Djuro, Grenko in Sladko, drama in komedija. Celovečerni prvenec scenarista, režiserja in (tudi glavnega) glavnega igralca Branka Djurića nosi vse omenjene attribute. Poigravanje z ekstremi in duhovito balinanje s stereotipi o Slovencih in Bosancih je zadetek v polno. ... Gre za enega tistih filmov, ki jim ritem, zabava in družbeni komentar ne delajo preglavic. Nedvomno favorit občinstva." Dražen Štader, *Vikend Magazin*

synopsis

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 he becomes involved in a wish to earn money and make her happy.

responses

"*Cheese and Jam*, Slovenians and "Balkanians", Tanja and Djuro, Bitter and Sweet, drama and comedy. The first feature film by the screenwriter, director and also the leading actor Branko Djurić has all the aforementioned characteristics. The playing around with extremes and the witty juggling of the stereotypes of Slovenians and Bosnians is a direct hit... It is one of those films that has no trouble with rhythm, fun and social commentary. Undoubtedly it is the favourite of the audience." Dražen Štader, *Vikend Magazin*

biografija

Branko Djurić je 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 (*Dam 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). Dosej njegova najbolj odmevna filmska vloga je tista iz proslavljene *Nikogarsjše zemlje* Danisa Tanovića, Djurić si je z njo prislužil nominacijo za evropsko filmsko nagrado. *Kajmak in marmelada* je njegov režijski debut v formi celovečernega filma.

biography

Branko Djurić was born in 1962, in Sarajevo, where he studied at the ASU actor's academy. He has been living and creating in Ljubljana for ten years. Although he had a remarkable filmography as an actor – he acted in 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 in theatre 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 directorial debut in the category of feature films.

filmografija/filmography

Kajmak in marmelada/Cheese and Jam (2002)

nagrade/awards

4 zlati koloti, nagrada Kolosej Kinematografov in DSFU za več kot 125 000 gledalcev/ 4 Golden Reel Awards by Kolosej cinematographs and the Slovenian Film Makers' Association for over 125 000 viewers

CELOVEČERNI FILMI/FULL-LENGTH FILMS

NA PLANINCAH ON THE SUNNY SIDE

(2003)

režija/directed by
MIHA HOČEVAR

scenarij/screenplay
MIHA HOČEVAR, OZREN KEBO

fotografija/cinematography
SLOBODAN TRNINIČ

glasba/music
MITJA SMREKAR VRHOVNIK

montaža/editing
OLGA TONI

scenografija/set design
JURIJ KOŠAK

kostumografija/costume design
UROŠ BELANTIČ

zvok/sound
STUDIO RITEM d. o. o.

maska/makeup
MARTINA ŠUBIČ

igrajo/cast
MILENA ZUPANČIČ, FILIP DJURIĆ, SAŠA
TABAKOVIĆ, MUSTAFA NADAREVIĆ, KARIN
KOMLJANEC, SABINA KOGOVŠEK

produkcija/production
STUDIO ARKADENA d. o. o.
Brodišče 23
1236 Trzin
Slovenija
arcadena@arcadena.si
producent/producer
JURIJ KOŠAK
koprodukcija/co-production
NORA PRODUCTION GROUP d. o. o.
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
92' 28''
distribucija/distribution
STUDIO ARKADENA,
KOLOSEJ KINEMATOGRAFI
prodaja/world sales
STUDIO ARKADENA
premiera/release
SARAJEVO FILM FESTIVAL, 2003





sinopsis

Sani, fant v puberteti, se z bratom Amirjem odpravlja na počitnice v Slovenijo, kjer živita stric in njegova žena Majda. Poletje je lepo, dolgo in vroče, Sani uživa v spoznavanju novih prijateljev, deklet, v brezskrbni zabavi, ne ve pa, da to niso le počitnice, ampak bo v Sloveniji tudi ostal. Stric, Majda in Amir pred njim skrivajo resnico, vse dokler se starejši Amir na skupnem izletu ne napije ... in se zagovori. Sani je pretresen, šokiran. Pod pritiskom novih in povsem nepričakovanih okoliščin njegovo puberteta začne zavijati v divjo fazo.

odmevi

"*Na planincah* je film o narodni in jezikovni asimilaciji. A predmet tega procesa niso Slovenci, kakor smo navajeni misliti in čutiti, pač pa 'južnjaki', 'čefurji', Bosanci – v tem primeru deček Sani iz Mostarja. Pravzaprav je to prvi slovenski film, ki se je po desetletjih migracijskih tokov z juga spomnil videti v njih hvaležno temo. Torej film, ki mu Balkanci niso dodaten ilustrativen štos, takšnih filmov je bilo narejenih kar nekaj, pač pa film, ki se je zadeve lotil antropološko. In pri tem ni zatežil ne z globokoumno sociološko analizo ne z dopadljivo sentimentalko ..."

Peter Kolšek, *Delo*

synopsis

Sani, a boy in puberty, goes on a vacation to Slovenia with his brother Amir to visit their uncle and his wife Majda. The summer is beautiful, long and hot, and Sani enjoys meeting new people, he likes the girls and the carefree fun; however, he does not realize that this is more than a vacation, namely, that he would stay in Slovenia. His uncle, Majda and Amir hide the truth from him until, one day, Amir gets drunk on a trip ... and his tongue slips. Sani is distressed and shocked. Under the pressure of these new and unexpected circumstances, his puberty turns into a wild phase.

responses

"*On the Sunny Side* is a film on national and linguistic assimilation. The subject of this process are not Slovenians, as we are used to think and feel, but the immigrants from the south, Bosnians – in this case Sani, a boy from Mostar. In fact this is the first Slovenian film which after decades of migrations from the south remembered that these migrations might be a good subject. So this is a film which does not think of people from the Balkans as an additional colourful joke (several such films have been made); instead it approaches the topic from the anthropological point of view. And, while doing that, it neither bores us with studious sociological analyses, nor with good-humoured sentimentality ... Peter Kolšek, *Delo*

biografija

Miha Hočevar je rojen leta 1963 v Ljubljani, kjer je končal osnovno šolo in leta 1983 maturiral na takratni gimnaziji Poljane. V naslednjem letu je opravil vojaško obveznost in se vpisal na študij filmske in televizijske režije na AGRFT v Ljubljani. Absolvirja, vendar ne diplomira. Že na začetku študija se je aktivno vključil v filmsko in televizijsko prakso. Preživlja se večinoma s komercialnimi projekti, danes pa sta za njim tudi dva celovečerna igrana filma: *Jebiga* (2000) in *Na planincah* (2003). Se nadaljuje.

biography

Miha Hočevar was born in 1963, in Ljubljana, where he finishes elementary school and the Poljane grammar school. Next year, he serves in the army and enters film and television directing at the Faculty for Theatre, Radio, Film and Television in Ljubljana. Finishes his studies, but he does not finish his degree. Since the beginning of his studies, he is involved in film and television work. He mainly supports himself with commercial projects, but has also completed two feature films, *Fuck It* (2000) and *On the Sunny Side* (2003). To be continued.

filmografija/filmography

Nerazumljivosti/Incomprehensibilities (1988) – kratki/short
 Zakaj jih nisem vseh postrelil?/Why Didn't I Shoot Them All? (1990) – kratki
 Jebiga (2000)/Fuck It – celovečerni/feature
 Na planincah/On the Sunny Side (2003) – celovečerni/feature

CELOVEČERNI FILMI/FULL-LENGTH FILMS

PETERKA: LETO ODLOČITVE PETERKA: YEAR OF DECISION (2003)

režija/directed by
VLADO ŠKAFAR

fotografija/cinematography
ALEŠ BELAK

zvok/sound
JULIJ ZORNIK

scenarij/screenplay
VLADO ŠKAFAR

montaža/editing
VLADO ŠKAFAR

nastopajo/featuring
PRIMOŽ PETERKA, RENATA BOHINC,
MATJAŽ ZUPAN, ROBERT KRANJEC, UROŠ
PETERKA

produkcija/production
GUSTAV FILM d.o.o.
Petkovškovo nabrežje 17
1000 Ljubljana
Slovenija
gracner.dimitrij@siol.net
producent/producer
DIMITRIJ GRACNER
koprodukcija/co-production
RTV SLOVENIJA, 100
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
120'
distribucija/distribution
DISTRIBUCIJA KINOTEKA
Miklošičeva 28
1000 Ljubljana
Slovenija
prodaja/world sales
GUSTAV FILM
premiera/release
FSF 2003, CELJE, SLOVENIJA





sinopsis

Dokumentarni film o Primožu Peterki je živ filmski spomenik mlademu šampionu in njegovi odločitvi, da znova poišče pot do vrhunstva, pa tudi mlademu človeku in njegovemu odrasčanju.

Film spremlja eno leto življenja Primoža Peterke, enega največjih slovenskih šampionov in idolov, dvakratnega zmagovalca svetovnega pokala v smučarskih skokih in poletih. V letu, ki je pred mladega športnika postavilo toliko odločilnih trenutkov - poskus ponovne uveljavitve v športu, rojstvo otroka, oblikovanje novega doma ... - sledimo njegovim dejavnostim, razmišljanjem in čustvovanjem tako v športnem kot tudi v zasebnem življenju, pa tudi razmišljanjem in čustvovanjem njegovih najbližjih.

Zgodba filma se začne tistega lepega majskega dne 2001, ko se je ob jagodah in češnjah za trenutek zdelo, da je vse mogoče. Jasna je postala mesto želja, na koncu pa se je izkazala za veliko več kot slikovito letovišče ob vznožju Alp – postala je preročišče ene tistih neverjetnih športnih in življenjskih zgodb. Primož Peterka je v tem letu dosegel vse, o čemer je sploh smel sanjati. Dobil je otroka, ustvaril si je družino, vrnil se je med najboljše smučarske skakalce na svetu in za nameček osvojil še olimpijsko kolajno, ki se mu je pred štirimi leti v Naganu, ko se je zdel skoraj nepremagljiv, tako nesrečno izmuznila. Tako je to v športu, tako je to v življenju – s Primoževimi znanimi besedami: "To ne morš verjet!"

odmevi

"Najboljši slovenski film leta 2003. Leto odločitve je triler, družinska drama, resnična zgodba, vzgojni film, športni film, air movie in love story. Vsekakor je metafilm - film o Peterkinem samozavedanju in filmskem samozavedanju."

Marcel Štefančič, jr., *Mladina*

synopsis

This documentary film about Primož Peterka is a living film monument to the young champion and his decision to find his way back to the top; however, it is also a film about a young man and his maturing.

The film shows a year in the life of Primož Peterka, one of the greatest Slovenian champions and idols, twice the winner of the Ski Jumping World Championship. In the year that presented the young sportsman with so many decisive moments – the attempt to establish himself again in the sport, the birth of a child, creating a new home ... - we follow his activities, his thoughts and emotions about both his professional and private life, as well as the thoughts and emotions of people closest to him.

The narrative of the film starts on a beautiful day in May, 2001, when for a moment, eating strawberries and cherries, everything seemed possible. Jasna became a city of wishes, but later became much more than a picturesque resort and the Alps - it became a place of a prophecy – one of those incredible sports and life stories. Primož Peterka reached every goal he dared to dream about that year. He got a child, created a family, returned among the top ski jumpers in the world and won an Olympic medal on top. The latter so unfortunately eluded him four years earlier in Nagano where he seemed almost unbeatable. This is the way it is in sports and the way it is in life – with Primož's famous words: "I don't believe this!"

responses

"The best Slovenian film of 2003. Year of Decision is a thriller, family drama, a true story, a pedagogical film, a sports film and a love story. It is absolutely a metafilm - a film about Peterka's self-awareness and about the self-awareness of film."

Marcel Štefančič, jr., *the Mladina magazine*

biografija

Vlado Škafar je soustemeljitelj Slovenske kinoteke in med leti 1993 in 1999 vodja programskega oddelka. Kot pomočnik pri scenariju ali dramaturg sodeluje pri filmih *Ekspres, ekspres* in *Ljubljana* režiserja Igorja Šterka, *Slepa pega* režiserke Hanne A.W. Slak ter omnibusu *Marmelada* avtorjev Borisa Petkoviča, Varje Močnik, Hanne A.W. Slak ter Zorana Živuloviča. Leta 1998 dokonča svoj kratkometražni prvenec *Siari most*. Pozneje snema video projekte (*Osamljena 2000*, *Tri ljubezni ...*), ki čakajo na ugoden montažni trenutek. Ves čas piše o filmu, z ljubeznijo in brez milosti.

biography

Vlado Škafar is the co-founder and, from 1993 to 1999, director of the programme department of the Slovenian Cinematque. As assistant writer or dramaturge, he contributed to *Express, Express* and *Ljubljana* by Igor Šterk, *Blind Spot* by Hanna A.W. Slak and to the omnibus *Marmelade* by Boris Petkovič, Varja Močnik, Hanna A.W. Slak and Zoran Živulovič. In 1998, he finished his first short film, *The Old Bridge*. Later, he has filmed video projects (*Lonely 2000*, *Three Loves ...*) that are still waiting for a favourable moment for editing. He writes about film - with love and without mercy.

CELOVEČERNI FILMI/FULL-LENGTH FILMS

PESNIKOV PORTRET Z DVOJNIKOM THE PORTRAIT OF A POET WITH A DOUBLE (2003)

režija/directed by
FRANCI SLAK

scenarij/screenplay
MATJAŽ KMEČL, BRANKO
ŠÖMEN

fotografija/cinematography
BOJAN KASTELIC

glasba/music
MITJA SMREKAR
montaža/editing
NIKITA MAJA LAH

scenografija/set design
SETA MUŠIČ

kostumografija/costume design
MARIJA KÖBI

zvok/sound
HANNA PREUSS

maska/makeup
KWIETA HOLASOVA

igranja/cast
PAVLE RAVNOHRIB, VLADO NOVAK, MATJAŽ
TRIBUŠON, MARIO ŠELIH, VERONIKA
DROLČ

produkcija/production
BINDWEED SOUNDVISION
Trubarjeva 4
1230 Domžale
Slovenija
franci.slak@siol.net
producent/producer
FRANCI SLAK
koprodukcija/co-production
RTV SLOVENIJA
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
109'
distribucija/distribution
DISTRIBUCIJA KINOTEKA
Miklošičeva 28
1000 Ljubljana
Slovenija
prodaja/world sales
BINDWEED SOUNDVISION
premiera/release
FSF 2003, CELJE, SLOVENIJA





sinopsis

Film o življenju pesnika Franceta Prešerna, s katerim se je slovenska poezija v obdobju romantike na začetku 19. stoletja vpisala na svetovni literarni zemljevid. Dramski lok zajema tri tematske sklope: ljubezen, poezijo, domovino. V zgodbi, ki spremlja pesnika in njegovega dvojnika Pacnjeka od otroštva do smrti, se pojavljajo Prešernovi eminentni sodobniki – Žiga Zois, Valentin Vodnik, Matija Čop, Andrej Smole, Primčeva Julija in Ana Jelovškova, Prešernova sestra Katra ter vrsta drugih likov, ki so sooblikovali mit največjega med slovenskimi poeti.

izjava režiserja

"Film je plod skoraj petletnega dela, ki je segalo od priprave in režije TV nadaljevanke do oblikovanja in finalizacije kinematografske verzije. Dramski lok se je za razliko od epske nadaljevanke osredotočil na osebno dramo človeka-pesnika, ki ga kot senca spremlja Pacnjek, mladostni prijatelj in potepuh, nekakšen Prešernov alter-ego." Franci Slak

synopsis

A film about the life of France Prešeren, who put Slovenia on the map of world literature in the Romantic period at the beginning of 19th century. The dramatic structure is comprised of three thematic parts: love, poetry and homeland. This story follows Pacnjek, Prešern's double, from childhood to death and features Prešern's eminent contemporaries - Žiga Zois, Valentin Vodnik, Matija Čop, Andrej Smole, Primčeva Julija, Ana Jelovškova, and Prešern's sister, Katra, as well as a variety of other characters who contributed to the myth of the greatest Slovenian poet.

director's statement

"The film is the fruit of five years of work, ranging from preparation and direction of the TV series to outlining and realization of the cinematic version. The dramatic structure differs from the epic TV series in that that it focuses of the personal drama of the man/poet, who is shadowed by Pacnjek, a friend from his youth and a drifter, and Prešern's alter ego in a way." Franci Slak

biografija

Rojen 1953 v Krškem. Scenarist, režiser in producent, avtor številnih eksperimentalnih, animiranih, televizijskih igranih in celovečernih filmov. Pripada generaciji, ki je svoja ključna filmska dela posnela v osemdesetih letih (*Krizno obdobje*, *Eva*, *Butnskala*, *Hudodelci*), kasneje se je zatekal predvsem k javni televiziji. Tako so nastali njegovi televizijski celovečerci (*Nasmehi*, *Ko zaprem oči*, *Pet majskih dni*) in nadaljevanke (*Prešeren*, po njej je nastal tudi *Pesnikov portret z dvojnikom*). Kot producent podpira zlasti projekte mladih avtorjev in študentov na AGRFT, kjer tudi predava.

biography

Born in 1953, in Krško. He is a writer, director and producer, and author of numerous experimental, animated, television and feature films. He belongs to the generation that made most of their major film work in the 80's (*A Time of Crisis*, *Eva*, *Bumpstone*, *The Offenders*.) Later he worked mostly under the wing of the public television. During that period, he made his television feature films (*Smiles*, *When I Close My Eyes*, *Five Days In May*) and TV series (*Prešeren* – an adaptation of which is *The Portrait of a Poet with a Double*). As a producer, he mostly supports projects by young authors and students of the Academy for Theatre, Radio, Film and Television, where he also lectures.

filmografija/filmography

Krizno obdobje/A Time of Crisis (1981)
Eva (1983)

Butnskala/Bumpstone (1985)
Hudodelci/The Offenders (1987)

Nasmehi/Smiles (1987) – tv film

Ko zaprem oči/When I Close My Eyes (1992)
– tv film

Pet majskih dni/Five Days in May (1996) – tv film
Pesnikov portret z dvojnikom/The Portrait of a Poet With a Double (2003)

CELOVEČERNI FILMI/FULL-LENGTH FILMS

REZERVNI DELI

SPARE PARTS (2003)

režija/directed by
DAMJAN KOZOLE

scenarij/screenplay
DAMJAN KOZOLE

fotografija/cinematography
RADISLAV JOVANOV-GONZO

glasba/music
IGOR LEONARDI

montaža/editing
ANDRIJA ZAFRANOVIČ

scenografija/set design
URŠA LOBODA

kostumografija/costume design
SABINA BUDŽON

zvok/sound
JULIJ ZORNIK,
MARJAN CIMPERMAN

maska/makeup
MOJCA GOROGRANC

igrajo/cast
PETER MUSEVSKI, ALJOŠA KOVAČIČ,
PRIMOŽ PETKOVŠEK, VALTER DRAGAN,
ALEKSANDRA BALMAZOVIČ, VLADIMIR
VLAŠKALIČ, VERICA NEDESKA, ZORAN
LJUTKOV

produkcija/production

EMOTIONFILM

Kersnikova 4

1000 Ljubljana

Slovenija

info@emotionfilm.si

producent/producer

DANIJELO HOČEVAR

koprodukcija/co-production

RTV SLOVENIJA

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

87'

distribucija/distribution

LJUBLJANSKI KINEMATOGRAFI,

EMOTIONFILM

prodaja/world sales

WIGBERT MOSCHALL

MDC INT. GMBH

SCHILLERSTRASSE 7A

10625 BERLIN

premiera/release

BERLIN INTERNATIONAL FILM
FESTIVAL 2003 (IN COMPETITION)





sinopsis

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

odmevi

"Oster in neusmiljeno turoben film *Rezervni deli* sledi dvema nepomembnima kriminalcema, ki tihotapita ilegalne pribežnike čez italijansko mejo. S tem, da se je namesto na izkoriščane osredotočil na izkoriščevalce, je avtor Damjan Kozole naredil film, ki namesto prikazovanja nesrečnega položaja ubogih predstavi življenjsko zgodbo tihotapca, ki v gledalcu morda, morda pa ne, spodbudi razumevanje za ta pošastni vir preživetja." Eddie Cockrell, *Variety*

synopsis

Krško, a beat and, due to the nearby nuclear plant, paralysed industrial town in the vicinity of the border between Slovenia and Croatia. Ludvik, a former speedway champion, a bitter widower in poor health, earns his money with night transports of illegal immigrants, who flee to Europe from the misery of their impoverished countries in the east. His boss arranges a meeting with 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 company ...

responses

"Terse and unsparingly bleak, *Spare Parts* follows a pair of small-time criminals as they smuggle illegal immigrants over the Italian border. By shifting the focus from the exploited to the exploiters, writer-helmer Damjan Kozole has made a film that sacrifices information about the plight of the unfortunates in favour of smuggler backstory that may or may not generate sympathy for their ghastly means of survival."

Eddie Cockrell, *Variety*

biografija

Damjan Kozole je rojen leta 1964 v Brežicah. Svoji prvi celovečerec, nizkoproradni film *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. Letos so ga povabili med člane Evropske filmske akademije, ameriška revija *Variety* pa ga je razglasila za obetavnega avtorja.

biography

Damjan Kozole. Born in 1964, in Brežice. He filmed his first low-budget feature film *The Fatal Telephone* at the age of twenty-two. He is known as the director with the biggest number of realized projects among his generation. Most of his films had a relatively successful festival career. This year, he was offered membership in the European Film Academy, while the American *Variety* magazine pronounced him one of the most promising authors.

filmografija/filmography

Usodni telefon/*The Fatal Telephone* (1987)
Remington (1988)
Stereotip/*Stereotype* (1997)
Porno film/*Porno Film* (2000)
Rezervni deli/*Spare Parts* (2003)

nagrade/awards

SARAJEVO FILM FESTIVAL, 2003, BIH
-posebna nagrada žirije/Special Jury Award
FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM 2003, CELJE,
SLOVENIJA/SLOVENIA
-najboljši film/Best Feature Film
-najboljša moška vloga/Best. Male Performance (Peter Musevski)
-najboljša glasba/ Best Film Music
-najboljša fotografija/Best Cinematography
CINEMA MEDITERRANÉEN MONTPELLIER, 2001, FRANCE
-Prix Nova
-Prix de l'aide à la distribution Titra Film
kandidat za nominacije za NAGRADE EVROPSKE FILMSKE AKADEMIJE/a candidate for nominations for EUROPEAN FILM AWARDS 2003

CELOVEČERNI FILMI/FULL-LENGTH FILMS

SLEPA PEGA

BLIND SPOT (2002)

režija/directed by
HANNA A. W. SLAK

scenarij/screenplay
HANNA A. W. SLAK

fotografija/cinematography
KARINA MARIA
KLESZCZEWSKA

glasba/music
DJ BORKA, MIHA SAJINA,
DREAMWALK

montaža/editing
HANNA A. W. SLAK

scenografija/set design
MARKO JAPELJ

kostumografija/costume design
SABINA BUDŽON

zvok/sound
HANNA PREUSS, BORUT BERDEN

maska/makeup
ALENKA NAHTIGAL

igrajo/cast
MANCA DORRER, KOLJA SAKSIDA, UROŠ
FÜRST, SILVA ČUŠIN, VINCENC LOTOS
ŠPAROVEC, JOŽICA AVBELJ

produkcija/production

BINDWEED SOUNDVISION

Trubarjeva 4
1230 Domžale

Slovenija

franci.slak@siol.net
producent/producer

FRANCI SLAK

koprodukcija/co-production

RTV SLOVENIJA

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

88'

distribucija/distribution

LJUBLJANSKI KINEMATOGRAFI

prodaja/world sales

BINDWEED SOUNDVISION

premiera/release

LOCARNO INTERNATIONAL FILM

FESTIVAL 2002 (IN COMPETITION)





sinopsis

Lupa poskuša rešiti heroinskega odvisnika Gladkega tako, da se odpove normalnemu toku življenja in se skupaj z njim zapre v izoliran svet najete sobe. Čeprav na vse pretege poskuša obdržati resničnost na drugi strani vrat, pa ta začne vdirati v njun napol fantazijski intimen svet. Preden se Lupa sprijazni s tem, da se mora soočiti z resničnostjo, se njeno reševanje Gladkega že sprevrže v reševanje same sebe.

odmevi

"... Zasuki zgodbe gradijo rahel suspenz, medtem ko z emocijo nabiti igralski interpretaciji obeh mladih v glavnih vlogah ustvarjata atmosfero surove bolečine in obupa. Prečiščena fotografija Karine Marie Kleszczewske s kontrastno igro svetlobe in senc skupaj s premišljenimi gibi režiserkine kamere dajejo filmu žlahten, prefinjen priokus."

Deborah Young, *Variety*

synopsis

Lupa is trying to save Gladki, a heroin addict, by giving up the normal course of life. She shack 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.

responses

"...Plot twists build some suspense, while the intense young leads create an atmosphere of raw pain and despair. Cinematographer Karina Maria Kleszczewska's desaturated colors and high-contrast lightning, along with Slak's studied camera movements, give the film a sophisticated look."

Deborah Young, *Variety*

biografija

Hanna A. W. Slak je rojena v Varšavi leta 1974. Preden se je vpisala na filmsko akademijo AGFT, je študirala primerjalno književnost. Že za svoje študentske filme je prejela številne nagrade. Delala je kot asistentka režije, snemalka zvoka, kameranka pri portretih, dokumentarcih, reklamah, videospotih. Leta 1998 je kot asistentka režije sodelovala pri nastajanju Hočevarjeve uspešnice *Jebiga*, leto kasneje pri *Ljubljani* Igorja Šterka. *Slepa pega* je njen celovečerni prvenec.

biography

Hanna A. W. Slak was born in 1975, in Warsaw, Poland. She studied comparative literature at the Ljubljana University before she entered Film Direction at the Academy for Theatre, Radio, Film and TV in Ljubljana. Her student films received numerous awards. Later, she worked as assistant director, sound engineer and camera operator on student films, features, documentaries and TV commercials; she also directed music. In 1998, she worked as assistant director on Miha Hočevar's famous debut *Fuck it* and in 1999, on Igor Šterk's second feature film *Ljubljana*. *Blind Spot* is her feature film debut.

filmografija/filmography

Brez štroma/No Power (1997)
– dokumentarni/documentary
Zjutro/Morning (1998) – kratki/short
Tunel/The Tunnel (1999) – kratki/short
Vrvohodec/Tightrope Walker (1999)
– kratki/short
Slepa pega/Blind Spot (2002) – celovečerni/
feature film

nagrade/awards

COTTBUS FILM FESTIVAL, 2002,
NEMČIJA/GERMANY
-nagrada DON KIHOT Mednarodnega
združenja kinematografskih klubov
FICC/DON QUIXOTE AWARD of the
International Cinematography Clubs
Association – FICC
-nagrada Ekumenske žirije/Award of the
Ecumenical Jury
INTERNATIONAL THESSALONIKI FILM
FESTIVALS, 2002, GRČIJA/GREECE
-nagrada festivalske žirije za najboljšo
igralko/jury award for best actress (Manca
Dorner),
SOFIA INTERNATIONAL FILM
FESTIVAL, 2003, SOFIJA, BOLGARIJA/
BULGARIA
-nagrada festivalske žirije režiserki Hanni
A. W. Slak/jury award to the director Hanna
A. W. Slak)

CELOVEČERNI FILMI/FULL-LENGTH FILMS

VARUH MEJE

GUARDIAN OF THE FRONTIER

(2002)

režija/director
MAJA WEISS

scenarij/screenplay
BROCK NORMAN BROCK,
ZORAN HOČEVAR, MAJA WEISS

fotografija/cinematography
BOJAN KASTELIC

glasba/music
STEWART DUNLOP

montaža/editing
PETER BRAATZ

scenografija/set design
PEPI SEKULIČ

zvok/sound
HANNA PREUSS, HARRY RAG

igranci/cast
IVA KRAJNC, PIA ZEMLJIČ, TANJA
POTOČNIK, JONAS ŽNIDARŠIČ

produkcija/production

BELA FILM

Beljaška 32

1000 Ljubljana

Slovenija

ida.belafilm@siol.net

producent/producer

IDA WEISS

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

100'

premiera/release

BERLIN INTERNATIONAL FILM

FESTIVAL, 2002,

NEMČIJA/GERMANY





sinopsis

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 meje med Slovenijo in Hrvaško, pač pa tudi mejo med dovoljenim in prepovedanim – in da je samozvani varuh meje tisti, ki postavlja ločnice ...

synopsis

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 ...

biografija

Rojena 1965 v Novem mestu. Študij filmske režije je končala na AGRFT. Avtorica številnih kratkih in celovečernih dokumentarcev ter kratkih igranih filmov in televizijskih dram. Za svoje filme je prejela številne nagrade doma in v tujini. Med temi sta tudi dve zlati nagradi Metod Badjura za najboljši slovenski film; za celovečerni dokumentarni film *Fant pobratim smrti* in kratki igrani film *Balkanski revolveraši*. V letu 1994 je bila štipendistka programa Nipkow v Berlinu. Leta 1998 je za film *Adrian* prejela nagrado za najboljši kratki film na 1. festivalu slovenskega filma v Portorožu in tudi tri mednarodne nagrade na festivalih v Chicagu, Creteilu in Sarajevu. Njen dokumentarni film *Cesta bratstva in enotnosti* se je med drugim uvrstil med tri uradne nominirance za nagrado Silver Wolf na svetovno najpomembnejšem festivalu dokumentarnega filma v Amsterdamu. Svoj zadnji dokumentarec *Nuba – Čisti ljudje* je naredila v sodelovanju s Tomotom Križnarjem. *Varuh meje* je njen prvi celovečerni film, ki je bil v letu 2002 nominiran za nagrado Fassbinder.

biography

Born in 1965 in Novo Mesto. Graduated from AGRFT as film director. Author of a number of short and full-length documentaries, short features and TV dramas. Her films won awards at home and abroad, including two Gold Awards of Metod Badjura for best Slovenian film for the full-length documentary, *A Boy-A Blood-brother Of Death* and short feature film, *Balkan Gunfighters*. In 1994 she received a Nipkow scholarship in

Berlin. In 1998 her short feature *Adrian* won the best short film award at the 1. Festival of Slovenian Film in Portorož and it has also been awarded at festivals in Chicago, Creteil and Sarajevo. Her documentary *The Road of Fraternity and Unity* has received official nomination for Silver Wolf Award at the European most prestigious festival for documentary film IDFA in Amsterdam. Maja's last documentary *Nuba – Pure People* has been co-directed with Tomo Križnar. *Guardian of the Frontier* is her first full-length feature film. In 2002 it was nominated for the Fassbinder Award.

nagrade/awards

BERLIN FF, 2002, NEMČIJA/GERMANY
-nagrada MANFRED-SALZGEBER za najboljši evropski inovativen film 2002/
MANFRED-SALZGEBER JURY PRIZE The Best Innovative European Film 2002
FESTIVAL SLOVENSKEGA FILMA/
FESTIVAL OF SLOVENIAN FILM, 2002,
PORTOROŽ, SLOVENIJA/SLOVENIA
-nagrada za najboljšo žensko vlogo/Best Actress Award
-nagrada za najboljšo režijo/Best Director Award
MIAMI GAY & LESBIAN FILM FESTIVAL, 2002, ZDA/USA
-special jury award for first time feature filmmaking
SAN FRANCISCO INT. LESBIAN&GAY FF, 2002, ZDA/USA
-nagrada LEVI za prvi celovečerec/LEVI'S First Feature Award

CELOVEČERNI FILMI/FULL-LENGTH FILMS

ŠELESTENJE

RUSTLING LANDSCAPES

režija/director
JANEZ LAPAJNE

scenarij/screenplay
JANEZ LAPAJNE, BARBARA
CERAR, ROKVIHAR, GREGOR
ZORC, MAŠA DERGANČ, JANEZ
USENIK

fotografija/cinematography
MATEJ KRIŽNIK

glasba/music
UROŠ RAKOVEC

montaža/editing
JANEZ LAPAJNE, JANEZ
BRICELJ, MATJAŽ KENDA

scenografija/set design
JANEZ LAPAJNE, DAMIR LEVENTIČ

zvok/sound
JOŽE TRTNIK, BOŠTJAN KAČIČNIK,
MICHAEL HINREINER

igralci/cast
BARBARA CERAR, ROKVIHAR, GREGOR
ZORC, MAŠA DERGANČ

(2002)

produkcija/production

TRIGLAV FILM

Kranjčeva 22

1000 Ljubljana

Slovenija

triglavfilm@email.si

producent/producer

JANEZ LAPAJNE,

AIKEN VERONIKA PROSENC

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

90'

premiera/release

FSF, 2002, PORTOROŽ, SLOVENIJA





sinopsis

Luka se umakne iz Ljubljane na belokranjsko podeželje, potem ko se hudo spre s Katarino, svojim dekletom. Ona mu sledi v upanju, da bi uredila in rešila njuno razmerje. V nasprotju s spokojnim okoljem, ki ju obdaja, se par znajde v vrtincu približevanj in nasprotovanj, ki le poglobijo njuno krizo. Ko se Katarina spoprijatelji z duhovitim vojakom Primožem, se ji odpro nove razsežnosti in ponudijo nove izbire. Odslej se morajo vsi trije soočiti z odločitvami o tem, kam jih bodo vodila njihova življenja.

synopsis

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.

biografija

Janez Lapajne je rojen 1967 v Celju. Režijo je študiral na AGRFT v Ljubljani. Za svoje filme je prejel številne domače in tuje nagrade, med njimi tudi Univerzitetno Prešerno-vo nagrado za Smehljaj (AGRFT, 1996) in Grand Prix zlati dinozaver v Krakovu za diplomski film *Črepinjice* (AGRFT, 1997). Posebno pozornost posveča delu z igralci, emocijam in skladnemu ritmu filmske celote. *Šelestenje* je njegov prvi celovečerni film.

biography

Janez Lapajne was born in 1967 in Celje, Slovenia. He studied 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.

nagrade/awards

FESTIVAL SLOVENSKEGA FILMA/
FESTIVAL OF SLOVENIAN FILM, 2002,
PORTOROŽ, SLOVENIJA/SLOVENIA
-najboljši igrani film, najboljša moška vloga/
Best Film Award, Best Actor Award
-najboljši film po izboru kritikov/Best Film
Award (Critic's Jury)
-najboljši film po izboru gledalcev/Best Film
Award (Audience Jury)

CELOVEČERNI FILMI/FULL-LENGTH FILMS

LJUBLJANA LJUBLJANA (2002)

režija/director
IGOR ŠTERK

scenarij/screenplay
IGOR ŠTERK

fotografija/photography
VEN JEMERŠIČ

glasba/music
DAMJAN BIZILJ, IZTOK TURK

montaža/editing
OLGATAONI, DAFNE JEMERŠIČ

scenografija/set design
PEPI SEKULIČ

zvok/sound
BERDEN & PREUSS

igranci/cast
GREGOR ZORC, PRIMOŽ PIRNAT, MANCA
DORRER, TJAŠA ŽELEZNIK, JAKA IVANC

produkcija/production

A.A.C. PRODUCTION

Valvasorjeva 10

1000 Ljubljana

Slovenija

igor.sterk@guest.arnes.si

producent/producer

IGOR ŠTERK

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

71'

premiera/release

ROTTERDAM INTERNATIONAL

FILM FESTIVAL 2002

(IN COMPETITION)





sinopsis

Mare je na koncu mladosti in tako kot njegovi vrstniki ne ve, kam bi s svojim življenjem. Študij medicine je v najboljšem primeru nejasno vodilo, dekleta se izmenjujejo na obzorju, ničesar stalnega ni v tem fantu sredi dvajsetih let, katerega infantilnost poudarja zanimanje za rejversko sceno in občasne odmerke poceni ekstaze. V tem podaljšku mladosti si išče svoje trenutke sreče.

synopsis

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.

biografija

Igor Šterk je rojen leta 1968. V zgodnjih devetdesetih je diplomiral na ljubljanski AGRFT. Po treh kratkih študentskih filmih (dokumentarec *Razglednice* je dobil nagrado za najboljši scenarij na jugoslovanskem festivalu kratkih in dokumentarnih filmov) je leta 1997 režiral svoj prvi celovečerni film *Ekspres, ekspres*. Film je bil premierno prikazan v tekmovalni sekciji filmskega festivala v Manheimu, kasneje pa je bil prikazan na mnogih drugih festivalih, kjer je prejel petnajst mednarodnih nagrad. Nemaško distribucijsko podjetje NeueVisionenFilmVerleich je film uspešno distribuiral po kinematografih v Nemčiji. Šterkov drugi celovečerni film *Ljubljana* je imel mednarodno premiero na filmskem festivalu v Rotterdamu leta 2002 v tekmovalni sekciji za nagrado tiger.

biography

Igor Šterk was born in 1968 and graduated at the Academy of Theatre, Radio, Film and Television in Ljubljana in early nineties. After three short student films

(documentary *Postcards* was awarded at the Yugoslavian festival of short and documentary films for best screenplay) in 1997 he directed his first feature film *Express, express*. It premiered in the competition section of the Manheim Film Festival and was then screened at many other film festivals, where it received fifteen international awards. Film was successfully distributed in cinemas across Germany by the NeueVisionenFilmVerleich distribution company. Šterk's second feature film *Ljubljana* had an international premiere at the 2002 edition of the Rotterdam Film Festival in Tiger award competition section.

nagrade/awards

FESTIVAL SLOVENSKEGA FILMA/
FESTIVAL OF SLOVENIAN FILM, 2002,
PORTOROŽ, SLOVENIJA/SLOVENIA
-nagrada za najboljšo kamero/Best
Cinematography Award
-nagrada za najboljšo moško vlogo/Best
Actor Award

CELOVEČERNI FILMI/FULL-LENGTH FILMS

ZVENENJE V GLAVI

HEADNOISE (2002)

režija/director
ANDREJ KOŠAK

scenarij/screenplay
DEJAN DUKOVSKI, ANDREJ
KOŠAK (po romanu Draga
Jančarja/based on novel by Drago
Jančar)

fotografija/cinematography
DUŠAN JOKSIMOVIČ

glasba/music
SAŠO LOŠIČ

montaža/editing
MARKO GLUŠAC, ANDREJ
KOŠAK, JURIJ MOŠKON
SCENOGRAFIJA/SET DESIGN:
PEPI SEKULIČ

zvok/sound
MARKO TAJIČ

igranci/cast
JERNEJ ŠUGMAN, KSENIJA MIŠIČ, RADKO
POLIČ

produkcija/production

NOVI VAL & ATA PRODUCTIONS

Robbova 23

1000 Ljubljana

Slovenija

novi.val@siol.net

producent/producer

ANDREJ KOŠAK, MIRA KOŠAK

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

92'

premiera/release

FSF, 2002, PORTOROŽ, SLOVENIJA





sinopsis

Vroče poletje 1970, Centralni zapor Livada. Keber, legenda med zaporniki, se z upravnikom dogovori za ogled košarkarske tekme med Jugoslavijo in ZDA. Finale svetovnega prvenstva v Ljubljani. Med ogledom tekme zaradi izzivanja paznika Keber vrže televizor v rešetke in začne se upor širših dimenzij. Zaporniki osvojijo zapor, ustanovijo odbor, izberejo vodjo in postavijo 6 zahtev, med katerimi je tudi Kebrova zahteva po ponovnem ogledu tekme, pa čeprav naši še enkrat igrajo z Američani. Pogojanja propadejo, vodji stopi oblast v glavo in zaporniki začnejo zapirati zapornike.

synopsis

Hot summer 1970, Livada state prison. Keber, a legend among the prisoners arranges with the prison governor a viewing of a long awaited basketball match between Yugoslavia and the USA. During the match a guard provokes the prisoners, Keber smashes the TV against window bars and an uprising starts. For four days prisoners take power, establish their committee and choose a leader. They come up with six demands including Keber's demand to watch the match even if it has to be played again. But everything falls apart. Their leader becomes a tyrant, the committee falls apart, the prisoners start jailing their "disobedient" mates.

biografija

Rojen leta 1965 v Ljubljani. Študiral je filmsko in TV režijo na AGRFT. Njegov prvenec *Outsider* je bil dolgo (do Kajmaka in marmelade v 2003/04) najbolj gledan slovenski film zadnjih dvajsetih let. Distribuiran je bil po vseh državah bivše Jugoslavije in prikazan na več kot 30. festivalih po svetu ter bil leta 1998 tudi uradni slovenski kandidat za nagrado oskar. *Zvenenje v glavi* je njegov drugi celovečerec. V letu 2002 je bil slovenski kandidat za oskarja.

biography

Born in 1965 in Ljubljana. Studied film and television direction at the Ljubljana Film Academy. His first film *Outsider* was one of the the biggest box office hit in Slovenia in the past twenty years. It was distributed all over the former Yugoslavia and shown at over 30 film festivals all around the world and was also the Slovenian entry for the Foreign Language Academy Award in 1998. *Headnoise* is his second feature film and is the Slovenian candidate for the Academy Award in the year 2002.

nagrade/awards

FESTIVAL SLOVENSKEGA FILMA/
FESTIVAL OF SLOVENIAN FILM, 2002,
PORTOROŽ, SLOVENIJA/SLOVENIA
-nagrada za najboljšo scenografijo/Best Set
Design Award
-nagrada za najboljšo glasbo/Best Music
Award

CELOVEČERNI FILMI/FULL-LENGTH FILMS

ZGODBA GOSPODA P. F. THE STORY OF MR. P. F.

(2002)

režija/director
KARPO GODINA

scenarij/screenplay
KARPO GODINA

fotografija/photography
JANEZ KALIŠNIK, KARPO
GODINA

glasba/music
LOČA STIPLOVŠEK, PETER
FLORJANČIČ, MATIJA BARL

montaža/editing
KARPO GODINA

zvok/sound
DRAGO KOČIŠ

produkcija/production

ARSMEDIA

Stegne 5

1000 Ljubljana

Slovenija

franci.zajc@guest.arnes.si

producent/producer

FRANCI ZAJC

sofinancer/co-funding

FILMSKI SKLAD RS

format/format

35mm, barvni/colour

dolžina/running time

90'

premiera/release

FSF, 2002, PORTOROŽ, SLOVENIJA





sinopsis

Gospod P. F., skrivnostni, šarmantni protagonist tega celovečernega dokumentarnega filma, je športnik, izumitelj, lastnik preko 400 patentov, povrh pa tudi svetovljan, ki je življenje okušal po mondenih Kitzbuhla, Berna, Monte Carla, Badkleinkirchna, Davosa, Abana, Montreuxa, Firenc, Zuricha in rodnega Bledu ... Izumiteljstvo je zaznamovalo njegovo življenjsko pot, njegova zvedavost in kozmopolitanski duh sta ga kmalu zvalila v Švico, kjer je izumitelj P. F. šele prav zaživel. Kaj hitro se je znašel med evropsko bogataško smetano, ki ga je sprejela za svojega. Kralji, paše, bankirji so mu postali prijatelji, jet set ga je oslavljal s princem, grofom, ekscelenco. Bil je milijonar, ki so ga imeli za milijarderja, saj je tako tudi živel.

synopsis

The mysterious, charming Mr. P. F., the protagonist of this full-length documentary film, is a sportsman, inventor, owner of more than 400 patents and a cosmopolitan. He knew life in such glamorous cities as Kitzbuhl, Bern, Monte Carlo, Badkleinkirchen, Davos, Aban, Montreux, Florence, Zurich and Bled. His inquisitiveness and the spirit of cosmopolitanism lured him to Switzerland, where the inventor P. F. only just started living. Very quickly he ended up among the European rich elite and they accepted him as one of them. Kings, pashas, bankers became his friends. The jet set entitled him prince, count, his excellency. He was a millionaire who was thought to be a billionaire and who also lived like a billionaire.

biografija

Karpo Godina je rojen leta 1943 v Skopju. V šestdesetih je študiral filmsko režijo na AGRFT v Ljubljani, kjer danes predava filmsko režijo. Kot direktor fotografije je posnel 21 celovečernih filmov (veliko je sodeloval z jugoslovanskimi črnovalovci). Njegovemu prvemu celovečercu *Splav meduze* (1980) sta sledila *Rdeči boogie* (1982) in *Umetni raj* (1990). Vsi trije so bili predstavljeni na skorajda vseh večjih festivalih po svetu.

biography

Karpo Godina was born in Skopje in 1943. In the sixties he studied film direction at the Ljubljana Academy for Theatre, Radio, Film and Television, where he currently teaches as a professor of film direction. As a director of photography he did 21 long feature films (several collaborations with acknowledged Yugoslav black-wave directors). His first long feature film *The Raft of the Medusa* (1980) was followed by *Red Boogie* (1982) and *Artificial Paradise* (1990). These three films were presented at almost all major film festivals worldwide.

nagrade/awards

FESTIVAL SLOVENSKEGA FILMA 2002, PORTOROŽ, SLOVENIJA/
FESTIVAL OF SLOVENIAN FILM 2002, PORTOROŽ, SLOVENIA
-nagrada za najboljšo scenografijo/Best Set Design Award
-nagrada za najboljšo glasbo/Best Music Award

CELOVEČERNI FILMI (KOPRODUKCIJA)/FULL-LENGTH FILMS (CO-PRODUCTION)

POLETJE V ZLATI DOLINI

SUMMER IN THE GOLDEN VALLEY (2003)

režija/directed by
SRDJAN VULETIĆ

scenarij/screenplay
SRDJAN VULETIĆ

fotografija/cinematography
SLOBODAN TRNINIĆ

glasba/music
SIMON BOSWEL

montaža/editing
CATHERINE KELBER

scenografija/set design
KEMAL HRUSTANOVIĆ

kostumografija/costume design
AMELA VILIĆ

zvok/sound
TOMISLAV FOGEC

maska/makeup
JOLANDA BUHIN

igrajo/cast
HARIS SIJARIĆ, SVETOZAR CVETKOVIĆ,
KEMAL ČEBO, ZANA MARJATOVIĆ,
ALEKSANDER SEKSAN, SADŽIDA
ŠEFTIĆ, ADMIR GLAMOČAK, EMIR
HADŽIHAFIZBEGOVIĆ

produkcija/production

REFRESH PRODUCTION (BiH)

FILDEBROC S.A. (Francija)

CLUBDEAL Ltd., UK

producent/producer

ADEMIR KENOVIĆ

koprodukcija/co-production

STUDIO ARKADENA/ FILMSKI

SKLAD RS (Slovenija)/NOVOTNY

&NOVOTNY FILMPRODUCTION

GESMBH (Avstrija)

RTV FBiH

format/format

35mm, barvni/colour

dolžina/running time

104'

premijera/release

SARAJEVO FILM FESTIVAL 2003,

ROTTERDAM INTERNATIONAL

FILM FESTIVAL 2004





sinopsis

Fikret Varuba bi bil povsem običajen šestnajstletnik iz Sarajeva, če se mu ne bi pripetila nenavadna nesreča. Na "dženaziji" (tradicionalnem muslimanskem pogrebu) svojega očeta izve, da je bil oče globoko zadolžen pri Hamidu, moškemu, ki ga Fikret doslej ni niti poznal niti ga ni videl. Dolg je velik in Hamid že na pogrebu zahteva, da se povrne tako, da preide na sina. Sramota je velika in vsa družina postane tarča posmeha. Zato se Fikret, čeprav še otrok, trdno odloči, da bo "odkupil" dušo svojega očeta. Da bi vrnil denar, ohranil ponos in očetu zagotovil "halal" (oprostitev), se poda v resnični svet Sarajeva. V njem vladajo povojni kaos, korupcija, beda in velika revščina.

synopsis

Fikret Varuba would have been a completely ordinary sixteen-year old from Sarajevo, if an unusual accident didn't happen to him. At the "Dzhenasia" (traditional Muslim funeral) of his father, he finds out that his father was deeply in debt with Hamid, a man whom Fikret has not known nor seen until now. The amount is high and Hamed demands at the funeral that Fikret should pay his father's debt. This means great shame for the family and they become a target of public contempt. Therefore, Fikret, although merely a child, decides to "buy back" his father's soul. To return the money and secure "halal" (redemption) for his father, he keeps his dignity and sets out to the real world of Sarajevo – a world ruled by post-war chaos, corruption, misery and terrible poverty.

biografija

Srdjan Vuletić je rojen leta 1971 v Bosni in Hercegovini. Leta 1995 je diplomiral na Akademiji scenskih umjetnosti v Sarajevu. Med vojno v Bosni in Hercegovini je ostal v Sarajevu, kjer je kot medicinski tehnik prostovoljno delal v bolnišnici. In snemal filme: *Kako sem si opeknel noge*, *Osmi marec med vojno* (1993), *Vojni kino* (1994). Dobitnik številnih nagrad (dve evropski filmski nagradi, priznanje na Berlinalu, v St. Petersburgu, zmago v domačem Sarajevu ...) in stari znanec mednarodnih filmskih festivalov: *Hop, Skip & Jump* (2000) ter *10 minut* (2002). *Poletje v Zlati dolini* je njegov prvi celovečerec.

biography

Srdjan Vuletić was born in 1971, Bosnia and Herzegovina. In 1995, he graduated from the Academy of Performing Arts, Sarajevo. During the war in Bosnia and Herzegovina, he remained in Sarajevo and volunteered as a male nurse. And made films: *How I Burnt My Legs*, *March 8th in Wartime* (1993), *War Cinema* (1994). He received several awards (two European Film Awards, the then Felix,; awards at the Berlinale and at the St. Petersburg International Film Festival; and a victory at the home festival in Sarajevo...) and has travelled around the international films festivals with his films *Hop, Skip & Jump* (2000) and *10 Minutes* (2002). *Summer in the Golden Valley* is his first feature film.

CELOVEČERNI FILMI (KOPRODUKCIJA)/FULL-LENGTH FILMS (CO-PRODUCTION)

LILIJINA ZGODBA

LILLY'S STORY (2002)

režija/directed by
ROBERT MANTHOULIS

scenarij/screenplay
ROBERT MANTHOULIS

fotografija/cinematography
NIKOS KAVOUKIDIS

glasba/music
NIKOS MAMANGAKIS

montaža/editing
YORGOS HELIDONIDIS

scenografija/set design
DUŠKO MILAVEC, DORA
LELOUDA

kostumografija/costume design
ZVONKA MAKUC, DORA
LELOUDA

zvok/sound
NICOS PAPADIMITRIOU

igrajo/cast
ANNA GALIENA, BRUNO PUTZULU,
BRANE ZAVRŠAN, VIOLETA TOMIČ,
JULIETTE ANDRÉA, YORGO VOGIATZIS,
MINAS HADJISSAVAS, OLIA LAZARIDOU,
RENOS MANDIS, YOTA FESTA, CHRISTINA

produkcija/production
YGREC PRODUCTIONS (France)
film je finančno podprl EURIMAGES/
the film was co-funded by EURIMAGES
producent/producer
CONSTANTIN MORIATIS
koprodukcija/co-production
GREEK FILM CENTRE
CASABLANCA (Slovenija)
STUDIO MAJ (Slovenija)
LUMIERE PRODUCTIONS (Grčija/
Greece)
TELE FILM (Grčija/Greece)
format/format
35mm, barvni/colour
dolžina/running time
130'
premiera/release
VENICE FILM FESTIVAL 2001





sinopsis

Sredina sedemdesetih let, čas, ko so zaradi polkovniške diktature Grki bežali iz svoje domovine, tako kot to danes počno drugi zatirani narodi, ki doživljajo podobne usode. Piran je bilo mesto, kjer so se srečevali vsako poletje, saj jih je zaradi veselih barv, turistov, morja in sonca spominjalo na njihovo Grčijo.

Med izgnanci je tudi režiser, ki se je po finančno pomoč za svoj novi film, kritiko politične represije v Grčiji, skupaj z ekipo odpravil iskat v Pariz. Med čakanjem in pripravami na snemanje se umetniki zapletajo v takšne in drugačne 'dogodivščine': pojavi se novinarka, da bi napisala članek o glavni zvezdi in njenemu odporu proti oblasti, zaradi katerega jo je aretirala brutalna varnostna policija, nekdo nenapovedano in brez prebite pare odpotuje v Budimpešto, drugi izgine v Sloveniji in za njim se izgubi vsaka sled. V Piranu iščejo moškega, ki se mora nujno vrniti domov, da vidi svojega umirajočega očeta in po njegovi smrti raztrosi njegov pepel po zemlji dveh dežel, prave in izbrane domovine, splete se še novo ljubezensko razmerje ...

synopsis

Mid-seventies, a time when, due to the military dictatorship, Greeks fled their country, just as many oppressed nations with similar fates do now. Piran was the place where they met every summer, because its bright colours, tourists, the sea and the sun reminded them of Greece. One of the refugees is a director who has moved to Paris with his crew in search of financial support for his film, a criticism of the political repression in Greece. During the waiting and the preparations for filming, the artists are involved in various 'incidents': a reporter appears, wanting to write a story about the lead actress and her stand against the authorities for which she was arrested by the brutal security forces; a member of the crew travels to Budapest unexpectedly and without a penny; another member disappears in Slovenia without a trace. In Piran, they are looking for a man who has to return home immediately to see his dying father and to scatter his ashes over the soil of two homelands – his true one and his chosen one. And there is a new love on the horizon ...

biografija

Robert (Roviros) Manthoulis je rojen leta 1929 v Grčiji. Od leta 1967 v Parizu živeči priznani grški režiser starejše generacije snema celovečerce, televizijske filme, dokumentarce, režira tudi v gledališču. Njegovi filmi so bili prikazani v Cannesu, Moskvi in drugod, zanje je prejel veliko nagrad (v Locarnu, Bruslju, Atenah, Solunu ...).

biography

Robert (Roviros) Manthoulis was born in 1929, in Greece. This acclaimed Greek director of the older generation has been living in Paris since 1967. He has directed feature films, television films, documentaries; he also directs in theatre. His films were shown at Cannes, Moscow and other festivals, receiving a number of awards (in Locarno, Brussels, Athens, Solun ...).

KRATKI FILMI/SHORT-LENGTH FILMS ▶

SRCE JE KOS MESA

HEART IS A PEACE OF MEAT

(2003)

režija/directed by
JAN CVITKOVIČ

scenarij/screenplay
JAN CVITKOVIČ

fotografija/cinematography
SIMON TANŠEK

montaža/editing
DAFNE JEMERŠIČ

scenografija/set design
URŠA LOBODA

kostumografija/costume design
BETI NJARI

zvok/sound
BORUT BERDEN – STUDIO RITEM

maska/make-up
ALENKA NAHTIGAL

igrajo/cast
PRIMOŽ PETKOVŠEK, MOJCA FATUR

produkcija/production
STUDIO ARKADENA d. o. o.
Brodlišče 23
1236 Trzin
Slovenija
arcadena@arcadena.si
producent/producer
JANI KOVIČ
izvršni producent/executive producer
ANDREJ CARUSO
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
16'
premiera/release
LJUBLJANA INTERNATIONAL
FILM FESTIVAL 2003



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

synopsis
The butcher is driving to job every day. Someday he runs into a young girl and he falls in love. Love story without dialogues and without every thing superfluous.

biografija
Jan Cvitkovič je rojen leta 1966. Arheolog, igralec, scenarist (*V levo*, 1999, Janez Burger), režiser. Za svoje delo je prejel več domačih in mednarodnih nagrad, med katerimi je najodmevnejši beneški lev prihodnosti za njegov celovečerni režijski debut *Kruh in mleko* (Mostra di Venezia, Leone del Futuro, 2001)

biography
Jan Cvitkovič was born in 1966. He works as a archeologist, actor, screenplay writer (*Idle Running*, 1999, Janez Burger) and director. He received some domestic and also international awards for his work, most famous is award at the Venice Film Festival (Leo of the Future, Mostra di Venezia) for his directorial debut *Bread and Milk* in 2001.

MADE IN CHINA MADE IN CHINA

režija/directed by
DRAŽEN ŠTADER

scenarij/screenplay
DRAŽEN ŠTADER

fotografija/cinematography
NEJC SAJE

glasba/music
IGOR ŠKAFAR

montaža/editing
BLAŽ ČADEŽ

scenografija/set design
MIHA KNIFIC

kostumografija/costume design
SABINA BUDŽON

zvok/sound
JULIJ ZORNIK

maska/makeup
ANJA KLEMENŠEK

igrata/cast
MOJCA FUNKL, SEBASTJAN NARED

produkcija/production
STRUP PRODUKCIJA
Prešernova 4/A
1000 Ljubljana
Slovenija
strup@strup.net
koprodukcija/co-production
GOETHE INSTITUT
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
mini dv, beta pal
dolžina/running time
16'



sinopsis

Taksist Brane in njegovo dekle Suzi se zaradi poravnave Branetovega dolga polotita "šverca" ilegalcev. Tako na hrvaško-slovenski meji prevzameta "pošiljko", ki jo morata prepeljati do Italije. V skupini Kitajcev je tudi družinica z bolnim otrokom. Po prihodu do začasnega zatočišča – hiše na robu mesta, v katero skrijeta prebežnike – družinica izkoristi priložnost in zbeži v upanju, da bo našla zdravniško oskrbo za sina. Brane in Suzi se podata na lov za izgubljenim živim blagom.

synopsis

Cabdriver Brane and his girlfriend Suzi are smuggling illegal immigrants to pay off his debts. On the Slovenian-Croatian border they take over a 'shipment' they have to get to Italy. A group of Chinese refugees includes a family with a sick child. Following their arrival to the temporary hideout – a house on the outskirts of a town – the family takes the opportunity to run in search of medical care for their son. Brane in Suzi embark on a hunt for the lost live goods.

biografija

Dražen Štader je rojen leta 1975 v Banja Luki. Po končani Ekonomski fakulteti je vpisal AGRFT – smer filmska in televizijska režija. Posnel je študentski dokumentarni film *V tranzitu* (2000), ki je obravnaval usodo in stanje prehodnega doma za tujce v Šiški ter mu prinesel nagrado mednarodne žirije na študentskem festivalu v Münchnu, in kratki igrani film *Žile*, ki je leta 2001 prejel nagrado za najboljši študentski film. Ukvarja se tudi s pisanjem filmske kritike.

biography

After finishing the Faculty of Economics, Dražen Štader, born in 1975, in Banja Luka, entered film and television directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. His student documentary *In Transit* (2000) about the fate and the state of the shelter home for foreigners in Šiška, Ljubljana, won him an international jury award at the Munich Student Film Festival; his short feature film *Veins* received the Best Student Film Award at Festival of Slovenian Film in 2001. He also writes film reviews.

OKNO WINDOW (2003)

režija/directed by
PETRA SELIŠKAR

scenarij/screenplay
PETRA SELIŠKAR, TIBOR REP

fotografija/cinematography
KARLA VILLAIZAN

glasba/music
FOLTIN

montaža/editing
DAFNE JEMERŠIČ

scenografija/set design
MAJA MORAVEC

kostumografija/costume design
POLONCA VALENTINČIČ

zvoč/sound
JULIJ ZORNIK

maska/makeup
ALENKA NAHTIGAL

igrajo/cast
GREGOR ZORC, OSKAR CAFNIK, PRIMOŽ
PETKOVIŠEK, CIRILA TODORVIČ, MILAN
TODORVIČ

produkcija/production
EMOTIONFILM
Kersnikova 4
1000 Ljubljana
Slovenija
info@emotionfilm.si
producent/producer
DANIJELO HOČEVAR,
PETRA SELIŠKAR
koprodukcija/co-production
RTV SLOVENIJA,
GUSTAV FILM,
FUJIFILM SLOVENIJA
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
4'



okno

sinopsis

Odsev treh generacij v zarošenem oknu avtobusa Ljubljanskega potniškega prometa.

synopsis

A reflection of three generations in a misty window of a Ljubljana city bus.

biografija

Petra Seliškar je rojena 1978 v Ljubljani. Z gledaliških odrov se je preselila v Amsterdam na Akademijo NAFTA, kjer se je spopadla s filmom in nizozemščino. Fakulteto je kasneje zamenjala za Northern Media School v Sheffieldu in tam končala študij režije in produkcije. Zdaj živi v Ljubljani. Njen kratki film *Iz prahu sončnih žarkov* (2001) so pokazali na Rotterdam film festivalu. Kratki filmi: *Illusion* (1999), *Thousand Thunders* (2001), *Balkan – Kri in med* (2003), dokumentarni: *Con – Fusion Chefs and DJ* (1999-2001).

biography

Petra Seliškar was born in 1978, in Ljubljana. From the theatre stage, she moved to Amsterdam, to the NAFTA Academy, where she took up film and Dutch. Later, she changed her place of study, moving to Northern Media School, Sheffield, where she finished directing and production. She lives in Ljubljana now. Her short film *From Sunbeam Dust* was shown at the Rotterdam Film Festival. Short films: *Illusion* (1999), *Thousand Thunders* (2001), *The Balkans – Blood and Honey* (2003). Documentary: *Con – Fusion Chefs and DJ* (1999-2001).

SIROTA S ČUDEŽNIM GLASOM

THE ORPHAN WITH THE MIRACULOUS VOICE (2003)

režija/directed by
MIHA MAZZINI

montaža/editing
JANEZ BRICELJ

zvok/sound
BORIS ROMIH

scenarij/screenplay
MIHA MAZZINI

scenografija/set design
MATJAZ PAVLOVEC

maska/makeup
MIRJAM KAVČIČ

fotografija/cinematography
IZIDOR FARIČ

kostumografija/costume design
UROŠ BELANTIČ

igrajo/cast
SAMO KOZLEVČAR, BORIS MIHAJL,
ALENKA BIČIČ, JANI SEVER, META VRANIČ,
VERONIKA DROLČ

glasba/music
MITJA VRHOVNIK SMREKAR

produkcija/production
ARSMEDIA d. o. o.
Stegne 5
1000 Ljubljana
Slovenija
franci.zajc@arsmedia.si
producent/producer
FRANCI ZAJC
koprodukcija/co-production
VIDEOPRODUKCIJA KREGAR d.d.o.
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
12'



sinopsis

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

synopsis

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.

biografija

Miha Mazzini, publicist, pisatelj, scenarist in režiser. Napisal je scenarija dveh celovečercve (Podgorškove *Sladke sanje*, 2000 ter TV film *Operacija Cartier*, 1991 režiserja Mirana Zupančiča) in režiral dva kratkometražna (*Svobodna si. Odloči se*, 1999). Filmi so prejeli številne domače in tuje nagrade (evropska nagrada za TV film leta 1991, zlata palma na festivalu v Valenciji, najboljši režiser na Highgate Film festivalu v Londonu ...). Miha Mazzini je avtor sedemnajstih knjig, predava o filmski scenaristiki (Pokaži jezik, zagrebška Akademija dramske umjetnosti), iz katere je magistriral na University of Sheffield. Je redni član Evropske filmske akademije.

biography

Miha Mazzini, director and writer of fiction and non-fiction. He has written screenplays for two feature films (*Sweet Dreams*, directed by Sašo Podgoršek, 2000 – the biggest and the most expensive project of the Film Fund in the past decade – and a TV film *The Cartier Operation*, directed by Miran Zupančič, 1991) and directed two short films (*You're Free. Decide.*, 1999). These films received numerous national and international awards (European award for the best TV film in 1991, Golden Palm Award at the Valencia Film Festival, Best Director at the Highgate Film Festival in London...). He is author of seventeen books; besides writing he also gives lectures on screenplay writing (Show Your Tongue, Academy of Dramatic Arts, Zagreb). Miha Mazzini is a regular member of the European Film Academy.

KRATKI FILMI/SHORT-LENGTH FILMS

ZADNJA ŽELJA THE LAST WISH (2003)

režija/directed by
PETAR PAŠIĆ

montaža/editing
DJORDJE MARKOVIĆ

maska/makeup
TINA LASIĆ

scenarij/screenplay
PETAR PAŠIĆ

zvok/sound
BORIS ROMIH

igrajo/cast
MATIJA VASTEL, RAFAEL VONČINA, TITO
ZVONKO ULIMWENGU

fotografija/cinematography
MILOŠ SRDIĆ

scenografija/set design
URŠA LOBODA

glasba/music
NEVENA GLUŠICA

kostumografija/costume design
META SEVER

produkcija/production
A ATALANTA d. o. o.
Tobačna 12
1000 Ljubljana
Slovenija
brana@aatalanta.si
producent/producer
BRANA SRDIĆ
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
10'



sinopsis

Pot piščanca v njegovem kratkem in hitro minljivem življenju. Od piščančje farne preko predelave do supermarketa, kjer se njegova pot križa z usodo obsojenca na smrt, ki si je za zadnjo željo zaželel njegove hrustljave skorjice, ter mimo nešteto drugih ljudi, zaverovanih v svoje brezbrizne mikro svetove, obsedenih s svojimi mikro težavami ... Medtem pa trenutki lepote neopazno in nepovratno polzijo mimo.

synopsis

The journey of a chicken in its short, fleeting life. From the chicken farm to the factory and supermarket, where it crosses paths with the fate of a man, sentenced to death, whose last wish is to taste the crispy crust of a chicken; further on, past a mass of other people, blindly believing in their own careless micro-worlds, possessed by their own micro-problems. And all the while, moments of beauty irreversibly pass by unnoticed.

biografija

Petar Pašić je rojen v Beogradu leta 1973. Studiral je na tamkajšnji Akademiji dramskih umjetnosti, smer filmska in televizijska produkcija. V Slovenijo je prišel pred štirimi leti. Ukvarja se predvsem s snemanjem reklam in video spotov. Za svoj režijski debut *Soliter* je prejel nagrado na New York International Independent Film and Video festival.

biography

Petar Pašić was born in 1973, in Belgrade. He studied film and television production at the Belgrade Academy of Drama Arts. He moved to Slovenia four years ago. He mostly makes commercials and music videos. His directorial debut *The Apartment Building* won him an award at the New York International Independent Film and Video Festival.

(A)TORZIJA (A)TORSION (2002)

režija/directed by
STEFAN ARSENIJEVIĆ

scenarij/screenplay
ABDULAH SIDRAN

fotografija/cinematography
VILKO FILAČ

glasba/music
VINČI VOGUE ANŽLOVAR, ŽARE
PRINČIČ

montaža/editing
JANEZ BRICELJ

scenografija/set design
JURIJ KOŠAK

kostumografija/costume design
BARBARA STUPIČA

zvok/sound
BORUT BERDEN

maska/makeup
ALJANA HAJDINJAK

igrajo/cast
DAVOR JANJIĆ, AMIR GLAMOČAK, EMINA
MUFTIĆ, MIRJANA ŠAJINOVIĆ, ELMEDIN
LELETA, BRANE GRUBAR, BRANKO LIČEN,
MATIJA BULATOVIĆ

produkcija/production
STUDIO ARKADENA d. o. o.
Brodišče 23
1236 Trzin
Slovenija

arcadena@arcadena.si
producent/producer
JURIJ KOŠAK
sofinancer/co-funding
FILMSKI SKLAD RS
format/format

35mm, barvni/colour
dolžina/running time
15'

premiera/release
FESTIVAL SLOVENSKEGA FILMA
2002, BERLIN INTERNATIONAL
FILM FESTIVAL 2003



sinopsis

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. (Abdulah Sidran)

synopsis

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 an European tour from the besieged Sarajevo, a large mixed amateur choir must leave town via the tunnel. (Abdulah Sidran)

biografija

Stefan Arsenijević je rojen leta 1977 v Beogradu. Študent zadnjega semestra Univerze za film in gledališče v Beogradu. Posnel je štiri kratke študentske filme, ki so bili vsi predstavljeni na festivalih. Za film *Šljiva* je prejel nagrado golden Knight za umetniške dosežke na Festivalu v Moskvi. Na Jugoslovanskem filmskem festivalu je bil leta 2000 nagrajen za najboljši dokumentarni film *Pejsaži*, leta 2001 pa za najboljši kratki film *Noćni portir*.

biography

Stefan Arsenijević was 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.

nagrade/awards

glej stran/see page 52

BIZGECI: ČEŠNJE

THE BEEZES: CHERRIES

(2003)

režija/directed by
GREGA MASTNAK

glasba/music
VOJKO SFILIGOJ

animacija/animation
GREGA MASTNAK
AVGUŠTIN BOŠTJAN FRANC

scenarij/screenplay
GREGA MASTNAK, PETER POVH

montaža/editing
JAN SIMONČIČ

produkcija/production
CASABLANCA
Stegne 5
1000 Ljubljana
Slovenija
casablanca@siol.net
producent/producer
IGOR PEDIČEK
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
5'



sinopsis

Začetek poletja je in Bizgeci si zaželijo 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 ...

synopsis

It is the beginning of the 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 ...

biografija

Grega Mastnak je rojen 1969 v Ljubljani. Leta 1990 je vpisal študij slikarstva na ALU. V času študija je prejel študentsko Prešernovo nagrado za umetniške dosežke na področju slikarstva. Od jeseni 1994 do pomladi 1995 se je izpopolnjeval na praški FAMU, oddelek za animirani film. 1998 je zaključil slikarsko specialko. Poleg slikarstva se intenzivno ukvarja tudi s stripom, ilustracijo in animiranim filmom.

biography

Grega Mastnak was born 1969, in Ljubljana. In 1990, he started studying painting at the Academy of Fine Arts in Ljubljana. During his studies, he received the Prešeren Award for artistic achievement in painting. From autumn 1994 to spring 1995, he studied at the FAMU in Prague. In 1988, he completed his post-graduate studies in painting under

the mentorship of professor Gustav Gnamuš. In addition to painting, he is very active in comics, illustration and animated film.

filmografija/filmography

Skrivnost starega klobuka/The Secret of the Old Hat (1985) - animacija/animation
AAAAAA (1986) - animacija/animation
Bostjanček sanjari/Boštjanček Daydreams (1988) - animacija/animation
Evforija/Euphoria (1999) - animacija/animation
Peta hiša na levi/The Fifth House to the Left (1999) - animirani komentarji za nadaljevanko/animated commentary in a TV series
Luknjasta barka/The Ship With Holes (2002) - animirani videospot/animated music video
Bizgeci/The Beezees (2003) - animirana serija/animated series

IZLET

THE EXCURSION (2003)

režija/directed by
MARTIN TURK

scenarij/screenplay
MARTIN TURK

fotografija/photography
RADOVAN ČOK

glasba/music
ALDO KUMAR

montaža/editing
STANKO KOSTANJEVEC

scenografija/set design
MIHA FERKOV

kostumografija/costume design
ZVONKA MAKUC

zvok/sound
JOŽE TRTNIK, JULIJ ZORNIK

maska/makeup
MIRJAM KAVČIČ

igrajo/cast
TOMI JANEŽIČ, IVA BABIČ, BORUT PINOSA,
URŠKA VIDE

produkcija/production

AGRFT

Nazorjeva 3

1000 Ljubljana

Slovenija

koprodukcija/co-production

RTV SLOVENIJA

format/format

16mm, barvni/colour

dolžina/running time

12'



sinopsis

Mlada družina se odpravi na izlet.

synopsis

A young family takes a trip.

biografija/biography

Martin Turk je rojen leta 1978 v Trstu. Na AGRFT se je vpisal leta 1998.

Martin Turk was born in 1987, in Trieste, Italy. He entered the Academy in 1998.

filmografija/filmography

Dvakrat na teden/Once a Week (2000)

Oblak/The Cloud (2001)

Izlet/The Trip (2002)

nagrade/awards

FESTIVAL SREDNJEVROPSKEGA
IN VZHODNOEVROPSKEGA FILMA,
FESTIVAL DES MITTEL - UND
OSTEUTOPAEISCHEN FILMS, 2003,
WIESBADEN, NEMČIJA/GERMANY

-nagrada za najboljši študentski kratki igrani
film/Award for the Best Student Short
Fiction Film

MEDNARODNI FESTIVAL
MEDITERANSKEGA FILMA,
MONTPELLIER/FESTIVAL
INTERNATIONAL DU CINÉMA
MÉDITERRANÉEN, 2003,
MONTPELLIER, FRANCIJA/FRANCE

-velika nagrada za najboljši kratki film/Le
Grand Prix du court métrage
-nagrada občinstva/Le Prix Public
-nagrada "mladega občinstva"/Le Prix
"Jeune Public"

EVROPSKI FESTIVAL FILMSKIH
ŠOL/EUROPEAN FESTIVAL OF FILM
SCHOOLS, 2003, BOLOGNA, ITALIJA/
ITALY

-posebna nagrada žirije/Special Prize of
the Jury

BOM JAZ UMRL, BO EN MAJHEN POGREB WHEN I DIE, IT WILL BE A SMALL FUNERAL (2003)

režija/directed by
FLORIJAN SKUBIC

fotografija/photography
JANEZ HORVAT

zvok/sound
MARKO TAJIČ, IGOR LALOŠ

scenarij/screenplay
FLORIJAN SKUBIC

montaža/editing
ZVEZDANA SABOTIČ

produkcija/production
AGRFT
Nazorjeva 3
1000 Ljubljana
Slovenija
koprodukcija/co-production
RTV SLOVENIJA
format/format
16mm, barvni/colour
dolžina/running time
18'



"Nekje na robu barja, daleč od mestnega vrveža in modernega načina življenja, sem med pšeničnimi polji srečal skupino ljudi. Na sprehod ne smejo sami, ker niso "normalni". Zakaj? Ker jih osrečujejo stvari, kot so: sreda dvaindvajsetega, cigareta po kosilu, risanje vlaka ali pa obisk, ki ga zanimajo slike nad njihovimi posteljami. Tam sem prebral: "Ko bom jaz umrl, bo en majhen pogreb." In ta stavek sem odnesel s seboj v svoje normalno življenje." Florijan Skubic

"Somewhere at the side of the marsh, amidst the wheat fields, far from the hustle of the city and the modern way of life, I met a group of people. They are not allowed to go for a walk alone, because they are not "normal". Why? Because they enjoy things as they are: Wednesday, 22nd; a cigarette after lunch; drawing a train; or a visitor, interested in paintings above their beds. This is where I read: "When I die, it will be a small funeral." I took this sentence back to the normal life with me." Florijan Skubic

biografija

Florijan Skubic je rojen leta 1976 v Ljubljani. Leta 1995 je na Fakulteti za družbene vede vpisal študij politologije. Pet let kasneje se ponovno vpiše na fakulteto, tokrat na AGRFT.

biography

Florijan Skubic was born in 1976, in Ljubljana. In 1995, he started studying political science at the Faculty of Social Sciences. Five years later he entered the University again, this time at the Academy.

nagrade/awards

FESTIVAL SLOVENSKEGA FILMA/
FESTIVAL OF SLOVENIAN FILM, 2003,
CELJE

-vesna za najboljši kratki film/best short film
-vesna za najboljši študentski film/best student film

FUŽINE ZAKON

FUŽINE RULES! (2003)

režija/directed by
GORAN VOJNOVIĆ

scenarij/screenplay
GORAN VOJNOVIĆ

fotografija/photography
RADOVAN ČOK

glasba/music
MARIJAN MLAKAR

montaža/editing
JANEZ BRICELJ

scenografija/set design
NATAŠA ROGELJ, MIHA
FERKOV

kostumografija/costume design
NATAŠA ROGELJ, MIHA
FERKOV

zvok/sound
MARKO TAJIČ, HANNA PREUSS

maska/make-up
MIRJAM KAVČIČ

igrajo/cast
MATEVŽ BIBER, LUKA GRUDEN, JOŽICA
AVBELJ, ANDRAŽ POLIČ, PRIMOŽ FORTE

produkcija/production
AGRFT
Nazorjeva 3
1000 Ljubljana
Slovenija
koprodukcija/co-production
RTV SLOVENIJA
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
16mm, barvni/colour
dolžina/running time
15'



sinopsis

Miša na njegov osemnajsti rojstni dan pretepejo policisti, a to ga ne ustavi, da ne bi še naprej preprodajal droge. Mlajši brat Dani si naskrivaj postreže iz njegovih zalog in namesto, da bi šel na trening, tava po Fužinah in išče prostor, kjer si bo vbrizgal svojo prvo dozo. Fužine so zakon.

synopsis

On his eighteenth birthday, Miša is beaten up by the police, however, that does not put him off from continuing to sell drugs. His younger brother Dani secretly helps himself to some of Miša's stash and wanders around Fužine, looking for a place to shoot up his first dose. Fužine rules!

biografija

Goran Vojnović je rojen 1980. Pri šestih letih se je preselil na Fužine, velikansko blokovsko naselje na obrobju Ljubljane, kjer je hodil v šolo, igral košarko in nogomet, kjer je napisal svoje prve pesmi in posnel tudi svoj prvi igrani film.

biography

Goran Vojnović was born in 1980. When he was six, his family moved to Fužine, a vast urban residential area, where he attended school, played basketball and football, where he wrote his first poems and also shot his first feature film.

filmografija/filmography

Potujoča knjižnica/Mobile Library (2001)
Fužine zakon/Fužine Rules! (2002)

nagrade/awards

FESTIVAL INTERNATIONAL DE
ESCULES DE CINE, 2003, CIUDAD DE
MEXICO

-nagrada za najboljši kratki igrani film/
Award for the Best Short Fiction Film

OD GROBA DO GROBA FROM GRAVE TO GRAVE

režija/directed by
JAN CVITKOVIČ

scenarij/screenplay
JAN CVITKOVIČ

fotografija/cinematography
SIMON TANŠEK

montaža/editing
MILOŠ KALUSEK

scenografija/set design
ANDRAŽ TRKMAN IN VASJA
KOKELJ

kostumografija/costume design
POLONCA VALENTINČIČ,
ELIZABETA NJARI

maska/make up
ALENKA NAHTIGAL

igrajo/cast
GREGOR BAKOVIČ, DRAGO MILINOVIČ,
NATAŠA MATJAŠEC, SONJA SAVIČ, MOJCA
FATUR, DOMEN REMŠKAR, BRANE GRUBAR,
ZORAN DŽEVERDANOVIČ, LUDVIK BAGARI,
VLADO NOVAK, PRIMOŽ PETKOVŠEK,
PAVLE RAVNOHRIB, RAFAEL VONČINA,
DEMETER BITENC, NATAŠA BURGER

produkcija/production
STARA GARA (ZAVOD ZA
KULTURNE DEJAVNOSTI)
Tržaška 2
1000 Ljubljana
Slovenija
jancvitkovic@yahoo.com
producent/producer
JANEZ BURGER
koprodukcija/co-production
PROPELER FILM (HRVAŠKA),
RTV SLOVENIJA
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour, cinemscope
premiera/release
jesen/zima, autumn/winter 2004



sinopsis

Od groba do groba je drugi celovečerec Jana Cvitkoviča, film o ljudeh iz malega kraškega mesteca in njihovih usodah, ki v središče postavlja osnovno gonilo človekovega bivanja - strah. Iz strahu pred smrtjo izhaja želja po večnosti, iz strahu pred življenjem pa želja po varnosti, toplini in ljubezni. Prav ljubezen je edina dovolj močna droga, ki lahko premaga smrt. Zato je *Od groba do groba* film o vzponih in padcih usod naših junakov in njihovem iskanju topline in ljubezni v absurdni zmešnjavi življenja.

Glavni junak Pero je inteligenčen moški sredi 30-ih let. Svoj veliki pisateljski talent uporablja za pisanje pogrebnih govorov. Ti niso samo poklon pokojnikom, saj Pero vanje zavedno ali nezavedno vnaša lastno dožemanje poteka dogodkov in svojo življenjsko filozofijo. V družinski hiši živi s sestrama Vilmo in Ido, očetom ter nečakom Džonijem. V njegovo življenje vstopajo še sosed Šuki, Džonijev oče Džeger in Renata, Perotova velika ljubezen.

synopsis

From grave to grave is the second feature film by Jan Cvitkovič; it is a film about people from a small town in the Slovenian Karst region and their destinies. It focuses on the basic force in the human existence - fear. Out of fear from death stems the craving for eternity, while out of fear from life stems the desire for security, warmth and love. Love is the only drug powerful enough to overcome death. Therefore *From Grave to Grave* is a film about the ups and downs of our protagonists' destinies and about their search for warmth and love in the absurd chaos that is life.

Pero, the protagonist of the film, is an intelligent man in his mid-thirties. He uses his considerable talent as a writer for writing funeral speeches. These are not mere eulogies for the deceased, since Pero consciously or unconsciously entwines his own perception of the course of events and his life philosophy into them. He lives in a family house with his sisters Vilma and Ida, his father, and his nephew Džoni. Pero's neighbour Šuki, Džoni's father Džeger and Renata, Pero's great love, also frequently cross his path.

MARMELADA MARMELADE

režija/director
BORIS PETKOVIČ, VARJA MOČNIK,
HANNA A. W. SLAK, ZORAN
ŽIVULOVIČ

scenarij/screenplay
BORIS PETKOVIČ, VARJA MOČNIK,
HANNA A. W. SLAK,
ZORAN ŽIVULOVIČ, VLADO
ŠKAFAR

fotografija/photography
RADOVAN ČOK, SIMON PINTAR,
VEN JEMERŠIČ, VALETIN PERKO

scenografija/set design
ANDRAŽ TRKMAN, MATEJA
MEDVEDIČ,
PEPI SEKULIČ, DAMJAN
CAVAZZA

zvok/sound
FRANE POVIRK

igralci/cast
Glavni igralec/Leading Actor: IVAN
VOLARIČ - FEO

Ostale vloge/Supporting actors:

1. epizoda/episode: PETER MUSEVSKI, RADOŠ
BOLČINA, VOJKO ZIDAR, JAN CVITKOVIČ,
MIRA LAMPE VUJIČIČ, BARBARA MEDVEŠEK,
VESNA MILEK, MATJAŽ JAVŠNIK, DAVOR
JANJIČ

2. epizoda/episode: OLGA KACJAN, MILAN
ŠTEFE

3. epizoda/episode: PAVLE RAVNOHRIB, MANČA
DORRER, BARBARA ŽEFRAJN, MATJAŽ TURK
4. epizoda/episode: DAVOR JANJIČ, SONJA SAVIČ

produkcija/production
EMOTIONFILM
Kersnikova 4
1000 Ljubljana
Slovenija
info@emotionfilm.si
producent/producer
DANIJEL HOČEVAR
sofinancer/co-funding
FILMSKI SKLAD RS
format/format
35mm, barvni/colour
dolžina/running time
80'
premiera/release
jesen/autumn 2004



sinopsis

L.V. Štrocki je potujoči kino operater v najboljših, zlatih letih, predstavnik generacije, ki je najprej skočila v vodo, kasneje gledala partizanske filme, doživela vdor televizije in končala med vampirji. V primorskem mestecu, na trgu, pripravlja filmsko projekcijo, televizijska ekipa pa snema dokumentarni film o tem dogodku. TV ekipa prihaja v konfliktno situacijo z domačini, ki s svojimi vsakdanjimi opravili vstopajo v film. Štrocki je postavljen pred izziv, ki lahko snemanje pripelje h koncu. Med projekcijo filma o junakinjah in junakih okupiranega mesta, Štrockega v projekcijski sobi obišče pomanjkljivo oblečena Junakinja, skoraj resnična ljubezen njegovega življenja. Na poti v Jordan kal se Štrocki izgubi v dolenskih gozdovih. Naleti na osamljeno kmetijo, kjer ga čaka nenavaden doživljaj na meji resničnosti. Štrocki ima grozljive probleme z vidom - slika pred očmi mu utripa kot projektor na mali brzini. Kljub temu se v deževni noči odpelje na letališče, kjer se sreča z nesmrtnim bitjem in kopijo posebne projekcije.

synopsis

L. V. Strocki is a travelling film projectionist in the best years, the golden era. He is a representative of the first generation who just leaped into the water, later watched partisan films, lived to see the invasion of the television and ended up among vampires. In the coastal region town he is preparing a film projection on the town square and a television team is making a documentary about this event. The members of the television team have various conflicts with the local people who intrude into the documentary with their everyday chores. Strocki is put before a challenge that can bring the recording of the documentary to its conclusion. During the film projection about the heroines and heroes of an occupied town, a Heroine in a seductive outfit comes to see Strocki in his projection booth. She is almost the true love of his life. On his way to Jordan Strocki gets lost in the woods of the Dolenjska region. He stumbles upon a lonely farm where an almost unreal event awaits him. Strocki has terrible problems with his sight - his vision is flashing like a film projector when it works really slowly. Despite of that he drives to an airport in a rainy night. There he meets an immortal creature and a copy of a special projection.

SIVI KAMION RDEČE BARVE RED COLOURED GREY TRUCK

režija/directed by
SRĐAN KOLJEVIĆ

scenarij/screenplay
SRĐAN KOLJEVIĆ

fotografija/cinematography
GORAN VOLAREVIĆ

glasba/music
MIŠKO PLAVI

montaža/editing
MARKO GLUŠAČ

scenografija/set design
NEVENA RISTIĆ

kostumografija/costume design
NEBOJŠA LIPANOVIĆ

maska/make up
SANDRA IVATOVIĆ

igrajo/cast
SRĐAN TODOROVIĆ ALEKSANDRA
BALMAZOVIĆ, BORIS MILIVOJEVIĆ,
MILORAD MANDIĆ BOGDAN DIKLIĆ,
DRAGAN BJELOGRLIĆ, DUBRAVKO
JOVANOVIĆ

produkcija/production
KOMUNA (Srbija – Crna gora)
EMOTIONFILM (Slovenija)
THOKE MOEBIUS FILMCOMPANY
(Nemčija)

producent/producer
MAKSA ČATOVIĆ
sofinancer/co-funding
MINISTRSTVO ZA KULTURO
REPUBLIKE SRBIJE
FILMSKI SKLAD RS
HESSEN INVEST FILM FUND

format/format
35mm, barvni/colour, cinemascope
dolžina/running time
105'
premiera/release
jesen/autumn 2004



sinopsis

Beograd, poletje 1991, razpad Jugoslavije. Ratko, daltonist, ki je obseden s tovornjaki, pride iz zapora. Spet ukrade tovornjak – le zato, da bi ga odpeljal, ne ve pa, da je v skrivnem predelu vozila skrito orožje. Suzana presenečena izve, da je noseča, in nameni se proti morju, kjer bi rada preživela dneve, preden bo naredila splav. Na poti štopa in ustavi ji Ratko.

Šta iz dveh različnih svetov, vendar oba enako odmaknjena od realnosti. Zanj je ona prva, s katero se pogovarja, zanjo je on le še en bedak. Vendar pa ju pritisk nevarnosti in porajajoči se znaki prihajajoče vojne zbližajo. Svet okoli njiju postaja tako absurden, da se zdita drug drugemu sta še edina "trezna" med ljudi, ki jih srečujeta. On jo želi odpeljati v Italijo, ona pa hoče domov. Medtem ko sedi v obmejnem WC-ju in razmišlja, ali naj gre domov ali vendarle pobegne z njim, tank JLA ustrelji v tovornjak in Ratka, ki naj bi bil v njem. Vendar pa ljubezen dela čudeže! Ratko jo znova poišče v Italiji, kjer zaljubljeni par zaživi srečno s tempopoltim sinkom. Ratku barve v življenju pač ne pomenijo ničesar ...

synopsis

Belgrade, the summer of 1991, Yugoslavia is falling apart. The colour-blind Ratko, obsessed with trucks, is released from prison. He steals a truck again, only to drive away in it, but what he does not know is that there are weapons in the hidden compartment. Suzana is surprised to find out that she is pregnant; she heads towards the sea, where she would like to spend the days before having an abortion. She hitchhikes and Ratko stops for her. They are from two different worlds, but both of them are similarly distant from reality. For him, she is the first woman to talk to, and he is just another idiot as far as she is concerned. But the pressure of danger and the signs of impending war bring them together. The world around them becomes so absurd that they seem to each other the only "sober" people left of the people they meet. He wants to take her to Italy, and she wants to go home. While she is sitting in a toilet on the border, pondering whether to go home or to escape with him, a Yugoslav Army tank shoots at the truck and Ratko, who was supposedly in it. However, love creates miracles! Ratko once again finds her in Italy, where the couple in-love lives happily with a black boy. For Ratko, colours mean nothing ...

GOZD

(Zvočno-filmski esej)

THE FOREST

(A SoundFilm Essay)

produkcija/**production**
 ANTARA SOUNDFILM & VIDEO d.o.o.
 Neubergerjeva 3
 1000 Ljubljana
 Slovenija
 antara@antara.si
 producent/**producer**
 ANDREJ ZDRAVIČ
 sofinancer/**co-funding**
 FILMSKI SKLAD RS
 format/**format**
 35mm, barvni/colour
 dolžina/**running time**
 75 -90'
 premiera/**release**
 2006

režija/directed by
 ANDREJ ZDRAVIČ
 fotografija/cinematography
 ANDREJ ZDRAVIČ
 montaža/editing
 ANDREJ ZDRAVIČ
 zvok/sound
 ANDREJ ZDRAVIČ

sinopsis

Gozd (delovni naslov) je celovečerni 'pripovedni film', ki v prostoru številnih letnih časov pričara dramatično energijo gozda in v katerem je zvok organska komponenta slike. *Gozd* ni ne dokumentarni, ne igrani film, saj v njem ni spremene besede ali človeške prezenze. A je hkrati oboje - to je *izkustveni* film. Celovitost gozdnega ekosistema, večno izmenjavanje energije in materije je pripovedna nit tega filma - pomeni se porajajo v esenci samih pojavov gozdnega veselja - v vibracijah in v gibanju, v svetlobah in v sencah, v ritmu in v mirovanju, v tišini in v zvoku... *Gozd* JE zgodba.

Snemanje bo potekalo širom Slovenije v nešteti vremenskih in svetlobnih pogojih v več ciklusih štirih letnih časov (2004-05).

Na projekt se pripravljamo že štiri leta in zagotovili smo si sodelovanje številnih znanstvenikov in logistično podporo Zavoda za gozdove Slovenije. Film bo dokončan l.2006 v režiji Andreja Zdraviča in v produkciji Antara d.o.o. s sofinanciranjem Filmskega sklada RS.

synopsis

The Forest (working title) is a 'narrative' feature film, a *SoundFilm Essay* conjuring the spirit of the forest, the sound being an organic component of the image. *The Forest* is neither a documentary nor a narrative film in a traditional sense (there will be no human presence or narration), yet it is both for it is an *experiential* film. The wholeness of the forest ecosystem - a perpetual exchange of energy and matter - conveys a 'story' told, in this film, without words. The story is the forest itself - meanings originate in the essence of phenomena, through vibration and movement, light and shadow, rhythm and pause, silence and sound....

The Forest will be filmed all over Slovenia - the third most forested country in Europe - in countless weather and light conditions in the span of two four season cycles (2004-05) and completed in 2006. Nearly four years of research have already been invested into this project involving the participation of numerous scientists and the logistic support from the The Slovenian Forest Service. Directed by Andrej Zdravič and Produced by Antara d.o.o. with co-financing provided by the Slovenian Film Fund.

L ... KOT LJUBEZEN

L ... LIKE LOVE

produkcija/**production**
 FABULA
 Mivka 32
 1000 Ljubljana
 Slovenija
 fabula@siol.net
 producent/**producer**
 RADOVAN MIŠIČ
 koprodukcija/**co-production**
 ARTEMIO BENKI, SIMPLY
 SIRENA, PRAGUE
 sofinancer/**co-funding**
 FILMSKI SKLAD RS
 format/**format**
 35mm, barvni/colour
 dolžina/**running time**
 90'
 premiera/**release**
 februar/February 2005

režija/directed by
 JANJA GLOGOVAC
 scenarij/screenplay
 JANJA GLOGOVAC, HEINRICH
 AMBROSCH, TOMAŠ
 KONČINSKY
 fotografija/cinematography
 IGOR LUTHER
 igrajo/cast
 BRANKA KATIČ, LUCIJA
 ŠERBEDŽIJA, MARKO
 MANDIČ, TOMMY FLANAGAN,
 SEBASTIJAN CAVAZZA

sinopsis

L ... kot ljubezen je igrani celovečerni prvenec režiserke Janje Glogovac (pred tremi leti je na Festivalu slovenskega filma navdušila z dokumentarnim filmom *Tito*). Film govori o treh prijateljicah iz bivše Jugoslavije, ki živijo v Pragi, centru emigracijskih križev, na stičišču različnih narodov, kultur, osebnih usod in življenjskih situacij. V tem mestu skušajo uresničiti svoje sanje, kariere in prihodnost.

Živijo v svetu, kjer ne obstajajo tradicionalne moralne norme. V takšni atmosferi jih vrtljak življenjskih sprememb vodi k izkušnji nečesa popolnoma novega in globokega. Film *L ... kot ljubezen* je bil sprejet v uradni izbor Berlinale Co-Production Marketa (8. in 9. februarja 2004).

synopsis

L ... like love is a first feature film by a young talented film director Janja Glogovac, who excited the audience with the documentary film *Tito* three years ago at the Slovenian Film Festival. Her new film is about three girlfriends from the ex-Yugoslavia, who are living in Prague in the "centre of the emigrant crosses" - at the meeting point of different nations, cultures and personal destinies, as well as different life situations. In this town they are trying to realize their dreams, careers and future.

They are living in a world where traditional moral norms do not exist. In this kind of atmosphere they are going through the roller coaster of life changes, leading them into experiencing something completely new and deep. *L ... Like Love* was accepted to the Berlinale Co-Production Market Official Selection (8 and 9 February 2004).

RDEČA OBZORJA RED HORIZONS

produkcija/**production**
A.A.C. PRODUCTIONS
Valvasorjeva 10
1000 Ljubljana
Slovenija
igor.sterk@quest.arnes.si
producent/**producer**
IGOR ŠTERK
izvršni producent
DIMITRIJ GRAČNER
(GUSTAV FILM)
koprodukcija/**co-production**
RTV SLOVENIJA
format/**format**
35mm, barvni/colour
premiera/**release**
poletje/jesen, summer/autumn 2005

režija/directed by
IGOR ŠTERK
scenarij/screenplay
IGOR ŠTERK, SINIŠA DRAGIN
fotografija/cinematography
SIMON TANŠEK
glasba/music
MITJA SMREKAR
scenografija/set design
URŠA LOBODA
kostumografija/costume design
SABINA BUŽDON
zvok/sound
HANNA PREUSS
igrajo/cast
PETER MUSEVSKI

sinopsis
(Ne)zmožnost moškega in ženske, da bi po dvajsetih letih, ki sta jih preživela skupaj, ponovno našla drobne in skorajda pozabljene delčke skupnega jezika, ki bi ju povezoval ter jima dajal upanje v prihodnost. Njun odnos najbolj trpi tedaj, kadar se načne občutljiva tema spolnosti, saj je seksualne privlačnosti med njima vse manj.
Film svetlih trenutkov in polomov v intimnem odnosu med dvema, ki ne moreta več živeti skupaj, hkrati pa ne najdeta moči, da bi se razšla.

synopsis
(In)ability of a man and of a woman to – after almost twenty years spent together – find bits and pieces of common language, which would keep them together and give them hope for the future. Their relationship suffers most when it comes to the fragile question of sex – they keep losing sexual interest in each other.
Highlights and downfalls in an intimate relationship between two people, who are not able to live together anymore, yet in the same time do not find the strength to separate.

DOBRO UŠTIMANI MRTVECI WELL TEMPERED CORPSES

produkcija/**production**
STUDIO MAJ
Mestni trg 17
1000 Ljubljana
Slovenija
dunja.klemenc@siol.net
producent/**producer**
DUNJA KLEMENC
koprodukcija/**co-production**
A.S.A.P. (Pariz), FLAH (Sarajevo),
SINTRA (Rim), CASABLANCA
(Ljubljana)
koproducenti/**co-producers**
ČEDOMIR KOLAR, ŠEMSUDIN
ČENGIČ, ROSANNA SEREGNI,
IGOR PEDIČEK
financer/**co-funding**
FILMSKI SKLAD RS, FONDSUD,
FILMSKI FOND BIH, MINISTRSTVO
ZA KULTURO REPUBLIKE ITALIJE
format/**format**
35mm, barvni/colour
premiera/**release**
december 2004

režija/director
BENJAMIN FILIPOVIČ
scenarij/screenplay
BENJAMIN FILIPOVIČ, FEDA
ISOVIČ
fotografija/cinematography
CHRISTOPHER POLLOCK
scenografija/set design
DUŠKO MILAVEC
kostumografija/costume design
JASNA HADŽIMEHMEDOVIČ
BEKRIC
zvok/sound
DIRK BOMBAY
igralci/cast
JOSIP PEJAKOVIČ, TATJANA
ŠOJIČ, ŽAN MAROLT, BORO
STJEPANOVIČ, MIRALEM
ZUBČEVIČ, TARIK FILIPOVIČ,
RENE BITORAJAC, BOGDAN
DIKLIČ, ERLAND JOSEPHSON,
IRENA MICIJEVIČ

sinopsis
Risto in Safet, ki delata v lokalni mrtvašnici, vsak dan stavita, koliko trupel bosta prejela. Na ta določen dan Risto stavi, da manj kot štiri, Safet pa stavi, da bosta prejela štiri ali več. Do konca stave je manj kot pol ure, v mrtvašnici pa je samo eno truplo: Ruzdija Kucuk, lokalni povojni "podjetnik". Ker v Bosni ni železniškega prometa, odkar je izbruhnila vojna, prevažata potnike s traktorjem, ki ga je prejel od Nizozemske vlade kot humanitarno pomoč. Vendar pa, ker so polja polna min, traktorja ne more uporabljati za to, za kar je v osnovi namenjen, zato ga je predelal v lokomotivo. Zaradi svojega viharnega temperamenta ima Ruzdija nenavadno bolezen: vsakič, ko je v zelo čustveni in stresni situaciji, omedli in je za kratek čas klinično mrtev. To se mu zgodi tudi, ko ves razburjen obišče Ministrstvo za promet z genialno idejo o privatizaciji dela železnice med svojo vasjo in Sarajevom ...

synopsis
Each day, Risto and Safet, two local mortuary workers, bet on the number of corpses they will receive. On this particular day, Risto bets on less than four and Safet on four or more corpses. There is less than half an hour left to the end of the betting period, and there is only one body in the mortuary: Ruzdija Kucuk, a local "post war" wheeler-dealer. As there is no railroad traffic in Bosnia since the war broke out, he transports passengers with a tractor received as humanitarian aid from the Dutch government. Unfortunately, as the fields are full of mines, he can't use the tractor for its original purpose, so he has transformed it into a locomotive. As a result of his volatile temperament, Ruzdija suffers from an unusual illness: he faints and suffers a brief clinical death each time he gets into a highly emotional and stressful situation. This happens to him when, in an excited state, he visits the Ministry of Transport with the ingenious idea of privatizing the part of the railroad between his village and Sarajevo ...

NAGRADE SLOVENSКИH FILMOV DOMA IN V TUJINI 1997/2002

AWARDS GIVEN TO SLOVENIAN FILMS HOME AND ABROAD 1997/2002



KRUH IN MLEKO BREAD AND MILK (2001)

režija/director: JAN CVITKOVIČ

BENEŠKI FILMSKI FESTIVAL/VENICE FILM FESTIVAL, 2001, ITALIJA/ITALY

-LEV PRIHODNOSTI – nagrada za najboljši prvi film/LION OF THE FUTURE – Best First Feature Film Award

LIFFE/LJUBLJANA INTERNATIONAL FILM FESTIVAL, 2001, SLOVENIJA/SLOVENIA

-nagrada vodomec za najboljši film/Kingfisher Award for Best Film FESTIVAL OF EAST EUROPEAN CINEMA COTTBUS, 2001, NEMČIJA/GERMANY

-posebna nagrada žirije/Special Prize (Festival Jury)

-Don Quijote – Prize of the International Federation of Film Clubs (FICC / IFFC Jury)

-posebna omemba Special Mention (FIPRESCI Jury)

-posebna omemba (Audience Jury)

BRATISLAVA FILM FESTIVAL, 2001, SLOVAŠKA/SLOVAKIA

-nagrada za najboljšo moško vlogo in posebno priznanje žirije FIPRESCI/Best Actor Award and Special Mention of FIPRESCI Jury

MOSTRA DE VALENCIA FILM FESTIVAL, 2002, ŠPANIJA/SPAIN

-nagrada za najboljšo moško vlogo/Best Actor Award



SLADKE SANJE SWEET DREAMS (2001)

režija/director: SAŠO PODGORŠEK

MOSTRA DE VALENCIA FILM FESTIVAL, 2001, ŠPANIJA/SPAIN

-zlata palma za najboljši film/Golden Palm Award for Best Film FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM, 2002, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši igrani film, najboljši scenarij/Best Feature Film Award, Best Screenplay Award

-najboljša igralka/Best Actress Award

FESTROIA FILM FESTIVAL, 2002, SETUBAL, PORTUGALSKA/ PORTUGAL

-nagrada FIPRESCI/FIPRESCI Award by Festival Jury

BRAUNSCHWEIG FF 2002, NEMČIJA/GERMANY

-nagrada HEINRICH za prvi ali drugi celovečerec/HEINRICH Award for First or Second Feature Film



ZADNJA VEČERJA THE LAST SUPPER (2001)

režija/director: VOJKO ANZELJČ

SOCHI FILM FESTIVAL, 2001, RUSIJA/RUSSIA

-posebno priznanje žirije/Special Mention of the festival Jury LOVE IS FOOLY FILM FESTIVAL, 2001, SOFIJA/SOFIA, BOLGARIJA/BULGARIA

-nagrada za najboljšo moško vlogo in nagrada bolgarskih filmskih kritikov/Best Actor Award and Bulgarian Filmcritics' Award

ROME INTERNATIONAL FILM FESTIVAL, 2002, ITALIJA/ITALY

-častna omemba žirije/the jury awarded honorable mentions DC INDEPENDENT FILM FESTIVAL&MARKET, 2002, WASHINGTON, ZDA/USA

-velika nagrada žirije za svetovno kinematografijo/Grand Jury Award in World Cinema

DURANGO FILM FESTIVAL, 2002, ZDA/USA

-najboljša komedija/Best Narrative Feature Film – Comedy Award WORLDFFEST-HOUSTON, 2002, ZDA/USA

-Gold Remi Award in the comedy feature category

GOEAST – FESTIVAL OF CENTRAL AND EASTERN EUROPEAN FILM, 2002, NEMČIJA/GERMANY

-najboljša režija/price for best directing

ANNUAL BARE BONES INTERNATIONAL FILM FESTIVAL, 2002, OKLAHOMA, ZDA/USA

-najboljši film po izboru občinstva/Best Foreign Film by audience choice

-najboljši tujejezični film/price for Foreign Language Feature by special jury selection



NIKOGARŠNJA ZEMLJA NO MAN'S LAND (2001)

režija/director: DANIS TANOVIĆ

CANNES FILM FESTIVAL, 2001, FRANCIJA/FRANCE

-nagrada za najboljši scenarij/Award for Best Screenplay

SARAJEVO FILM FESTIVAL, 2001, BiH

-prva nagrada žirije in nagrada občinstva/First Prize of Festival Jury and Audience Award

SAN SEBASTIAN FILM FESTIVAL, 2001, ŠPANIJA/SPAIN

-nagrada občinstva/Audience Award

EVROPSKE FILMSKE NAGRADE/EUROPEAN FILM AWARDS, 2001

-nagrada za najboljši scenarij/Award for Best Screenplay

NAGRADA ZDRUŽENJA FILMSKIH KRITIKOV, 2002, LOS

ANGELES/LOS ANGELES FILMS CRITICS ASSOCIATION

-najboljši tuji film/Best Foreign Film

GOLDEN SATELLITE AWARDS

-najboljši tuji film/Best Foreign Film

ZLATI GLOBUS/GOLDEN GLOBE AWARDS

-najboljši tuji film/Best Foreign Film

NAGRADE AMERIŠKE FILMSKE AKADEMIJE/ACADEMY AWARDS

-oskar za najboljši tuji film/Oscar for Best Foreign Film



PORNO FILM PORN FILM (2001)

režiser/director: DAMJAN KOZOLE

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM, 2000, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši igrani film, najboljši igralec, najboljša igralka, nagrada občinstva/Best Feature Film, Best Actor, Best Actress, Audience Award

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 2000, PALIČ, JUGOSLAVIJA/YUGOSLAVIA

-nagrada FIPRESCI za najboljši film, nagrada občinstva/FIPRESCI Award for Best Film, Audience Award



V LERU IDLE RUNNING (2001)

režiser/director: JANEZ BURGER

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM, 1999, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši igrani film, najboljši scenarij, najboljši igralec, najboljša igralka, nagrada občinstva/Best Feature Film, Best Screenplay, Best Actor, Best Actress, Audience Award

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 1999, SARAJEVO, BiH

-posebna omemba žirije regionalnega programa/Special Mention from the Regional Programme Jury

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 1999, KIJEV/KIEV, UKRAJINA/UKRAINE

-diploma za drugi najboljši igrani celovečerni film, nagrada Yvesa Montanda za najboljšega igralca, posebna omemba žirije Mednarodne federacije filmskih društev/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

MEDNARODNI MEDITERANSKI FILMSKI FESTIVAL/INTERNATIONAL MEDITERRANEAN CINEMA FESTIVAL, 1999, MONTPELLIER, FRANCIJA/FRANCE

-nagrada "Off Prix" žirije Akademije lepih umetnosti"Off Prix" Award from the Jury of the Academy of Fine Arts

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 1999, COTTBUS, NEMČIJA/GERMANY

-velika nagrada za najboljši film, nagrada za najboljšega igralca, posebna omemba žirije (FICC), nagrada findling za najboljši film/Grand Prix for Best Film, Best Actor Award, Special Mention from the FICC Jury, Findling Award for Best Film

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 2000, MOSKVA/MOSCOW, RUSIJA/RUSSIA

-velika nagrada za najboljši film, nagrada za najboljšega igralca/Grand Prix for Best Film, Best Actor Award

FILMSKI FESTIVAL ALPE ADRIA/ALPE ADRIA FILM FESTIVAL, 2000, TRST/TRIESTE, ITALIJA/ITALY

-velika nagrada žirije za najboljši film/Grand Prix for Best Film MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 2000, BRUSELJ/BRUSSELS, BELGIJA/BELGIUM

-posebna omemba žirije/Special mention from the Festival Jury



SOCIALIZACIJA BIKA? SOCIALISATION OF THE BULL? (1998)

animirani film/animated film
režiserja/directors ZVONKO ČOH & MILAN ERIČ

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN
FILM, 1998, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši celovečerni film, najboljši scenarij/Best Feature Film, Best
Screenplay

FEST 2000, BEOGRAD/BELGRADE, JUGOSLAVIJA/YUGOSLAVIA
-diploma YU ASIFA za najboljši animirani film festivala/Diploma of YU
ASIFA for Best Animated film of the Festival



EKSPRES, EKSPRES EXPRESS, EXPRESS (1997)

režiser/director IGOR ŠTERK

MARATON SLOVENSKEGA FILMA/SLOVENIAN FILM
MARATHON, 1997, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši režiser/Best Director

FILMSKI FESTIVAL ALPE ADRIA/ALPE ADRIA FILM FESTIVAL,
1998, TRST/TRIESTE, ITALIJA/ITALY

-glavna nagrada žirije (ex aequo: Mondo Bobo)/Grand Jury Prize (ex
aequo: Mondo Bobo)

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1997, KIJEV/KIEV, UKRAJINA/UKRAINE

-diploma žirije/Diploma of the Official Jury

FESTIVAL OF EAST EUROPEAN CINEMA COTTBUS, 1997,
NEMČIJA/GERMANY

-nagrada občinstva, nagrada študentov, nagrada združenja nemških
distributerjev/Audience Award, Students' Award, German Distributors'
Award

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1998, PALIČ, JUGOSLAVIJA/YUGOSLAVIA

najboljši film/Best Film

MEDNARODNI MEDITERANSKI FILMSKI FESTIVAL/
INTERNATIONAL MEDITERRANEAN CINEMA FESTIVAL, 1998,
MONTPELLIER, FRANCIJA/FRANCE

-najboljši film festivala, nagrada žirije, nagrada publike/Best Film of
the Festival, Jury Award, Audience Award

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1999, MONS, BELGIJA/BELGIUM

-nagrada žirije/Jury Award



OUTSIDER OUTSIDER (1997)

režiser/director ANDREJ KOŠAK

MOSTRA DE VALENCIA FILM FESTIVAL, 1997, ŠPANIJA/SPAIN

-bronasta palma za najboljši film/Bronze Palm for Best Film

MEDNARODNI FILMSKI FESTIVAL/CAIRO INTERNATIONAL
FILM FESTIVAL, 1997, KAIRO/CAIRO, EGIPAT/EGYPT

-nagrada za najboljšega igralca/Best Actor Award



(A)TORZIJA
(A)TORSION (2002)

režija/director: STEFAN ARSENIJEVIĆ

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM, 2002, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši kratki film/Best Short Film Award

BERLINALE/BERLIN INTERNATIONAL FILM FESTIVAL, 2003, NEMČIJA/GERMANY

-zlati medved za najboljši kratki film/Golden Bear for Best Short Film INCURT FILM FESTIVAL, 2003, BARCELONA, ŠPANIJA/SPAIN

-Best International Short Film Award

HUESCA FILM FESTIVAL, 2003, ŠPANIJA/SPAIN

-Silver Danzante de Plata Award – Short Film Award for Second Place INT. ART FILM FESTIVAL, 2003, TRENČIANSKE TEPLICE, SLOVAŠKA/SLOVAKIA

-Golden Key Award for Best Short Film

MELBOURNE INTERNATIONAL FILM FESTIVAL, 2003,

AVSTRALIJA/AUSTRALIA

-posebna nagrada za promocijo človekovih pravic/Special prize for promoting human rights

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM FESTIVAL, 2003, KIJEV/KIEV, UKRAJINA/UKRAINE

-najboljši kratki film/Best Short Film Award

BREST SHORT FILM FESTIVAL, PARIS, FRANCE

-najboljši kratki film/Best Short Film – Jury Award

INTERNATIONAL FESTIVAL OF DOCUMENTARY AND SHORT FILM OF BILBAO, 2003, BILBAO, ŠPANIJA/SPAIN

-najboljši kratki film /MIKELDI DE ORO FICCIÓN Award for Best Short Film

EUROPEAN FILM ACADEMY AWARDS, 2003

-Prix UIP za najboljši kratki film/Prix UIP Award for Best Short Film



STEKLARSKI BLUES
GLAZIER BLUES (2002)

režiser/director HARRY RAG

MEDNARODNI FILMSKI FESTIVAL KRATKIH FILMOV/ UPPSALA INTERNATIONAL SHORT FILM FESTIVAL, 2002, UPPSALA, ŠVEDSKA/SWEDEN

-posebna omemba žirije/Honorary Mention

MEDNARODNI FILMSKI FESTIVAL/FESTIVAL INTERNATIONAL DE FILMETS DE BADALONA, 2002, BADALONA, ŠPANIJA/SPAIN

-nagrada venus za najboljši dokumentarni film/Venus Award for Best Documentary



HOP, SKIP & JUMP
HOP, SKIP & JUMP (2000)

režiser/director SRDJAN VULETIĆ

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN FILM 2000, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši kratki film, najboljši režiser, najboljši scenarij/Best Short Film, Best Director, Best Screenplay

BERLINALE/BERLIN INTERNATIONAL FILM FESTIVAL, 2000, NEMČIJA/GERMANY

-najboljši v kategoriji kratkih filmov v sekciji Panorama/Best Film in the Short Film Category in Panorama Section

MEDNARODNI FILMSKI FESTIVAL ST. PETERSBURG/ST. PETERSBURG INTERNATIONAL FILM FESTIVAL, 2000, RUSIJA/RUSSIA

-posebna nagrada žirije/Special Prize of the Jury

MEDNARODNI MEDITERANSKI FILMSKI FESTIVAL/ INTERNATIONAL MEDITERRANEAN FILM FESTIVAL, 2001, TETUAN/TETOUAN, MAROKO/MOROCCO

-nagrada za najboljši film/Award for Best Film



DOM SVOBODE
HOUSE OF FREEDOM
(2000)

režiser/director SAŠO PODGORŠEK

FESTIVAL UMETNIŠKEGA FILMA/ART FILM FESTIVAL, 2000, TRENČIANSKE TEPLICE, SLOVAŠKA/SLOVAKIA

-nagrada zlati ključ za najboljši film/Award "Golden Key" for Best Film



MY FIRST CUT MY FIRST CUT (1999)

režiser/director ZDRAVKO BARIŠIČ

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN
FILM 1999, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši kratki film/Best Short Film Award



KRATKA HIMNA DOMOVINI THE POEM TO MY HOMELAND (1999)

režiser/director BORIS PALČIČ

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1999, GAVA, ŠPANIJA/SPAIN

-nagrada za najboljši kratki film/Award for Best Short Film
MEDNARODNI FILMSKI FESTIVAL IN VIDEO/INTERNATIONAL
FESTIVAL OF MOVIES AND THE VIDEO, 2001, TEBESSA,
ALŽIRIJA/ALGERIA

-nagrada za najboljši kratki film/Award for Best Short Film



SAMOTA V DVOJE: VEČER DOUBLE SOLITUDE: EVENING (1999)

režiserka/director NATAŠA PROSENC

MEDNARODNI FILMSKI FESTIVAL FLAGSTAFF/FLAGSTAFF
INTERNATIONAL FILM FESTIVAL, 1999, ARIZONA, ZDA/USA
-najboljši film v kategoriji eksperimentalnega igranega filma/Best Film
in the Experimental Feature Film Category

MEDNARODNI FILMSKI FESTIVAL BROOKLYN/BROOKLYN
INTERNATIONAL FILM FESTIVAL, 2000, NEW YORK, ZDA/USA
-posebna nagrada žirije/Special Jury Award
FESTIVAL KRATKEGA FILMA IN VIDEO NEW YORK EXPO/NEW
YORK EXPOSITION OF SHORT FILM AND VIDEO, 2000, NEW
YORK, ZDA/USA

-nagrada žirije/Jury Award

NAPREJ STRAIGHT AHEAD (1999)

režiser/director BORIS PETKOVIČ

MEDNARODNI FILMSKI FESTIVAL ST. PETERSBURG/ST.
PETERSBURG INTERNATIONAL FILM FESTIVAL, 1999,
RUSIJA/RUSSIA

-najboljši prvi film v kategoriji kratkih igranih in animiranih filmov/Best
Debut in the Short Feature and Animated Film Category



ADRIAN ADRIAN (1998)

režiserka/director MAJA WEISS

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN
FILM 1998, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši kratki film, najboljša fotografija/Best Short Film, Best
Cinematography

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1998, CHICAGO, ZDA/USA

-srebrna plaketa/Silver Plaque

MEDNARODNI FESTIVAL ŽENSKEGA FILMA/INTERNATIONAL
WOMEN'S FILM FESTIVAL, 1999, CRETEIL, FRANCIJA/FRANCE

-glavna nagrada Canala + za najboljši film/Grand Prix CANNAL + for
Best Short Film

MEDNARODNI FILMSKI FESTIVAL/INTERNATIONAL FILM
FESTIVAL, 1999, SARAJEVO, BIH

-nagrada FIPRESCI za najboljši kratki film/FIPRESCI Award for Best
Short Film



VRTOGLAVI PTIČ VERTIGO BIRD (1997)

režiser/director SAŠO PODGORŠEK

FESTIVAL SLOVENSKEGA FILMA/FESTIVAL OF SLOVENIAN
FILM 1997, PORTOROŽ, SLOVENIJA/SLOVENIA

-najboljši film/Best Film Award

FESTIVAL UMETNIŠKEGA FILMA/ART FILM FESTIVAL, 1997,
TRENČIANSKE TEPLICE, SLOVAŠKA/SLOVAKIA

-nagrada župana mesta/Mayor's Award

FILMSKA PRODUKCIJA 1996-2004/FILM PRODUCTION 1996-2004

CELOVEČERNI FILMI/FEATURE FILMS

A.) FINANCIRANJE Z VEČINSKIM DELEŽEM FILMSKEGA SKLADA/FINANCING WITH THE MAJOR SHARE OF SLOVENIAN FILM FUND

naslov/title	leto produkcije/ year of production	proračun v SIT/ total budget in SIT	proračun v EUR/ total budget in EUR
RABLJEVA FRESKA/EXECUTIONER'S FRESCO	1996	84.410.932,00	356.630,30
FELIX	1996	206.549.475,00	872.657,12
CARMEN	1996	110.509.557,00	466.895,17
EKSPRES, EKSPRES/EXPRESS, EXPRESS	1997	99.300.000,00	419.535,57
HERZOG	1997	102.376.868,00	432.535,12
BREZNO/THE RIFT	1998	120.444.600,00	508.870,03
STEREOTIP/STEREOTYPE	1998	124.543.040,00	526.185,65
SOCIALIZACIJA BIKA?/SOCIALISATION OF THE BULL?	1998	19.668.000,00	83.095,93
PATRIOT	1999	133.956.600,00	565.957,29
BLUES ZA SARO/BLUES FOR SARA	1999	93.996.400,00	397.128,23
NEPOPISAN LIST/WHAT NOW, LUKA?	2000	137.495.810,00	580.910,20
MOKUŠ	2000	132.680.000,00	560.563,74
PORNO FILM/PORN FILM	2000	56.800.000,00	239.976,04
KRUH IN MLEKO/BREAD AND MILK	2001	70.295.500,00	296.993,58
SLADKE SANJE/SWEET DREAMS	2001	251.925.042,00	1.064.365,72
BARABE!/RASCALS!	2001	192.721.971,00	814.236,88
ODA PREŠERNU/ODE TO THE POET	2001	91.608.000,00	387.037,41
TRDNJAVA EVROPA/FORTRESS EUROPE	2001	27.577.550,00	116.513,22
LJUBLJANA	2001	189.659.000,00	801.296,04
VARUH MEJE/GUARDIAN OF THE FRONTIER	2002	156.020.000,00	659.173,61
SLEPA PEGA/BLIND SPOT	2002	137.501.177,00	580.932,88
ZVENENJE V GLAVI/HEADNOISE	2002	244.118.000,00	1.031.381,51
ZGODBA GOSPODA P.F./THE STORY OF MR. P.F.	2002	51.080.534,00	215.811,69
REZERVNI DELI/SPARE PARTS	2003	273.440.936,00	1.155.268,87
NA PLANINCAH/ON THE SUNNY SIDE	2003	193.300.000,00	816.679,01
RUŠEVINE/RUINS	2004	222.750.000,00	941.103,21
MARMELADA/JAM	2004	159.400.000,00	673.453,88
PREDMESTJE/SUBURBS	2004	199.089.170,00	841.137,85
OD GROBA DO GROBA/FROM GRAVE TO GRAVE	2004	226.466.582,00	956.805,50

B.) DELNO FINANCIRANJE/PARTIAL FINANCING

naslov/title	leto produkcije/ year of production	proračun v SIT/ total budget in SIT	proračun v EUR/ total budget in EUR
OUTSIDER	1997	125.400.000,00	529.806,25
TEMNI ANGELI USODE/DARK ANGELS	1999	128.749.000,00	543.955,54
V LERU/IDLE RUNNING	1999	48.550.000,00	205.120,36
JEBIGA/FUCKIT	2000	65.897.000,00	278.410,23
V PETEK ZVEČER/FRIDAY NIGHT	2000	41.595.000,00	175.735,97
ZADNJA VEČERJA/THE LAST SUPPER	2001	64.467.000,00	272.368,58
POKER	2001	125.637.472,00	530.809,55
ŠELESTENJE/RUSTLING LANDSCAPES	2002	84.735.000,00	357.999,46
AMIR	2002	90.392.000,00	381.899,89
PESNIKOV PORTRET Z DVOJNIKOM/ THE PORTRAIT OF A POET WITH A DUBLE	2003	417.095.060,00	1.762.197,52
PETERKA: LETO ODLOČITVE/ PETERKA: YEAR OF DECISION	2003	76.597.572,00	323.619,40
KAJMAK IN MARMELEDA/CHEESE AND JAM	2003	102.651.292,00	433.694,55
POD NJENIM OKNOM/BENEATH HER WINDOW	2003	98.000.000,00	413.502,11

C.) TUJE KOPRODUKCIJE/FOREIGN COPRODUCTIONS

SAMOTARJI/LONERS	2000	126.500.000,00	534.453,67
NIKOGARŠNJA ZEMLJA/NO MAN'S LAND	2001	467.325.251,00	1.974.416,57
LILIJINA ZGODBA/LILLY'S STORY	2002	439.529.540,00	1.856.981,63
LJETO U ZLATNOJ DOLINI/ SUMMER IN THE GOLDEN VALLEY	2003	293.695.740,00	1.240.844,01

DISTRIBUCIJA FILMOV V SLOVENIJI 2002 / DISTRIBUTION OF FILMS IN SLOVENIA IN 2002

PRVIH DESET FILMOV/TOP TEN FILMS

slovenski naslov/ angleški naslov Slovenian title/ English title	nacionalnost/ nationality	distributer/ distributor	datum odpiranja/ release date	gledalci v Slo/ admissions in Slo	bruto prihodek v SIT/ gross box office in SIT	bruto prihodek v EUR/ gross box office in EUR
GOSPODAR PRSTANOV: Bratovščina prstana/ THE LORD OF THE RINGS: The Fellowship of the Ring	NZ-USA	Lj. kinematografi	17.1.2002	145.423	107.670.475	455.492
HARRY POTTER IN DVORANA SKRIVNOSTI /HARRY POTTER AND THE CHAMBER OF SECRETS	UK-USA	Lj. kinematografi	5.12.2002	92.408	67.434.097	285.274
JAMES BOND: Umri kdaj drugič/ JAMES BOND: Die Another Day	UK-USA	Continental Film	19.12.2002	76.192	65.750.481	278.152
OCEAN'S ELEVEN/OCEAN'S ELEVEN	USA	Lj. kinematografi	21.2.2002	72.037	56.922.247	240.805
MOŽJE V ČRNEM 2/MEN IN BLACK 2	USA	Continental Film	8.8.2002	68.040	56.546.531	239.215
ČUDOVITI UM/BEAUTIFUL MIND	USA	Karantanija C.	28.2.2002	67.914	55.206.261	233.545
MIŠEK STUART LITTLE 2/ STUART LITTLE 2	USA	Continental Film	15.8.2002	64.034	46.492.429	196.683
VANILLA SKY/VANILLA SKY	USA	Karantanija C.	31.1.2002	51.337	41.814.392	176.892
ASTERIX & OBELIX: Misija Kleopatra/ ASTÉRIX & OBÉLIX: Mission Cléopâtre	FRA	Creativa	4.4.2002	50.841	37.547.532	158.842
MOJA OBILNA GRŠKA POROKA/ MY BIG FAT GREEK WEDDING	USA	Creativa	5.12.2002	49.660	38.459.376	162.699

SLOVENSKI FILMI 2002/SLOVENIAN FILMS IN 2002

POZABLJENI ZAKLAD	Lj. kinematografi	24.10.2002	20.776	12.418.681	52.536
ZVENENJE V GLAVI	Lj. kinematografi	10.10.2002	18.108	12.961.537	54.833
VARUH MEJE	Lj. kinematografi	9.5.2002	12.521	8.602.383	36.392
ŠELESTENJE	Creativa	11.4.2002	12.487	8.630.875	36.512
LJUBLJANA	Lj. kinematografi	7.2.2002	10.375	7.338.451	31.045
AMIR - ŠERIF IZ NURIČA	Lj. kinematografi	19.9.2002	8.316	6.418.283	27.152
NA SVOJI VESNI	Lj. kinematografi	25.4.2002	4.573	3.521.143	14.896
SLEPA PEGA	L. kinematografi	20.11.2002	2.408	1.466.768	6.205
ZGODBA GOSPODA P. F. (omejena distribucija / limited distribution)	AG Market	17.10.2002	387	324.829	1374

DISTRIBUCIJA FILMOV V SLOVENIJI 2003/ DISTRIBUTION OF FILMS IN SLOVENIA IN 2003

PRVIH DESET FILMOV/TOP TEN FILMS

slovenski naslov/ <i>angleški naslov</i> Slovenian title/ <i>English title</i>	nacionalnost/ <i>nationality</i>	distributer/ <i>distributor</i>	datum odpiranja/ <i>release date</i>	gledalci v Slo/ <i>admissions</i> in Slo	bruto prihodek v SIT/ <i>gross box office</i> in SIT	bruto prihodek v EUR/ <i>gross box</i> <i>office in EUR</i>
GOSPODAR PRSTANOV: Stolpa/ THE LORD OF THE RINGS: The two towers	NZ-USA	Lj. kinematografi	16.1.2003	122.609	104.248.092	436.294
VSEMOGOČNI BRUCE/ BRUCE ALMIGHTY	USA	Cenex	25.9.2003	101.547	91.112.281	381.318
JOHNNY ENGLISH/JOHNNY ENGLISH	NZ-USA	Karantanija C.	17.4.2003	105.433	90.577.879	379.082
KAJMAK IN MARMELEDA/ CHEESE AND JAM	SLO	Creativa	13.11.2003	102.499	83.958.338	351.378
PIRATI S KARIBOV: Prekletstvo črnega bisera/ PIRATES OF THE CARIBBEAN: Curse of the black pearl	USA	Cenex	28.8.2003	90.745	80.760.676	336.587
AMERIŠKA PITA: Poroka/ AMERICAN PIE: The wedding	USA	Karantanija C.	23.10.2003	71.871	64.705.833	270.804
MATRICA RELOADED/ THE MATRIX RELOADED	USA	Lj. kinematografi	22.5.2003	71.024	62.275.129	260.631
UJEMI ME, ČE ME MOREŠ/ CATCH ME IF YOU CAN	USA	Karantanija C.	30.1.2003	67.397	58.836.668	246.240
PODLI FANTJE 2/BAD BOYS 2	USA	Continental	16.10.2003	62.950	57.222.385	239.484
MATRICA REVOLUCIJA/ THE MATRIX REVOLUTIONS	USA	Lj. kinematografi	5.11.2003	60.201	54.045.471	226.188

SLOVENSKI FILMI 2003/SLOVENIAN FILMS IN 2003

KAJMAK IN MARMELEDA/ CHEESE AND JAM		Creativa	13.11.2003	102.499	83.958.338	351.378
POD NJENIM OKNOM/ BENEATH HER WINDOW		Lj. kinematografi	4.12.2003	18.398	16.035.055	67.109
REZERVNI DELI/ SPARE PARTS		Lj. kinematografi	5.2.2004	13.721	10.839.018	45.363
NA PLANINCAH/ON THE SUNNY SIDE		Lj. kinematografi	17.9.2003	8.992	7.058.052	29.539
PETERKA: LETO ODLOČITVE/ PETERKA: YEAR OF DECISION		Distribucija Kinoteka	15.10.2003	3.917		

FILMSKI SKLAD REPUBLIKE SLOVENIJE

www.film-sklad.si

Ustanovitev Filmskega sklada Republike Slovenije (FS RS), centra za načrtovanje in izvajanje filmske dejavnosti v okviru nacionalnega kulturnega programa, v letu 1994 sovpada z novim valom slovenskega filma. V mladi srednjeevropski državi sta načrtna skrb in sofinanciranje spodbudila mlade avtorje in slovenska filmska dejavnost je dobila nov zalet ter se zčila s sodobnimi trendi.

FS RS je v desetih letih svojega obstoja tako ali drugače podprl okoli 40 celovečernih filmov, med njimi so v zadnjih nekaj letih tudi velike mednarodne koprodukcije.

Slovenska filmska zgodovina je pestra - 'žive slike' so si Slovenci ogledovali že leta 1896, Karol Grossman, pionir slovenskega filma, je prve dokumente posnel leta 1905, v 20. in 30. letih prejšnjega stoletja je v evropskem filmu kraljevala lepa Slovenka Ita Rina, že leta 1931 je bil posnet prvi celovečerec - *V kraljestvu Zlatoroga*, do osamosvojitve Slovenije (1991) je bilo posnetih še okoli 120 celovečernih filmov ... V mladi državi je sredi devetdesetih ustanovljeni FS RS pomagal soustvarjati novi val filma, ki ga je oblikovala mlada generacija režiserjev. Filmi, kot so: *Carmen* (Metod Pevec, 1996), *Ekspres, ekspres* (Igor Šterk, 1997), *Stereotip* (Damjan Kozole, 1998), animirani *Socializacija bika?* (Zvonko Čoh, Milan Erič, 1998), *V leri* (Janez Burger, 1999), *Porno film* (Damjan Kozole, 2000), so umestili slovenski film na svetovni filmski zemljevid, ga popeljali na najpomembnejše mednarodne festivale in vztrajno pobirali nagrade.

Novo tisočletje je obrodilo sadove preteklosti in načrtnega razvoja filma ter prineslo nove uspehe. Prvenec *Kruh in mleko* (Jan Cvitkovič, 2001) je Sloveniji prinesel beneškega leva prihodnosti, *Sladke sanje* (Sašo Podgoršek, 2001) so bile nagrajene z zlato palmo v Valenciji, v Berlinu je *Varuh meje* (Maja Weiss, 2002) prejel nagrado za inovativnost, kratki film *(A)torzija* (Stefan Arsenijević, 2002) prejšnje leto zlatega medveda, konec leta 2003 pa nagrado

FILM FUND OF THE REPUBLIC OF SLOVENIA

www.film-sklad.si/eng

The Film Fund of the Republic of Slovenia (FF RS), the centre for the planning and realization of the film activities in the frame of the national cultural programme, was founded in 1994. Its founding coincides with the new wave of Slovenian film. In the young Central European state the methodical care and co-financing stimulated the young authors; thus the activities in the field of Slovenian film got new zeal and fused with the contemporary trends. In the ten years of its existence FF RS supported approximately 40 feature films in one way or another. Among these films there have also been big international co-productions in the last few years.

The Slovenian film history is diverse - Slovenians were already watching "the living pictures" in 1896. Karol Grossman, the pioneer of Slovenian film, shot the first documents in the year 1905. In the 1920s and 1930s the beautiful Slovenian girl Ita Rina was the queen of European film, and in as early as 1931 the first feature film was shot: *In the Realm of Goldenhorn*. Until Slovenia became an independent state in 1991 around 120 other feature films were shot...

In the young country in the middle of the 1990s FF RS helped to create the new wave of film, formed by the young generation of directors. Films like *Carmen* (Metod Pevec, 1996), *Express Express* (Igor Šterk, 1997), *Stereotype* (Kozole, 1998), *Idle Running* (Janez Burger, 1999), *Porno Film* (Damjan Kozole, 2000) and the animated film *Socializing the Bull?* (Zvonko Čoh, Milan Erič 1998), placed the Slovenian film on the film map of the world, took it to the most important festivals, and consistently kept receiving awards.

In the new millennium what was sown in the past by the methodical planning of film development matured and brought about new successes. The first film *Bread And Milk* by Jan Cvitkovič (2001) brought Slovenia the Lion of the Future in Venice, *Sweet Dreams* (Sašo Podgoršek, 2001) was awarded the Golden Palm in Valencia, *Guardian of the Frontier* (Maja Weiss, 2002) received an award

Prix UIP, ki jo podeljuje Evropska filmska akademija (EFA). Število nagrajenih filmov se vsako leto večja, prav tako uvrstitve na pomembne festivale: v Rotterdamu je tekmoval film *Ljubljana* (Igor Šterk, 2002), v Locarnu je doživela premiero *Slepa pega* (Hanna A. W. Slak, 2002), v Montrealu *Selesenje* (Janez Lapajne, 2002), v Berlinu *Rezervni deli* (Damjan Kozole, 2002) ... Trenutno sta na popotovanju po dvoranah dva celovečerna filma - *Pod njenim oknom* (Metod Pevec, 2003) in *Kajmak in marmelada* (Branko Djurić, 2003). V postprodukciji so štirje filmi, med njimi tudi novi film z levom nagrajenega režiserja Jana Cvitkoviča. Slovenija bo 1. maja 2004 postala polnopravna članica EU, z njenimi koprodukcijskimi skladi pa sodeluje že dalj časa, saj ima poleg izjemnega geografskega položaja v osrčju Evrope in čudovite ter raznolike pokrajine tudi sodobne studie, potreben kader in znanje, kar ponuja odlične možnosti koprodukcijam. Slovenija je od leta 2001 članica sklada Euroimages, s katerim je sodelovala pri filmih *Nikogaršnja zemlja* (Danis Tanović, 2001), *Lilijina zgodba* (Robert Manthoulis, 2002) in *Poletje v zlati dolini* (Srdjan Vuletić, 2003). Slovenija je od začetka leta 2003 članica sklada Media Plus, katerega namen je krepitev konkurenčnosti evropske avdiovizuane produkcije, od nedavnega pa je v Sloveniji odprta tudi pisarna Media Deska. Slovenija je tudi podpisnica Evropske konvencije o filmski koprodukciji (MEKFK), katere cilj je izboljšati sodelovanje med državami na področju kinematografije. FS RS skrbi tudi za izobraževanje in promocijo slovenskega filma. Letno pripravlja Festival slovenskega filma, na katerem se predstavi produkcija zadnjega leta in kjer organizira posvete in seminarje za poklicno javnost ter ljubitelje filma. Slovenski film se je z retrospektivami predstavil že v mnogih mestih po svetu. Ob retrospektivi v Rimu je v oktobru 2003 izšla tudi priloga v reviji Carte di Cinema, ki je posvečena slovenski kinematografiji.

for the most innovative film, the short film *(A)torsion* (Stefan Arsenijević, 2002) got the Golden Bear last year, while in the end of 2003 it received the Prix UIP award by the European Film Academy (EFA). The number of awards keeps climbing every year; so does the number of qualifications for the most important festivals: the film *Ljubljana* (Igor Šterk, 2002) competed in Rotterdam, *Blind Spot* (Hanna A. W. Slak, 2002) had a premiere in Locarno, *Acusling Landscapes* (Janez Lapajne, 2002) in Montreal, *Spare Parts* (Damjan Kozole, 2002) in Berlin, etc.

At the moment two feature films are touring the cinemas - *Beneath Her Window* (Metod Pevec, 2003) and *Cheese and Jam* (Branko Djurić, 2003). Four films are currently in the process of postproduction; one of them is also the new film by Jan Cvitkovič, the director who has received the Lion in Venice.

On 1. May 2004 Slovenia is going to become a full member of the European Union, and it has participated in its co-production funds for a considerable length of time now. Apart from an extraordinary geographical position in the heart of Europe and the wonderful and diverse landscape, Slovenia also has modern studios, the necessary cadre and knowledge, which offers excellent opportunities for co-productions. Since 2001 Slovenia is also a member of the Euroimages fund, which it co-operated with in the making of the films *No Man's Land* (Danis Tanović, 2001), *Lilly's Story* (Robert Manthoulis, 2002) and *Summer in the Golden Valley* (Srdjan Vuletić, 2003). Since the beginning of 2003 Slovenia has been a member of the Media Plus fund, whose intention is to strengthen the competitiveness of the European audio-visual production. Recently a Media Desk office has been opened in Slovenia. Slovenia has also signed the European Convention on Film Co-production, whose goal is to improve the co-operation among countries in the field of cinematography. FF RS also takes care of the education and the promotion of Slovenian film. Every year it organises the Festival of Slovenian Film, where the production of the previous year is presented and where consultations and seminars for professionals and film enthusiasts are organised. Slovenian film has already been presented in many cities all over the world. During the retrospective in Rome in October 2003 a whole section dedicated to the Slovenian cinematography was published in the Carte di Cinema magazine.

SLOVENSKA KINOTEKA

www.kinoteka.si

Slovenska kinoteka je bila leta 1996 ustanovljena kot samostojna kulturna ustanova in se financira iz državnega proračuna, poleg tega pa jo denarno podpirajo donatorji in sponzorji.

Glavne uradne naloge slovenske kinoteke:

- ureditev in ohranitev knjižnice mednarodnih filmov vključno z ustrežno tehnologijo za prikazovanje, ohranjanje in procesiranje filmskih kopij;
- izvajanje programa v svoji kinodvorani s pomočjo lastnih sredstev in sredstev podobnih mednarodnih ustanov;
- zbiranje, ohranjanje, sistematizacija, katalogizacija in predstavitev muzejskih materialov, povezanih z zgodovino filma in kinematografije;
- vzpostavljanje in ohranjanje stikov z mednarodnimi organizacijami in zvezami;
- izpeljava raziskav in založniških aktivnosti, povezanih s področji, ki se tičejo te ustanove.

Ena najbolj pomembnih nalog Slovenske kinoteke je obogatitev svoje skromne zbirke klasičnih in tudi sodobnih svetovnih filmov ter opremljanje le-teh s slovenskimi podnapisi. Najbolj dragoceni primerki v zbirki so nedvomno tisti, ki spadajo v tri čudovita odkritja Slovenske kinoteke. Prvi je edina originalna kopija prvega ohranjenega filma Ernsta Lubitscha *Als ich tot war (Ko sem bil mrtev)*, 1916. Nato sledi prvi ohranjen film Franza Hoferja *Des Alters erste Spuren (Prvi znaki staranja)*. Ob teh dveh primerkih je Slovenska kinoteka odkrila tudi kratek film *Le Jongleur (Žongler)*, Pathé, 1913, ki je edina originalna kopija tega filma na svetu.

THE SLOVENIAN CINEMATHEQUE

The Slovenian Cinematheque was founded as autonomous cultural institution in 1996 and is funded by the national budget, donors and sponsors.

Principal official tasks of the slovenian cinematheque:

- to set up and preserve a library collection of international films including the corresponding technology for showing, preserving and processing of film copies;
- to carry out a programme in its cinema based on its own resources and related international institutions;
- to collect, preserve, systemise, catalogue and present museum materials relating to the history of film and cinematography;
- to establish and maintain contacts with international organisations and associations;
- to carry out research-propaedeutic and publishing activities relating to its basic areas of operation

One of the most important tasks of the Slovenian Cinematheque is to enrich its modest film collection of classic and contemporary world film masterpieces and equip it with Slovenian subtitles. The most precious prints in our collections are undoubtedly those which belong to the three great discoveries of the Slovenian Cinematheque. The first one is the only original print of Ernst Lubitsch's first preserved feature *Als ich tot war (When I Was Dead, 1916)*, followed by Franz Hofer's first preserved film *Des Alters erste Spuren (The First Signs of Getting Old)*.

KINODVOR

www.kinodvor.si

Po odloku Ministrstva za kulturo RS je Slovenska kinoteka ustanovila mrežo kinodvoran za predvajanje umetniških filmov. Osrčje mreže predstavlja prenovljeni kino Kinodvor. Zgradbo v centru mesta, kjer se nahaja, so zgradili leta 1923, to je bila prva dvorana v Ljubljani, načrtovana in zgrajena posebej za predvajanje filmov. Zahvaljujoč skupni finančni pomoči mesta Ljubljana in Ministrstva za kulturo so stavbo prenovili v očarljivem in privlačnem stilu pozne secesijske arhitekture. Tako je iz stare zgradbe nastala prvovrstna kinodvorana za predvajanje umetniških filmov z odlično tehnologijo za projekcijo in zvok. Prenovljeni Kinodvor je odprl vrata 15. oktobra 2003. Deluje vseh 365 dni na leto, vsak dan pa se zvrstijo najmanj štiri projekcije. Program sestavljajo izključno umetniški filmi: evropski, svetovni, neodvisni ameriški, a tudi klasike. Vsak teden spored zaznamuje in osveži nova premiera. Z majhnim zamikom se ti filmi predvajajo tudi v drugih mestih po državi. Redni program Kinodvora popestrijo posebni dogodki, denimo Ljubljanski mednarodni filmski festival, predavanja režiserjev, programi za mlade in otroke. Prisotnost Kinodvora in art-kino mreže bo nedvomno imela pozitiven učinek na sprejemanje umetniškega filma v Sloveniji. V preteklosti ta ni imel svojega prostora na domačih kinematografskih platnih in se je poredko znašel na rednem sporedu domačih kinodvoran, zato Kinodvor in art-kino mreža prinašata dragocene priložnosti za filmsko vzgojo slovenskega gledalstva ter boljšo promocijo kakovostnega filma.

KINODVOR

The Ministry of Culture mandated Slovenska kinoteka (the National Cinematheque) to establish an art-house-cinema network in Slovenia. The heart of the network is situated in the renewed cinema Kinodvor. This building --dating from 1923-- was the very first hall in the capital designed and constructed with the sole purpose to screen films. *Thanks to a joint financial effort by the City of Ljubljana and the Ministry of Culture and with respect for the style, charm and attraction of its late secession architecture*, the renovation was aimed at transforming the old construction into a contemporary, first-class art-house theatre, with appropriate state-of-the-art projection- and sound-technology, a bistro, a small shop with art-house-cinema related items, a club- and study-centre and an exhibition space. The renewed Kinodvor – ideally located in the city centre—opened its doors on October the 15th 2003. Like regular cinemas (and unlike other state-funded initiatives) Kinodvor is running 365 days a year, with a minimum of four screenings a day. The programme consists exclusively of art-house-cinema titles: European film, World Cinema, American independent, as well as classic re-releases. Kinodvor is premiering these films at a rate of one new title per week. Simultaneously, and consecutively, these films are also having a small-scale release in a dozen of provincial towns throughout the country. The regular Kinodvor schedule is spiced up with special events, such as the hosting of the Ljubljana International Film Festival, director's talks, panels, re-release series, youth and children programmes. Undoubtedly the presence of Kinodvor and of the Artkino Network will have a lasting and positive impact on the presence of art-house-cinema on the Slovene market. While in the past a wide range titles would –due to the lack of screens and the lack of a strong art-house-cinema oriented education and promotion— never have been considered to be released theatrically in Slovenia, Kinodvor and the Artkino Network create new opportunities for this type of quality film.

SLOVENSKI FILMSKI ARHIV

SLOVENIAN FILM ARCHIVE

www.sigov.si/ars/1.htm

Slovenski filmski arhiv (krajshe SFA) je bil ustanovljen leta 1968 na podlagi arhivskega zakona. Od vsega začetka deluje v okviru Arhiva Republike Slovenije. Glavna naloga SFA je evidentiranje, zbiranje in hramba in strokovna obdelava slovenske filmske kulturne dediščine. Od ustanovitve je bilo zbrano prek šest tisoč naslovov filmov ali prek devetdeset odstotkov slovenskih filmov, od najstarejšega iz leta 1905 do najnovejše produkcije. V zbirki so vse zvrsti filmov, od igranih in dokumentarnih do animiranih in eksperimentalnih, tako profesionalne stvaritve kot amaterski filmi. Osnovni podatki o filmih so obdelani v računalniški obliki. Vsebina preko 2300 filmov pa je dostopna tudi v knjižni obliki, z vsemi potrebnimi kazali, od krajevnih do stvarnih. Ti podatki bodo kmalu na voljo tudi na voljo tudi na internetu (<http://www.sigov.si/ars>). Arhivsko gradivo je dostopno vsem uporabnikom, tako iz Slovenije kot tujine za študijske, znanstvenoraziskovalne, kulturno prosvetne in komercialne namene. Pregled in izbor se opravi na montažni mizi v SFA, za filme, ki so kopirani na VHS ali DVD pa se ogled opravi preko videorekorderja ali računalnika. V primeru izposoje filmov za kopiranje na filmski trak ali na magnetne in optične nosilce in za projekcije pa Arhiv Republike Slovenije sklepa z uporabniki pogodbe. SFA je polnopravni član FIAF in v sodelovanju s Slovensko kinoteko bo leta 2005 v Ljubljani gostil tudi 61. kongres tega mednarodnega združenja filmskih arhivov in kinotek.

Slovenian film archive (SFA) was founded in 1968 on the base of the law of archives. Since the very beginning it has functioned in the frame of the Archive of the Republic of Slovenia. The primary goal of SFA is keeping collecting, storing, expert processing and keeping a record of the Slovenian film cultural heritage. Since the founding more than six thousand films, which is over 90 % of Slovenian films, have been collected, from the oldest one, dating back to 1905, to the latest productions. The collection includes all genres of films, from feature films to documentaries, from animated to experimental films, professional works of art as well as amateur films. The basic information about the films is computerised. The content of over 2300 films is also available in book form, with all necessary indexes, from geographical to factual. This information will also soon be available on the Internet at <http://www.sigov.si/ars>. The archive materials are available to all users from Slovenia or abroad for study, scientific, exploration, cultural, pedagogical or commercial purposes. The overview and selection is carried out at SFA on an editing table; the films copied onto VHS or DVD may be viewed on a videorecorder or a computer. In case of the films being lent for the purpose of copying to tape, magnetic or optical data storage devices, or for the purpose of projections, the Archive of the Republic of Slovenia concludes contracts with the users. SFA is a full member of FIAF. In co-operation with the Slovenian Cinematheque it is going to host the 61st Congress of the International Association of Film Archives and Cinematheques in 2005 in Ljubljana.

VIBA FILM

www.vibafilm.si

Filmski studio Viba film Ljubljana je javni zavod, ki deluje kot nacionalna tehnična filmska baza. Sodeluje pri večini slovenskih filmov iz nacionalnega filmskega programa, zanimiv je tudi za koprodukcije in komercialne projekte. Na približno 10.000 m² združuje prostore za filmsko produkcijo, postprodukcijo in upravo javnega zavoda FS Viba film. Filmski studio Viba film ima v Stegnah dva snemalna studia z vzporednimi produkcijskimi prostori. Večji meri 720 m², manjši 460 m². Njuna zasnova omogoča sočasno snemanje dveh projektov. Tehnični rental Vibe obsega snemalno, svetlobno in scensko tehniko ter transportna vozila in energetske stroje. Viba uporablja večinoma 16 in 35mm kamere ARRIFLEX s pripadajočo optiko, bogat je svetobni park s HMI reflektorji, ARRI ali STRAND LIGHTNING izdelave, in z reflektorji klasičnega tipa ter Kinflo in Dedo light lučmi. Kmalu bo dograjen sodoben tonski za postprodukcijo zvoka do faze končnega oblikovanja zvoka pri filmu. Prav tako je Viba že posodobila in povečala obseg scenske tehnike. Zanimivi so tudi produkcijski prostori in snemalni atelje v Piranu, leta 1963 je to nekdanjo tovarno kupilo podjetje Filmservis. Kljub starosti je piranski studio zanimiva mediteranska arhitektura, ki je s pogledom na morje in z bližino nekaterih iskanih in zanimivih zunanjih prizorišč lahko bogata filmska lokacija. Jeseni leta 2001 so v piranskem studiu in na širšem področju primorske regije posneli mednarodni, grško-italijansko-francosko-slovenski koprodukcijski film *Lilijina zgodba* (premierno prikazan v Benetkah, 2001).

VIBA FILM

www.vibafilm.si

The Viba Film studio in Ljubljana is a state institution which operates as the national technical film foundation. It co-operates in the majority of Slovene films in the National Film Programme, and is also involved in coproduction and commercial projects. The facilities for film production, postproduction and the administration of the public institution FS Viba Film share nearly 10,000 m². The Viba Film studios in Stegne include two film recording studios with adjacent production areas. The larger measures 720 m², the smaller 460 m². Their design enable the simultaneous filming of two projects. Viba rents technical equipment for film recording, such as cameras, lighting, dollies and sound equipment, transport vehicles and power supply equipment. Viba uses mainly ARRI 16 and 35mm cameras and lenses, has a large assortment of lighting equipment with HMI reflectors, either from ARRI or STRAND LIGHTING, and classical reflector lights and KINFLO and DEDO LIGHTS lamps. At the moment Viba is renting mobile sound equipment with Nagra classical tape recorders, condenser and dynamic microphones, microports and other necessary sound equipment. Also the production facilities and film studio in Piran are still of interest. In 1963 the former factory was bought by the Filmservis company. Despite its age, the Piran studio with its interesting Mediterranean architecture, view of the sea and various desirable and interesting exterior settings can be a fruitful location for filming. In the autumn of 2001 the international, Greek-Italian-French-Slovene co-production film *Lilly's Story* was filmed in the Piran studio and the wider coastal region. The film was presented at Venice Film Festival in 2002.

AGRFT AKADEMIJA ZA GLEDALIŠČE, RADIO, FILM IN TELEVIZIJO

www.agrft.uni-lj.si

Akademija za gledališče, radio, film in televizijo (AGRFT) je bila ustanovljena leta 1945 kot igralska akademija, kmalu pa so uvedli tudi študij filmske in televizijske režije. Leta 1975 je Akademija postala članica Univerze v Ljubljani.

Oddelek za film in televizijo ponuja štiriletni univerzitetni študijski program, poleg tega pa tudi podiplomski študij filmske in televizijske režije ter zgodovine in teorije filma. Učni proces tako na dodiplomskem kot na podiplomskem nivoju je povezan z intenzivnim umetniškim in raziskovalnim delom ter posveča posebno pozornost individualnemu študijskemu delu, ki razvija samoiniciativnost, ustvarjalno avtonomijo in digniteto študenta. Mednarodna izmenjava študentov se izvaja v okviru programov Socrates in CEEPUS.

Na dodiplomski študij filma in televizije lahko vsako leto sprejmejo največ pet študentov. Prvi dve leti študija režije je poudarek na dokumentarnem filmu, drugi dve leti na igranih filmih ter kratkih televizijskih dramah. Študenti opravijo številne praktične vaje s področja filmske in televizijske režije, kamere in montaže, poslušajo pa tudi številne splošne in teoretične predmete. Med predmeti, ki jih poučujejo, so: filmska režija, televizijska režija, kamera, montaža, scenaristika, oblikovanje zvoka, dramaturgija, zgodovina in teorija filma, zgodovina drame, filozofija, psihologija in drugi.

Produkcijo šolskih del deloma financira Filmski sklad Republike Slovenije, tehnično pomoč pa nudita RTV Slovenija in studio Viba film. AGRFT je član CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision). Filmi AGRFT redno prejemajo nagrade na festivalih študentskega in profesionalnega filma. Šola je v zadnjih nekaj letih prejela več nagrad, tudi za najboljši šolski izbor filmov v celoti (München, Lodz, Beograd).

AGRFT THE ACADEMY OF THEATRE, RADIO, FILM AND TELEVISION

The Academy of Theatre, Radio, Film and Television (AGRFT) was founded in 1945 as an acting academy and soon film studies were introduced. In 1975 the Academy became a part of University of Ljubljana.

The Film and TV department offers a four-year university degree programme as well as post-graduate studies in film and TV directing and film history and theory. The teaching process at both undergraduate and postgraduate levels is tied to intensive artistic and research work, and is strongly based on individual tuition. The international exchange of students takes place under the Socrates and CEEPUS programmes.

In the film and television graduate programme up to five students are admitted annually. During the academic year each student shoots one film and two short television works. The first two years in directing cover documentary work and the last two years fiction films and short TV drama. Students also carry out a number of exercises in film and television directing, camerawork and editing. Besides practical work, students pursue studies in numerous general and theoretical subjects. The department offers courses in film directing, television directing, camera, editing, screenwriting, sound design, dramaturgy, history and theory of film, history of drama, philosophy, psychology and others. The production of school works is partly subsidized by Slovenian Film Fund and technical assistance is provided by RTV Slovenia and the national Viba film studio.

AGRFT is member of CILECT (Centre International de Liaison des Ecoles de Cinéma et de Télévision). Its films regularly receive prizes at student and professional film festivals and the school was awarded several prizes for best school programme in the last few years (Munich, Lodz, Belgrade).

DRUŠTVO SLOVENSКИH FILMSKIH USTVARJALCEV

www.drustvo-dsfu.si

Društvo slovenskih filmskih ustvarjalcev je bilo ustanovljeno leta 1950 in ima trenutno okoli 200 članov. Društvo je član Kulturniške zbornice Slovenije in ima status strokovnega društva, ki deluje v javnem interesu. Neposredno ali posredno prek svojih zastopnikov deluje v upravnih telesih Filmskega sklada RS, Javnega zavoda RTV Slovenija, Slovenske kinoteke, Viba filma, sindikata Glosa, njegovi člani so vključeni v delo raznih komisij, forumov, žirij itd.

Z namenom, da poudari zasluge na področju širjenja filmske kulture, posebej na področju filmske ustvarjalnosti, za aktivno delovanje med vrstami slovenskih filmarjev ter v spodbudo filmskim ustvarjalcem DSFU vsako leto podeljuje nagrado Metod Badjura za življenjsko delo na filmskem področju. Ta nagrada je vodilna slovenska nacionalna nagrada za dosežke na področju filmske ustvarjalnosti in filmske kulture.

DSFU v sodelovanju s podjetjem Kolosej Kinematografi podeljuje tudi priznanje zlata rola za nadpovprečno število gledalcev, in sicer z namenom, da bi načrtno pripomogli k promociji slovenskega filma in povečali njegovo konkurenčnost v domačih dvoranah.

Društvo kot strokovno združenje s svojimi predlogi tvorno sodeluje pri oblikovanju (ravno letošnje leto na novo napisane in spremenjene) filmske zakonodaje, nudi strokovno pomoč pri urejanju pravnega strokovnega prostora v slovenski kinematografiji, načrtuje ureditev razmer na področju filmskih poklicev, kandidira v Evropskih programih za izobraževalna sredstva in se povezuje s strokovnimi filmski združenji po svetu .

THE ASSOCIATION OF SLOVENIAN FILMMAKERS

The Association of Slovenian Filmmakers (ASF) was founded in 1950; currently it has around 200 members. The association is a member of the Chamber of Culture of the Republic of Slovenia and has a status of a professional association, functioning in the public interest. Directly or indirectly through its representatives it works with the administrative authority of the Film Fund of the Republic of Slovenia, RTV Slovenia (a public institution), Slovenian Cinematheque, Viba Film, and the Glosa syndicate; its members are involved in the work of various committees, forums, juries, etc. ASF gives out the Metod Badjura Award for the life's work in filmmaking, which is the leading Slovenian National Award for work in the field of film creativity, intended to draw attention to the achievements in the field of promoting film culture and is also meant to stimulate the filmmakers with special merits in the field of film creativity. Furthermore, the Golden Reel Award for an above average number of viewers is given by ASF in association with the company Kolosej Kinematografi with the intention of contributing to the promotion of Slovenian film and increasing its competitiveness in the cinemas in the country.

The association as a group of experts creatively participates in the forming of the new film legislation, provides expert help with the management of professional legal issues concerning the Slovenian cinematography, plans the regulation of the conditions in the field of film professions, runs as a candidate for educational funds in the European programmes, and keeps contacts with the professional associations all over the world.

ZDRUŽENJE SLOVENSКИH FILMSKIH PRODUCENTOV

Združenje slovenskih filmskih producentov je bilo ustanovljeno leta 1997 in vključuje 21 članov – producentov. Združenje predstavlja strokovno organizirano skupino slovenskih filmskih producentov, katerih namen je sodelovanje, vzpodbujanje, strokovno dopolnjevanje in praktično delovanje pri vzpostavitvi strokovnih temeljev filmske produkcije v Sloveniji. To pomeni, da združenje aktivno sodeluje ali želi sodelovati pri strokovnih odločitvah in pripravi zakonskih in normativnih aktov za operativno delovanje slovenske produktivne kinematografije. Te temelje želimo zaradi lažjega sodelovanja s sofinancerji ter domačimi in tujimi koprodukciskimi partnerji čim bolj prilagoditi evropski filmski praksi ter na ta način izkoristiti njene pozitivne elemente.

THE ASSOCIATION OF SLOVENIAN FILM PRODUCERS

The Association of Slovenian Film Producers was founded in the year 1997 and has 21 members - producers. The Association represents a professionally organised group of Slovenian film producers, whose intentions are co-operation, promotion, expert suggestions and practical activities in setting up professional foundations for film production in Slovenia. This means that the Association actively participates or wishes to participate in expert decisions and in the preparation of the legislation for the functioning of the Slovenian productive cinematography. For the purpose of facilitating easier co-operation with co-financers and with co-production partners from home and abroad, we wish to bring these foundations in line with European film practice to as high a degree as possible and in this way take advantage of its positive aspects.

FESTIVAL SLOVENSKEGA FILMA

www.film-sklad.si/slo/festival

Osnovni namen Festivala slovenskega filma (FSF) je vsekakor prikazovanje avdiovizualne produkcije zadnjega leta in nagrajevanje vidnejših dosežkov, toda festival je skozi tri desetletja tradicije prerasel v sodoben filmski dogodek, na katerem se srečujejo filmski delavci, producenti, distributerji, prikazovalci, strokovna javnost, poslovni partnerji, ljubitelji. Je letno filmsko srečanje, kjer se v več dvorinah nekaj dni zapored vrtijo mnoge projekcije, vrstijo se strokovne in izobraževalne delavnice, okrogle mize, poslovna kosila in zabave, novinarske konference in ki se zaključijo s podelitvijo nagrad. FSF povezuje sodobni slovenski film, nove pristope in tehnologije ter mlado generacijo avtorjev z bogato tradicijo slovenskega filma, kjer so zapisana velika imena, ki so s svojo ustvarjalnostjo usmerjala pot domačega filma. Tri desetletja srečanj, ki so se leta 1973 začela v Celju, prijetnem zgodovinskem mestu ob Savinji, so zaznamovale mnoge spremembe, preimenovanja, selitve, dve različni državi, usmeritev pa je ostajala – s ponosom vsako leto pokazati publiki in strokovni javnosti letno bero produkcije. Najvidnejši dosežki v posameznih kategorijah prejmejo vsako leto nagrade vesna. Vesna simbolizira moč junakinje iz legendarnega istoimenskega filma iz leta 1955. Društvo slovenskih filmskih ustvarjalcev pa podeljuje nagrado Metod Badjura za življenjsko delo, ki nosi ime po pionirju dokumentarnega filma.

FESTIVAL OF SLOVENIAN FILM

www.film-sklad.si/eng/festival

The basic purpose of the Festival of Slovenian Film (FSF) is, of course, showing the audio-visual productions of the last year and giving awards to the more prominent achievements. However, during its thirty-year tradition the festival has evolved into a contemporary film event, where filmmakers, producers, distributors, exhibitors, experts, business partners and enthusiasts meet. It is an annual film convention, where films are projected in several cinemas, and where professional and educational workshops and round tables are carried out, where business lunches and parties are organised. The festival is concluded with the formal granting of awards. FSF brings together the contemporary Slovenian film, new approaches and technologies, the new generation of authors and the rich tradition of Slovenian films with many great names steering the path of national film. Three decades of gatherings, which began in 1973 in Celje, a pleasant historical city by the river Savinja, were marked by many changes, different names, locations, two different states, but the goal has remained the same - proudly presenting the year's production to the public and to the professionals. The most prominent achievements in the individual categories every year receive the Vesna Awards. Vesna symbolises the power of the female protagonist from the legendary film with the same name, dating back to 1955. The Association of Slovenian Filmmakers every year gives out the Badjura Award for life's work, which is named after the pioneer of documentary films.

LJUBLJANSKI MEDNARODNI FILMSKI FESTIVAL

LJUBLJANA INTERNATIONAL FILM FESTIVAL

www.ljubljanafilmfestival.org

Letošnje leto je Ljubljanski mednarodni filmski festival (med obiskovalci se ga je prišlo ime Li(f)fe) praznoval svoj štirinajsti rojstni dan. Na njem si je številno občinstvo (prodanih je bilo rekordnih 45 000 vstopnic; še ob ne tako davni desetletnici je festival naštel za polovico manj gledalcev) lahko ogledalo 108 filmov iz držav vsega sveta, v mesto pa je privabil tudi 40 tujih gostov (častna gostja je bila Geraldine Chaplin, prišli so tudi Jean Rollin, Ed Lachman, Søren Kragh-Jacobsen, Pjer Žalica ...).

Festival sestavlja 8 sekcij. Dve sta tekmovalni, *Perspektive* s prvenci in drugimi filmi režiserk in režiserjev (nagrada *vodomec*) ter *Obzorja*, kjer so prikazana dela uveljavljenih filmskih mojstrov (nagrada občinstva *zlati kolut*), ostale sekcije so netekmovalne: *Proti vetru* (filmi avtorjev, ki jih zanima širjenje meja filmske govorice), *Fokus* (namenjen pregledu nacionalnih kinematografij), *Posvečeno* (opus izbranega režiserju oziroma režiserki), *Predpremiere*, *Jug-jugovzhodno* (filmi iz dežel med Alpami in Egejskim morjem), letošnje leto pa se je izboru pridružila še sekcija *Ekstravaganca*.

Leta 1992 je festival postal član FIAPF. Organizator festivala je Cankarjev dom, svoje dvorane pa nudi na razpolago tudi Kinodvor in Ljubljanski kinematografi. Najpomembnejša vloga festivala je, da slovenskemu občinstvu pokaže vse tiste ne-hollywoodske in avtorske filme, ki navadno ne najdejo poti v slovensko (do nedavnega odprtja Kinodvora domala izključno) komercialno distribucijo.

This year the Ljubljana International Film Festival, among the visitors popularly known as Li(f)fe, celebrated its fourteenth anniversary. The large festival audience was able to see 108 films from all over the world (45 000 tickets were sold, which is a record number; at its tenth anniversary not so long the festival was attended by only half that many viewers). 40 foreign guests have also visited Ljubljana because of the festival (Geraldine Chaplin was the guest of honour, and Ed Lachman, Jean Rollin, Søren Kragh-Jacobsen, Pjer Žalica, etc., were also among the guests).

The festival consists of 8 sections. Two of them are competition sections: *Perspectives* for the directors' first and second films (*The Kingfisher Award*) and *Horizons* for the works of recognised filmmakers (the audience award *The Golden Reel*). The rest are non-competition sections: *Against the Wind* (films by authors interested in transcending the limits of film language), *Focus* (intended for overviews of national cinematographies), *Tribute* (opus of an individual director), *Avant-premieres*, and *South by Southeast* (films from the countries between the Alps and the Aegean Sea). This year the *Ekstravaganza* section was added to this selection.

In 1992 the festival became a member of FIAPF. It is organised by the Cankarjev dom cultural institution; however, Kinodvor and Ljubljanski kinematografi also make their cinemas available. The most important role of the festival is to present to the Slovenian audience all those non-Hollywood and original films, which usually cannot find their way into the Slovenian distribution (almost exclusively commercially-oriented before the opening of the Kinodvor cinema).

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