



slovenia
SLOVENIJA

Slovenski film
Slovenian film

Slovenski filmi

2005–2006

Slovenian films

2005–2006

Ko se prižgejo luči

V letu 100 letnice slovenskega filma, pravkar minulemu letu 2005, je bilo izbranih 10 najboljših slovenskih filmov po izboru slovenskih filmskih kritikov. Med njimi *Splav meduze*, film Karpa Godine iz začetka osemdesetih let, s filmskimi podobami in idejami o času zgodovinskih avantgard, času, ki mu v nadaljevanju zgodovine morda ni bilo enakega, času, ko je umetnost živela z iluzijo, da je enakovredna politični realnosti, da so umetniški konstrukti enako kot politični konstrukti moči. Prav iz tega filma pa je tudi pomenljiva in simbolična filmska scena, ki najbolje pojasnjuje to velikokrat protislovno moč filma: gre za podobo starke, ki se ob bližnjem srečanju z umetniki in fotografskim aparatom, objektivom, ustraši te naprave, da ji ta, kot pravijo ljudske vraže o zrcalu, ne bi ukradel duše. Film krade in rešuje, duše, življenja, upanje, ponos, ponižnost, ambicije... Zato ne gre verjeti filmarju, ki mu to simbolično oko kamere vsaj enkrat v življenju ni ukradlo duše in ki ne bi zmozel toliko poguma in potrebe, da se k njej ne bi vsaj še kdaj vrnil, pa čeprav po dolgih letih molka.

Najboljše zgodbe nastanejo iz nuje, iz najbolj bistvene potrebe človeka, da pove svojo zgodbo, s svojimi očmi, s svojo domišljijo in spretnostjo, da vanjo prepriča druge, na koncu gledalca. V tem letu so to zgodbe skupine plesalcev, ki v realnosti zapuščenega rudnika ustvarjajo prostor neskončne svobode v filmu *Kaj boš počel, ko prideš ven od tu?*. So raztrgane sanje minulega časa velikega slovenskega cineasta Matjaža Klopčiča o Ljubljani svoje mladosti, o ljubezni, o vojni, o ženskah, kakršnih slovenski film že dolgo ni videl. So zgodbe o razpetosti med temo in svetlobo velikega slovenskega nagrajenca Jana Cvitkoviča in njegovega drugega celovečernega filma *Od grobadogroba*. So tankočutno tkane zgodbe o ljubeznih, ki uhajajo vsem ločnicam in robovom, kakršne zna ustvariti Igor Šterk. So zgodbe naših meja, geografskih in zgodovinskih, tistih zaradi katerih Slovenija je to, kar je, na meji, na prepihu, malce zadržta vase, pa z neskončno močjo sanj v sivini vsakdanjosti. Ko prebijejo vsi ti filmi, in našteji smo jih le nekaj, magično mejo, ki ločuje svetlobo platna od teme dvorane, potem zgodba ni več zgodba ustvarjalca ali bolje ni več samo njegova, je moja, tvoja, naša, vaša, njihova zgodba, je spretno vodena sestavljanica, potem prosta igra asociacij, skrivnosti, čistega užitka nad uročeno filmsko podobo. Postane zgodba o nekem času, ki se ga še spominjamo s tesnobo, v

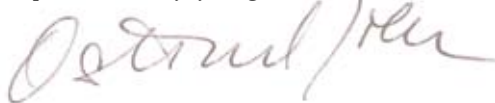
zgodbi vojakov v *Karavli*, je zgodba o eksistenčni in socialni stiski v *Delu osvobaja*, je zgodba o ekstravaganci socialnega roba v filmu *Norega se metek ogne...*

Prepričani smo, da se bo uspešna pot slovenskega filma nadaljevala, z novimi avtorji, ki šele prihajajo in bodo zagledali svoj film na velikem platnu šele čez leto ali dve, in z že uveljavljenimi avtorji, ki so že dokazali ne le svoj avtorski kredito, temveč tudi občutljivost za sodobne, aktualne ali nove teme. Pa ne le z avtorji - za temi stojijo številni slovenski filmski profesionalci, ki ustvarjajo slovenski film na ravni velikega in zahtevnega evropskega filma in jih ne vidimo v medijskih podobah sodobne slave; so tako kot starka in raje stojijo za kamero, ker vedo, tako kot ona v filmu *Splav meduze*, kakšna je njena prava moč. Prihajajo filmi o ljubezni, o vseh njenih obrazilih, o ljubezni do filma, o ljubezni do življenja, prihajajo filmi po uspešnih literarnih predlogah, tudi komedije, mladinski filmi. Vse več projektov pridobiva mednarodne razsežnosti, tudi kot odgovor včasih neproduktivnim debatam, kako in komu razdeljevati denar, debatam, ki pogovor o filmu oddaljuje od njegovega bistva: kaj povedati, kako, komu in zakaj.

Navsezadnje pa, slovenski film je ena sama ljubezen. In kot pravi, v vojni in ljubezni je vse dovoljeno...

Irena Ostrouška

direktorica Filmskega sklada
Republike Slovenije-javnega sklada



When The Lights Come On

In 2005, the year of the 100th Anniversary of Slovenian Film, Slovenian film critics selected ten best Slovenian films. Among them *The Raft of Medusa*, a film by Karpo Godina from the beginning of the 1980s, with its images and ideas about the avant-garde period, which perhaps has no comparison in later years, and about the times when art lived in illusion that it is equal to political reality, that art constructs are equivalent to the political constructs of power. And this very film contains a thoroughly meaningful and symbolic scene, which best explains this often contradictory power of films: an image of an old woman, frightened by the close encounter with artists, a camera and its lenses, because it might steal her soul, like folk tales say about mirrors. Films steal and redeem; souls, lives, hope, pride, humility, ambition... Thus I would not believe any filmmakers who did not have their soul stolen by this symbolic eye of the camera at least once in their life, and who did not have the courage and the need to return to the camera sometime, even after long years of silence.

The best stories stem from necessity, from the most basic human need to tell our own story, with our own eyes, our own imagination and the skill needed to convince others, including, ultimately, the viewer. This year these are the stories of a group of dancers, who in the reality of an abandoned mine create the space of endless freedom in the film *What Are You Going To Do When You Get Out Of Here?* And the broken dreams of the past by the great Slovenian filmmaker Matjaž Klopčič about Ljubljana of his youth, about love, war, women, the likes of which we have not seen in any Slovenian films for a long time. These are the stories about the conflict between darkness and light by the great Slovenian award winner Jan Cvitkovič and his second feature film *Gravehopping*. Delicate stories about love brimming over the edges and crossing the lines, which Igor Šterk is able to create. And the stories of our borders, geographic as well as historical, which make Slovenia what it is, on the frontier, exposed, a bit introspective, but with an endless power of dreaming in the dreary everyday life. When all these films (and we have pointed out but a few of them) break through this magic barrier which divides the light of the screen from the darkness of the cinema, then the stories no longer belong to the filmmakers; or, in other words, they are no longer their, my, your, our stories; they become skilfully designed puzzles, free games of associations, mysteries and pure admiration of the magical film image. They become a story of times we still remember with anxiety in *Border Post*; a story of existential and social anguish in *Labour Equals Freedom*; a story about the extravagance of the social edge in the film *Bullets Miss the Fool*, etc.

We are convinced that the successful quest of the Slovenian film is going to continue with both the new upcoming authors, who will see their films on the big screen in a year or two, as well as the already recognised authors, who have not only proved their principles as authors, but also their sensitivity for modern, contemporary or new topics. And not only with the authors - the authors are backed by numerous Slovenian film professionals, shaping the Slovenian film at the level of the great and demanding European film, professionals whom we do not see in the media images of contemporary fame; they are similar to that old woman and they prefer to stand behind the camera, because they know - like this old woman in *The Raft of Medusa* - its real power.

We will see films about love and all its aspects, love of films, love of life; films after successful literary works, and also comedies and youth films. An increasing number of films acquire international dimensions, sometimes also as an answer to unproductive debates about how and who to give the money to, debates that alienate the film from its essence: what to tell, to whom and why.

And, after all, Slovenian film is all about love.

And, as they say, all is fair in love and war...

Irena Ostrouška

Managing director of Slovenian Film Fund - public fund
uvodnik | editorial



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Ljubljana je ljubljena
 celovečerni igrani film
Ljubljana The Beloved
 feature film
 2005

Delno avtobiografski film, posvečen stoti obletnici slovenskega filma, šestdeseti obletnici osvoboditve Ljubljane in pisatelju Rudiju Šeligu, je pripoved o mračnem odraščanju v Ljubljani. Oton opazuje razvoj rodnega mesta od atentata kralja Aleksandra leta 1934, prek italijanske in nemške okupacije, do prihoda komunizma. Zgodovinska dogajanja se prepletajo z zgodbami številnih ljudi, Otonove prve ljubezni Marjane, italijanskega oficirja Giorgia, prostitutke Anite, klošarke Shirley, postreščka Jake.

Otonova zgodba se začne z zaobljubo prijateljici Marjani, da se bosta imela vekomaj rada. Med okupacijo Ljubljane se Oton poveže z ilegalci. Medtem pa Marjano očara nova ljubezen z Giorgiom, italijanskim oficirjem. Le v nočnem lokalnu Vice se nič ne spreminja, tu poskušajo vojaki in ljubljanski prebivalci skupaj pozabiti grozote vojne. Vice so odraz minevanja družbe in dekadence ljudi v vojnem obdobju.

Partly autobiographic, dedicated to the one hundred years of Slovenian film, the sixtieth anniversary of the liberation of Ljubljana, and the author Rudi Šeligo, the film is a tale about growing up during Ljubljana's dark period. Oton watches his hometown change in the period from King Alexander's assassination in 1934, through Italian and German occupation of the city, until the arrival of communism. Historical events intertwine with the lives of Oton's first love Marjana, the Italian officer Giorgio, the prostitute Anita, the bag lady Shirley, the porter Jaka.

Oton's story begins at a point when he swears eternal love to his friend Marjana. During the occupation of Ljubljana he joins the resistance movement, while Marjana falls madly in love with an Italian officer Giorgio. Only in the nightclub Purgatory nothing seems to change. Here both the townspeople and the Italian soldiers come to forget the horrors of war. The Purgatory is a reflection of society's degeneration and wartime decadence.

◀ **režija | director**
 Matjaž Klopčič
pomočnik režiserja |
assistant director
 Martin Turk
scenarij | screenplay
 Matjaž Klopčič
fotografija |
cinematography
 Tomislav Pinter
montaža | editing
 Janez Bricelj
glasba | music
 Urban Koder
zvočnik | sound
 Boris Romih
kostumografija |
costume design
 Leo Kulaš
scenografija | set design
 Matjaž Pavlovec
maska | make-up
 Mirjam Kavčič
igrajo | cast
 Kristijan Guček,
 Iva Krajnc,
 Igor Samobor,
 Nataša Barbara Gračner,
 Polde Bibič,
 Ivanka Mežan,
 Barbka Cerar,
 Ivo Ban,
 Dare Valič,
 Slavko Cerjak,
 Mirjam Korbar Žlajpah,
 Štefka Drolc...
format | format
 35 mm, barvni | colour
dolžina | running time
 110'

**producent | producer**

Franci Zajc

produkcija | production

Arsmedia, Ljubljana

franci.zajc@arsmedia.si

koprodukcija |**co-production**

Mestna občina Ljubljana

Jadran film Zagreb

RTV Slovenija

sofinancira |**co-funding**

Filmski sklad Republike

Slovenije – javni sklad

| Slovenian Film Fund-

public fund

izbrani festivali in**nagrade | selected****festivals and awards**

- Ljubljana IFF 2005
- Festival of Slovenian Film 2005, Special Jury Award for director, Best Actress Award, Best Film Music Award

Matjaž Klopčič

Režiser, scenarist, filmski scenograf, oblikovalec in publicist, do leta 2004 profesor na AGRFT v Ljubljani. Rojen leta 1934 v Ljubljani, kjer je leta 1959 diplomiral iz arhitekture. Filmsko se je izpolnjeval v Parizu (*Bande à part*, 1964, J. L. Godard). Pri filmu je debital kot asistent scenografa in najprej vzbudil pozornost s svojimi kratkimi filmi *Na sončni strani ceste*, *Romanca o solzi*, *Ljubljana je ljubljena*, nato pa s prvima celovečercema *Zgodba, ki je ni* in *Na papirnatih avionih*, ki ga vrščata med najpomembnejše predstavnike (jugoslovanskega) avtorskega filma. Izbor iz njegove filmske publicistike je izšel v knjigi *Filmi, ki jih imam rad* (SK, Ljubljana 1999).

Matjaž Klopčič

Director, screenwriter, film set designer, designer and writer; Professor at the Ljubljana Academy of Theater, Radio, Film, and Television until 2004. Born in Ljubljana in 1934. He graduated in architecture in 1959. He got hands-on experience in filmmaking in Paris with J. L. Godard (Bande à part, 1964). He started out as assistant set designer, but soon drew attention to himself with his short films On the Sunny Side of the Street, The Romance about a Tear, Ljubljana the Beloved, and then with his first two feature films, which launched him among the prominent representatives of the Yugoslavian art film. A selection of his writings on cinema was published in the book Films I Love (Ljubljana: Slovenska kinoteka, 1999).

Odmevi

...Sicer pa je bila realnost v Klopčičevih filmih skoraj vedno simbolično povzdignjena in spretnjena, v njegovih prvih pa je bila celo bolj realnost modernistične naracije. Toda *Ljubljana je ljubljena* je vendarle nekaj povsem drugega: to je predvsem dobesedno avtorski film, ki seveda popolnoma odstopa od sodobnih trendov slovenskega filma in niti najmanj ne poskuša toliko ugajati, kot vzbuja spoštovanja... **by Zdenko Vrdlovec, Dnevnik**

Responses

...Otherwise reality in Klopčič's films was almost always symbolically elevated and distorted; in his first films it was even more of a modernistic narration reality. But *Ljubljana the Beloved* is, nevertheless, completely different: it is, above all, truly an authorial film, which, of course, deviates far from the contemporary trends of the Slovenian film and it by no means tries to please as much as it commands respect... **by Zdenko Vrdlovec, Dnevnik**

izbrana filmografija (celovečerni igrani filmi)**selected filmography (feature films)**1967 *Zgodba, ki je ni* | *On The Run*1967 *Na papirnatih avionih* | *On Wings Of Paper*1969 *Sedmina* | *Funeral Feast*1970 *Oxygen* | *Oxygen*1973 *Cvetje v jeseni* | *Blossoms In Autumn*1974 *Strah* | *Fear*1976 *Vdovstvo Karoline Žašler* | *The Widowhood Of Karolina Žašler*1979 *Iskanja* | *Temptations*1984 *Dediščina* | *Heritage*1987 *Moja ata, socialistični kulak* | *My Dad The Socialist Kulak*2005 *Ljubljana je Ljubljana* | *Ljubljana The Beloved*



Odgrobadogroba

celovečerni igrani film

Gravehopping

feature film
2005

Zgodba se odvija na slovenskem podeželju, kjer živi Pero, čustven in inteligenten moški sredi tridesetih. Ukvarja se s pisanjem pogrebnih govorov, ki pa niso zgolj poklon pokojnikom, saj vanje spretno in zavestno vpleta svojo življenjsko filozofijo.

Bistvo zgodbe so odnosi, ki se spletejo med prebivalci majhne podeželske skupnosti, njihovo večno iskanje topline in ljubezni v absurdnem kaosu, ki ga imenujemo življenje. Ida je zaljubljena v Šukija, Vilma se ukvarja s svojim nič-kaj-prida možem, Pero poskuša osvojiti Renatino srce, Deda pa žalost zaradi žene smrti pahne v ponavljajoče, a vedno neuspešne poskuse samomora.

Čeprav se *Odgrobadogroba* začne kot komedija, se razvija izven začrtane smeri in pripelje do konca, ob katerem tako Pero kot gledalec ostaneta brez besed. Film je osredotočen na osnovno gonilno silo človeškega obstoja – strah. Iz strahu pred smrtjo se rodi hrepenenje po večnosti, iz strahu pred življenjem pa neustavljiva želja po varnosti, toplini in ljubezni.



The story unfolds in the Slovenian countryside, where Pero, an emotional and intelligent man in his thirties, works as a writer of funeral speeches. But these are more than mere eulogies for the dead, since they are cleverly and intentionally intertwined with his life philosophy.

The essence of the story are the relationships between the inhabitants of this small rural community, their eternal quest for warmth and love in this absurd chaos we call life. Ida is in love with Šuki, Vilma is preoccupied with her worthless husband, Pero is trying to win Renata's heart, and Dedo is tormented by feelings of loneliness and sadness since the death of his wife, which drive him to frequent but hopelessly inept suicide attempts.

Although Gravehopping starts out as a comedy, it develops in other directions and leads to an end that leaves Pero as well as the viewers speechless. The film focuses on the basic driving force of the human existence – fear. Out of fear of death the yearning for eternity is born, and out of fear of life an unstoppable desire for safety, warmth and love.

◀ **režija | director**
Jan Cvitkovič
scenarij | screenplay
Jan Cvitkovič
fotografija | cinematography
Simon Tanšek
montaža | editing
Miloš Kalusek
glasba | music
Aldo Ivančić
zvok | sound
Boštjan Kačičnik
kostumografija | costume design
Polonca Valentinčič,
Betji Njari
scenografija | set design
Vasja Kokelj, Andraž Trkman
maska | make-up
Alenka Nahtigal
igrajo | cast
Gregor Bakovič, Drago Milinovič, Sonja Savič, Nataša Matjašec, Zoran Dževedanović, Domen Remškar, Vlado Novak
format | format
35mm, barvni | colour
dolžina | running time
103'

**producenta | producers**

Janez Burger,
Jan Cvitkovič

produkcija | production

Staragara, Ljubljana
info@staragara.com
www.staragara.com
www.odgrobadogroba.com

koprodukcija |**co-production**

Propeler Film Zagreb,
RTV Slovenija

sofinancira | co-funding

Filmski sklad Republike
Slovenije – javni sklad |
Slovenian Film Fund
–public fund, Ministry
of Culture of the Republic
of Croatia

prodaja | world sales

Taskovski Films Ltd.
info@taskovskifilms.com
www.taskovskifilms.com

izbrani festivali in**nagrade | selected
festivals and awards**

- Donostia-San Sebastian IFF 2005, ALTADIS - New Directors Award
- Torino FF 2005, Best Feature Film, Holden School Award for Best Screenplay
- FF Cottbus 2005, Main Prize for Best Film, Prize of the Ecumenical Jury
- Festival of Slovenian Film 2005, Best Film Award IFF Rotterdam 2006, section Time & Tide

Odmevi

...*Odgrobadogroba* ponese slovenskega režiserja Jana Cvitkoviča od nesrečnikov v njegovem opaznem prvem filmu *Kruh in mleko* v veliko bolj zračno in poetično atmosfero v najboljši tradiciji vzhodnoevropskega črnega humorja. Zgodba, ki se prične kot enostavna in dodelana komedija, podobna filmu *Moja mala vas* Jirija Menzela, proti koncu nenadoma postane nepričakovano temna in komedija se razvije v šokanten finale. Podpora kritikov bi lahko prepričala publiko, naj odkrije tega nadarjenega novega režiserja, ki skupaj s svojim producentom Janezom Burgerjem (režiser filma *V leru*) zagotavlja slovenski kinematografiji mesto na zemljevidu... **Deborah Young, Variety**

Responses

...*Gravehopping takes Slovenian helmer Jan Cvitkovič beyond the grim down-and-outers of his notable debut Bread and Milk into a much airier, poetic realm in the best tradition of East European black humor. Beginning as a simple, well-wrought local smiler that descends from Jiri Menzel's My Sweet Little Village, story turns unexpectedly dark in the final reels, when comedy is jettisoned for a shocker finale. Critical support could convince auds to discover this promising new talent who, along with his producer, Janez Burger (director of Idle Running), is putting Slovenian cinema on the map...* **by Deborah Young, Variety**

Jan Cvitkovič

Rojen leta 1966. Arheolog, igralec, scenarist (*V leru*, 1999, Janez Burger), režiser. Za svoje delo je prejel več domačih in mednarodnih nagrad; med njimi sta najodmevnejši beneški lev prihodnosti za celovečerni režijski debi *Kruh in mleko* in Altadis – New directors Award za celovečerni film *Odgrobadogroba*. Piše tudi kratke zgodbe in poezijo.

Jan Cvitkovič

Born in 1966. Archaeologist, actor, screenwriter (*Idle Running*, 1999, Janez Burger), director. He received several awards at home and abroad, the most important of them being the Venice Lion of the Future for his feature film direction debut *Bread and Milk* and *Altadis* – New Directors Award for his feature film *Gravehopping*. He also writes short stories and poetry.

izbrana filmografija | selected filmography

1998 Rop stoletja *kratki film, scenarij*
The Robbery Of The Century *short film, screenplay*

1999 V leru *celovečerni igrani film, igralec&scenarij*
Idle Running *feature film, actor&co-writer*

2002 Kruh in mleko *celovečerni igrani film* | Bread And Milk *feature film*

2003 Srce je kos mesa *kratki igrani film*
Heart Is A Piece Of Meat *short feature film*

2005 Odgrobadogroba *celovečerni igrani film* | Gravehopping *feature film*

Uglaševanje

celovečerni igrani film

Tuning

feature film

2005

Vzponi in padci v intimnem razmerju med dvema človekoma, ki nista več sposobna živeti skupaj, vendar hkrati ne najdeta moči, da bi se ločila.

Highlights and downfalls in an intimate relationship between two people, who are not able to live together anymore, yet at the same time do not find the strength to separate.

Igor Šterk

Rojen leta 1968. Diplomiral je na ljubljanski AGRFT. Po treh kratkih študentskih filmih (dokumentarni *Razglednice* je na jugoslovanskem festivalu kratkega in dokumentarnega filma v Beogradu leta 1991 prejel nagrado za najboljši scenarij) je režiral svoj celovečerni prvenec *Ekspres, ekspres*, premierno prikazan v tekmovalni sekciji filmskega festivala v Manheimu in pozneje na mnogih drugih festivalih, kjer je prejel 15 mednarodnih nagrad. Mednarodna premiera Šterkovega filma *Ljubljana* je bila v tekmovalni sekciji na filmskem festivalu v Rotterdamu. Film *Uglaševanje* je imel svetovno premiero v tekmovalnem programu filmskega festivala v Karlovih Varih.

Igor Šterk

Born in 1968. Graduated at Ljubljana Academy for Theatre, Radio, Film and Television. After three student short films (documentary Postcards was awarded in Yugoslavian festival of short and documentary films for best screenplay, Belgrade 1991) he directed his first feature film Express, Express. It was presented in Manheim Film Festival in competition, and many other film festivals where it received 15 international awards. His second feature film Ljubljana had an international premiere in Rotterdam Film Festival (competition). Tuning had its world premiere in Karlovy Vary in competition.

◀
režija | director
Igor Šterk
scenarij | screenplay
Siniša Dragin, Igor Šterk
fotografija | cinematography
Simon Tanšek
montaža | editing
Petar Marković
glasba | music
Aldo Kumar & Ars Harmonica
zvok | sound
Hanna Preuss
kostumografija | costume design
Sabina Buždon
scenografija | set design
Urša Loboda
maska | make-up
Alenka Nahtigal
igrajo | cast
Nataša Burger, Peter Musevski, Polona Juh, Andraž Polič, Tomi Janežič, Veronika Drolc, Ana Kerin, Taja Strle
format | format
35mm, barvni | colour
dolžina | running time
71'

producenta | producers

Ida Weiss & Igor Šterk

produkcija | production

A.A.C. Productions,

Ljubljana

igor.sterk@guest.arnes.si

koprodukcija |**co-production**

RTV Slovenija

sofinanciral |**co-funding**

Filmski sklad Republike

Slovenije – javni sklad |

Slovenian Film Fund

–public fund

izbrani festivali in nagrade | selected festivals and awards

- Karlovy Vary IFF 2005, in competition
- Montreal World FF 2005
- IFF Mannheim 2005 – Heidelberg, Main Award
- Montpellier Festival of Mediterranean Film 2005
- Chicago IFF 2005
- Festival of Slovenian Film 2005, Best Director Award, Best Actress Award

Odmevi

...Zgodba o zakonskem paru srednjih let, ki se brez očitnih razlogov (vsaj gledalec v filmu zanje ne izve) znajde v globoki krizi, verjetno res ni posebno inventivna, je pa toliko bolj prepričljiv, na trenutke celo osupljiv način, kako nam jo Šterk predstavi. S tem je prepričal žirijo Festivala slovenskega filma, ki mu je podelila nagrado za režijo, kakor tudi žirijo festivala v Mannheimu... **by Denis Valič, Finance**

Responses

...A story about a middle-aged married couple who find themselves in a deep crisis without obvious reasons (at least the viewer does not find out about it) is probably not very original, but what is far more convincing is the occasionally even astounding way of how Šterk presents the story. With his narration he convinced the jury of the Festival of Slovenian Film, which gave him the award for direction, as well as the jury of the festival in Mannheim... **by Denis Valič, Finance**

**izbrana filmografija | selected filmography**

- 1989 Razglednice *kratki dokumentarni film* | Postcards *short documentary*
- 1997 Ekspres, Ekspres *celovečerni igrani film* | Express, Express *feature film*
- 2002 Ljubljana *celovečerni igrani film* | Ljubljana *feature film*
- 2005 Ugláševanje *celovečerni igrani film* | Tuning *feature film*



Delo osvobaja
celovečerni igrani film
Labour Equals Freedom
feature film
2005

Glavni junak z vstopom Slovenije v Evropsko skupnost izgubi službo, kar potegne za seboj same težave. Peter je strojni tehnik star približno štirideset let. Pri iskanju službe je brez uspeha. Njegova samozavest in samospoštovanje sta načeta. Začne sumiti, da ga žena vara. Ko je že videti, da so to samo strahovi, se izkaže, da se Vera res sestaja z drugim. Peter takoj zahteva ločitev in ostane sam. Obupan se odloči, da se bo obesil in ko že visi na vrvi, ga reši soseda. A njegovo brezperspektivno življenje se nadaljuje; vsak dan zavod za zaposlovanje in bife, kjer se sestaja s prijatelji. A nekega dne pred domačim blokom naleti na prestrašene sosede. V kleti uhaja plin, gasilci pa so obtičali v gneči. Brez pomišljanja steče v stavbo in prepreči katastrofo. Sosedje so navdušeni, upravnik mu ponudi službo hišnika in Petru se zopet povrne samozavest ...

With Slovenia's integration into the European Union, the main character loses his job, which, consequently, triggers many problems. Peter is a machine operator in his early forties. He is trying to find another job, but all his efforts are in vain. He is losing self-confidence and self-esteem. He suspects his wife Vera of cheating, and when it already seems that his fears are a figment of his imagination, they turn out to be true. Peter demands a divorce and remains alone. In a moment of despair, he decides to hang himself. But as the rope is tightening a neighbour saves his life. But his pointless life goes on - from the Employment Office to a local bar. One day he finds his frightened neighbours in front of the house. There is a gas leak and the fire-fighters are stuck in a traffic jam. Without hesitation, Peter runs into the building and saves the day. His neighbours are cheering him, and the house manager offers him a job as caretaker. Peter's self-esteem is restored ...

◀ **režija | director**
Damjan Kozole
scenarij | screenplay
Damjan Kozole
fotografija | cinematography
Aleš Belak
montaža | editing
Jurij Moškon
glasba | music
Igor Leonard
zvok | sound
Boštjan Kačičnik, Damijan Kunej, Marjan Cimperman
kostumografija | costume design
Emil Cerar
scenografija | set design
Urša Loboda
maska | make-up
Mojca Gorogranc
igrajo | cast
Peter Musevski,
Nataša Barbara Gračner,
Marjuta Slamič,
Primož Petkovšek,
Manca Dorrer,
Marijana Breclj,
ara Djurica,
Jernej Kuntner,
Andrej Nahtigal
format | format
35 mm, barvni | colour
dolžina | running time
71'

producent | producer
produkcija | production

Danijel Hočevar
Vertigo, Ljubljana
www.vertigo.si
Emotionfilm, Ljubljana
danijel@emotionfilm.si
RTV Slovenija

producent | producer
koprodukcija |
co-production

E-Film
sofinancirali |
co-funding
Audiovizualni sklad
Ministrstva za kulturo
Republike Slovenije
Filmski sklad Republike
Slovenije –javni sklad |
Slovenian Film Fund
–public fund

izbrani festivali in
nagrade | selected
festivals and awards

- Locarno IFF 2005
- Sarajevo FF 2005,
Best Actor Award
- Montpellier Festival
of Mediterranean
Film 2005
- Festival of Slovenian
Film 2005,
Best Actor Award,
Best Actress Award,
Best Actor of the Year
–Stop Magazine Jury
- Trieste FF 2006,
in competition

Damjan Kozole

Rojen leta 1964. Njegov prvi celovečerec *Usodni telefon* je bil eden prvih neodvisnih filmov v Jugoslaviji. *Porno film* in *Rezervni deli* sta bila proglašena za slovenska filma leta. Film *Rezervni deli* je bil prikazan v tekmovalnem programu filmskega festivala v Berlinu leta 2003 in prejel več mednarodnih nagrad. Bil je tudi v izboru za Evropsko filmsko nagrado in slovenski kandidat za tujejezičnega oskarja. Kozole je leta 2004 sodeloval pri filmskem omnibusu *Vizije Evrope*, trenutno pa pripravlja koprodukcijski film *Temna stran zemlje*. Je član Evropske filmske akademije in so-ustanovitelj producentске hiše Emotionfilm.

Damjan Kozole

Born in 1964. His first feature film The Fatal Telephone was one of the first independent films made in former Yugoslavia. His fifth feature film Spare Parts premiered in competition at the Berlin International Film Festival 2003 and won many international awards. In 2004 Kozole collaborated with 24 important European film directors in a pan-European episode film Visions of Europe. He is currently preparing a feature co-production The Dark Side of the Earth. He is a member of the European Film Academy and co-founder of Emotionfilm production company.

Odmevi

...Delo osvobaja je kljub svojemu produkcijskemu, scenarističnemu minimalizmu po mojem mnenju eden najbolj živih, organskih, življenskih filmov zadnjega desetletja...Ni dvoma, da gre pri Kozoleu za izrazito scenarističen tip filma, ki je zrežiran z občutkom, na eleganten, preprost, nevseljiv način...

by Mateja Valentincič, Ekran

Responses

...Despite its production and screenplay minimalism, Labour Equals Freedom is, in my opinion, one of the most lively, organic, lifelike films of the last decade...Without a doubt Kozole focused on the script and directed with a lot of feeling, elegantly, simply and unobtrusively...

by Mateja Valentincič, Ekran magazine

izbrana filmografija (celovečerni igrani filmi)
selected filmography (feature films)

1987 Usodni telefon | The Fatal Telephone

1988 Remington | Remington

1997 Stereotip | Stereotype

2000 Porno film | Porn Film

2003 Rezervni deli | Spare Parts

2004 Evropa (slovenska epizoda omnibusu Vizije Evrope)
Europe (Slovenian episode of the omnibus Visions of Europe)

2005 Delo osvobaja | Labour Equals Freedom



Norega se metek ogne
 celovečerni igrani film
Bullets Miss The Fool
 feature film
 2005

Kiti in Jožek, mlad par iz Prekmurja, se kot tehnološki višek, poln upanja, odpravi v Ljubljano, s trebuhom za kruhom. Prek oglasa najmeta skromno sobo v stanovanju, kjer živita Epifani in Aleks. Epifani je lastnica stanovanja, ki ga je Aleks, njen ljubimec in propadli glasbenik, brez njene vednosti oddal. Jožek se odpravi na avdicijo za natakara in pogrne. Njegovi urbani upi se počasi začnejo podirati, denar, ki sta ga s Kiti prinesla s seboj iz Prekmurja, izpuhti. Tudi razmere v stanovanju se zaostrujejo. Aleks, ki je takoj zapravil dobljeno najemnino, ima polomljene noge zaradi starih dolgov, ki se vlečejo še od znamenite 'slovenske' igre Catch the Cash, Epifani pa ga je že precej sita in se po najboljših močeh trudi rešiti njun odnos. Aleks je obupan in nemočen. Neke noči, ko je stres prevelik, potrka na Jožekova vrata in ga v obupu prosi, naj mu priskoči na pomoč...

Kiti and Jožek, a young couple from the Prekmurje region, become redundant at their place of work. Full of hope, they go to Ljubljana to seek new employment. Through an ad they hire a modest room in Epifani and Aleks's apartment. Although Epifani is the owner, Aleks, her lover and has-been musician, leases the room without her consent. Jožek tries to get a waiting job, but fails. His urban hopes start falling apart and the money they've brought with them runs out. The situation in the apartment gets tense, too. Aleks, whose legs are broken because of old debts that go back to the infamous 'Catch the Cash' scam, instantly wastes the collected rent. Epifani is very much fed up with him, but is still making an effort to save their relationship. Aleks is desperate and helpless. One night, when stress gets the best of him, Aleks knocks on Jožek's door and desperately asks him for help...

◀ **režija | directed by**
 Mitja Novljan
scenarij | screenplay
 Mitja Novljan
fotografija | cinematography
 Sandi Petrič
montaža | editing
 Sandi Petrič, Mitja Novljan, Dafne Jemeršič
glasba | music
 Vladimir Kuzman, Miha Milek
zvok | sound
 Boštjan Kačičnik
scenografija | set design
 Zuhra Handanović
igrajo | cast
 Uroš Potočnik, Petra Zupan, Ludvik Bagari, Petra Cirkovski, Tarek Rashid, Neva Jana Flajs, Dušan Briški, Miha Zrimšek, Vida Breže
producent | producer
 Ludvik Bagari


produkcija | production

Filmogradnja Zavod,
Murska Sobota
info@filmogradnja.si
www.nor.si

**sofinancirali |
co-funding**

Filmski sklad Republike
Slovenije – javni sklad |
Slovenian Film Fund
–public fund

format | format

35mm, barvni | colour
dolžina | running time
80'

**izbrani festivali in
nagrade | selected
festivals and awards**

- Festival of Slovenian
Film 2004

Odmevi

“Gre morda za prvi slovenski film, ki bo postal kulten. Verjetno še zdaleč ne bo dobil toliko publicitete kot drage državne produkcije, a je ta film še en dokaz več, da najzanimivejše reči nastajajo zunaj državnih aparatov. ... Gre za nekaj, kar pogrešamo v slovenskem filmskem prostoru: film, kot ustvarjen za nočne projekcije. Film, ki bo živel življenje od ust do. ust. Njegova tehnična nedovršenost (sneman je bil z DV kamero) ni nikakršen minus. Še več: gre za film, ki se s tem prav evidentno (kakšna predrznost!) ne obremenjuje, in to mu dodaja šarm in bo nedvomno inspiriralo druge, naj se prav tako lotijo filmanja, saj filmanje ni noben bavbav, rezerviran zgolj za posvečene umetnike (ki jokajo, jokajo, jokajo ...).” **Aleš Blatnik, Filmofil**

Responses

*“This might be the first Slovenian film to become a cult-film. It is likely that it won't get the publicity the expensive state-funded productions get, but this film is definitely further proof that the most interesting products are created outside the state's apparatus. ... It is a matter of something we really are missing in the Slovenian film environment: it is perfect for night screenings. This is a film that will have a mouth-to-mouth life. Its technical imperfection (filmed with a DV camera) is not a minus at all. On the contrary: this is a film that is clearly not troubled by that (what insolence!), which even adds to its charm and will doubtlessly inspire others to start making films, since filming is not a scary monster, reserved only for the chosen artists (that weep, weep, weep...).” **Aleš Blatnik, Filmofil***

Mitja Novljan

Rojen leta 1968. Študiral je filmsko režijo na AGRFT v Ljubljani. Ustvarja igrane, predvsem pa televizijske dokumentarne in izobraževalne filme; doslej jih je posnel več kot 25.

Mitja Novljan

Born in 1968. He studied film directing at the Academy for Theatre, Radio, Film and Television in Ljubljana. He makes feature films, but mostly he makes television documentaries and educational films and has made more than 25 of them.

izbrana filmografija | selected filmography

1996 Čamčatka *celovečerni igrani film* | Chamchatka *feature film*

2005 Norega se metek ogne *celovečerni igrani film*
Bullets Miss The Fool *feature film*



Ruševine

celovečerni igrani film

Ruins

feature film

2004

Karizmatični gledališki režiser in avtor Herman pripravlja novo predstavo, ki naj bi bila presežek njegovih dotedanjih uspehov. K sodelovanju povabi vse svoje znance in sodelavce, vključno s svojim dekletom, igralko Žano, in dolgoletnima prijateljema, igralcem Gregorjem in scenografom Milošem. Spektakularna predstava, s katero naj bi odprli prestižni gledališki festival, bo odigrana na prostem, direktor gledališča Lukman pa naj bi jo z razkošnim sprejemom predstavil festivalskemu občinstvu, kritikom in tujim gostom. Že na sprejemu, še posebej pa pozneje, na vajah, se začno 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 predstavil kot senzacionalno odkritje srednjeveške islandске dramatik, le še ena v nizu njegovih manipulacij ...

The charismatic theatre director and author Herman is creating a new performance, which is supposed to be better than all of his successful projects thus far. He invites all of his friends and the people he has worked with until then to participate, including his girlfriend, the actress Žana, as well as his old friends, Gregor the actor and Miloš the set designer. 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 guests from abroad with a magnificent reception. As soon as at the reception and especially later at the rehearsals, many secrets and manipulations are 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 ...

◀ **režija | directed by**
Janez Burger
scenarij | screenplay
Ana Lasić, Janez Burger
fotografija | cinematography
Simon Tanšek
montaža | editing
Miloš Kalusek
glasba | music
Drago Ivanuša
zvok | sound
Damijan Kunej,
Boštjan Kačičnik
kostumografija | costume design
Ana Matijević,
Aleksandra Gregl
scenografija | set design
Urša Loboda
maska | make up
Alenka Nahtigal
igrajo | cast
Darko Rundek, Nataša Matjašec, Matjaž Tribušon, Milan Štefe, Vesna Jevnikar, Višnja Fičor, Rafael Vončina, Nataša Burger, Gregor Čušin, Janja Majzelj, Janez Škof, Polde Bibič
producent | producer
Danijel Hočevar
produkcija | production
Emotionfilm, Ljubljana
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danijel@emotionfilm.si
koprodukcija co-production
RTV Slovenija


**sofinanciral |
co-funding**

Filmski sklad Republike Slovenije – javni sklad | Slovenian Film Fund – public fund

format | format

35mm, barvni | colour

dolžina | running time
100'

**izbrani festivali in
nagrade | selected
festivals and awards**

- Festival of Slovenian Film 2004, Best Film, Best Director, Best Camera, Best Music, Best Actor, Best Actress, Audience Award
- Rotterdam IFF 2005 European Cinema
- Festival Lecce 2005, Special Jury Award
- Karlovy Vary IFF 2005, East of the West – in competition
- Motovun FF 2005, in competition
- Sarajevo FF 2005
- Filmfest Hamburg 2005, in competition
- Kyiv FF Molodist 2005

Odmevi

“... Ta presežek se napaja iz dveh ravni. Gre za film, za katerega pravimo, da je igralski. To ne pomeni samo, da so igralci njegovi filmski protagonisti, s tem pa je v filmu gledališki oder izrabljen kot metafora za svet (in obratno). Ampak tudi, da brez vrhunske igre takšen film izgubi osnovno fascinacijo. Ruševinam je ne manjka. Druga raven je možnost gledalčeve identifikacije: film jo ponuja tako zaradi kompleksnosti razmerij med glavnimi liki kot s tematizacijo vprašanja, kam lahko pripelje zavestna manipulacija enega z emocijami drugih.”

Ženja Leiler, Delo

Responses

“... *This surplus draws from two sources. Firstly, this is an actors' film. Not only because actors are the protagonists of the film – the theatre stage is used as a metaphor of the world (and vice versa) – but also because without top-class acting such a film would lose its primary fascination. However, Ruins will not be found lacking. The other source lies in the opportunity the viewer has to find something to identify with: the film offers this in the complex relationships between the main characters and with addressing the question of where conscious manipulation of others' emotions can lead.*”

Ženja Leiler, Delo

Janez Burger

Rojen leta 1965 v Kranju. V Ljubljani je doštudiral prvo stopnjo ekonomije. Leta 1989 je naredil sprejemne izpite na FAMU v Pragi (smer filmska in TV režija). Po diplomi leta 1996 se je preselil nazaj v Ljubljano. Njegov prvi igrani celovečerec, nizkoproducijski film *V leri* (1999), je bil premierno prikazan v Karlovyih Varyih, pozneje nagrajen 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. *Ruševine* so njegov drugi celovečerni film.

Janez Burger

Born in 1965 in Kranj. Graduated from the Faculty of Economics at the University of Ljubljana. In 1989 he was accepted to the FAMU (film and TV directing) academy in Prague. He graduated in 1996 and moved back to Ljubljana, Slovenia. His first feature film, the low budget film Idle Running (1999) which had its international premiere at the Karlovy Vary International Film Festival in 1999 has later received 20 national and international awards, and was seen by approximately 60.000 viewers in the Slovenian cinemas. In 1998, he founded the Burgerteater independent experimental theatrical studio and recently he co-founded the production company Stara gara. The Ruins is his second feature film.

izbrana filmografija | selected filmography

1989 *Vrata kratki film* | The Doors *short film*

1998 *Cukrarna tv dokumentarni film* | Sweet House, *tv documentary film*

1999 *V leri celovečerni igrani film* | Idle Running *feature film*

2004 *Ruševine celovečerni igrani film* | Ruins *feature film*



Predmestje

celovečerni igrani film

Suburbs

feature film

2004

Marjana in njegovo družino prijateljev zmoti vselitev mladega para druge nacionalnosti v njihovo predmestje. Iz preproste, smešne in zabavne ideje o skrivnem snemanju mladega para se razvije strašna slika netolerantnosti in nerazumnega sovraštva, ki za svojo nesrečo vedno krivi druge. V tem sovraštvu pa se skriva jasna vzporednica s porajanjem fašizma in čaščenjem nacionalne čistosti.

Marjan and his group of friends are disturbed by a young couple of foreign nationality moving to their suburbs. From a simple, funny and entertaining idea of secretly filming the young couple arises a terrible image of intolerance and irrational hatred that always blames others for its own misery. This hatred contains a clear parallel with the rise of fascism and the worshipping of national purity.



◀ **režija** | directed by
Vinko Möderndorfer
scenarij | screenplay
Vinko Möderndorfer
fotografija | cinematography
Dušan Joksimović
montaža | editing
Andrija Zafranović
glasba | music
Jani Golob
zvočnik | sound
Julij Zornik, Dragan Cenerić,
Marjan Cimperman
kostumografija |
costume design
Alenka Korla
scenografija | set design
Andrej Stražisar
maska | make up
Aljana Hajdinjak
igrajo | cast
Renato Jenček,
Peter Musevski,
Jernej Šugman, Silvo Božič,
Tadej Toš, Maja Lešnik,
Alenka Cilenšek, Marinka
Štern, Katarina Stegnar,
Silva Čušin
producent | producer
Eva Rohrman
produkcija | production
Forum Ljubljana
eva.rohrman@mail.ljudmila.org
www.predmestje.org
koprodukcija |
co-production
Emotionfilm,
RTV Slovenija,
VPK

**sofinancer | co-funding**

Filmski sklad Republike Slovenija –javni sklad | Slovenian Film Fund –public fund

format | format

35mm, barvni | colour
dolžina | running time
90'

izbrani festivali in nagrade | selected festivals and awards

- Venice FF 2004 | Venice Days
- Montreal World FF 2004 –in competition
- Montpellier Festival of Mediterranean Film 2004, The Young People's Award for the best film
- Festival of Slovenian Film 2004, best film by the jury of the Slovenian film critics
- Festival International du Premier Film, Annonay 2005, Special Jury Award
- Alba Regia IFF 2005, Best Actor Award
- IFF Art Film Festival 2005, Best Director Award
- IFF Palic 2005, FIPRESCI Special Award
- Karlovy Vary IFF 2005, Variety Critics Choice: Europe Now!

Odmevi

“Od *Modrega žameta* do Gasparja Noeja, od Michaela Hanekeja do filma *The Machinist* je bil koncept neverjetne brutalnosti, ki preži pod kulisami vsakdanjosti, značilnost žanra, ki bi mu lahko rekli tudi “film potrpežljivosti”. Za pisatelja in gledališkega režiserja Vinka Möderndorferja, ki je posnel ta samozavesten režijski prvenec po svojem romanu, je najbolj boleča metafora moralno pusto predmestje v duši, ki je izvir nerazumnega besa.”

Eddie Cockrell (Variety)

Responses

“From Blue Velvet to Gaspar Noe, Michael Haneke to The Machinist, the concept of extraordinary brutality lurking beneath ordinary exteriors has been a subject ripe for a genre that might be called the Cinema of Endurance. For writer and theater director Vinko Möderndorfer, here making an assured helming debut from his novel, the overarching metaphor is the morally barren suburb of the soul from which senseless rage springs.”

Eddie Cockrell (Variety)

Vinko Möderndorfer

Rojen leta 1958. Po študiju gledališke režije na AGRFT je v zadnjih dvajsetih letih zrežiral več kot 70 gledaliških in opernih predstav, čez 10 televizijskih iger ter dokumentarnih filmov po lastnih scenarijih. Piše drame, pesmi, novele, romane, scenarije, eseje ter radijske igre. Doslej je objavil čez 30 knjig. Za svoje delo je prejel več pomembnih nagrad, med njimi Borštnikovo nagrado za režijo, Župančičevo nagrado mesta Ljubljane, nagrado Prešernovega sklada, Rožančevo nagrado in druge.

Vinko Möderndorfer

Born in 1958. After studying directing at the Academy of Theatre, Radio, Film and Television he has directed more than 70 theatre performances and operas, more than 10 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. So far, he has published more than 30 books. He received several important awards for his work, among them the Borštnik Award for direction, the Župančič Award of the City of Ljubljana, the Prešeren's Foundation Award, the Rožanc Award and others.

izbrana filmografija | selected filmography

2004 Predmestje *celovečerni igrani film* | Suburbs *feature film*



Karavla

celovečerni igrani film

koprodukcija

Border Post

feature film

co-production

2006

Vmajhni karavli na jugoslovansko albanski meji še ena generacija vojakov, z dolgočasenih kot ponavadi, čaka na konec vojaške službe in odšteva dneve do trenutka, ko bodo končno lahko za vedno slekli uniforme. Pomlad 1987 je in niti pomislijo ne, da bodo v resnici uniforme kmalu spet oblekli in šli v vojno. To so zadnji dnevi države, ki se je imenovala Jugoslavija, vendar tega takrat ni vedel nihče.

At a small border-post on the Yugoslav-Albanian border, yet another generation of soldiers suffering the usual amount of boredom awaits the end of their service, counting days to the moment when they should take their uniforms off for good. It is the spring of 1987 and the thought never even crosses their mind that they would, in fact, put them back on quite soon and go to war. These are the last days of the country called Yugoslavia. Yet no one knew at the time.



režija | director

Rajko Grlić

scenarij | screenplay

Rajko Grlić & Ante Tomić
(prirejeno po romanu
Nič nas ne sme presenetiti
Anteja Tomića | based on the
novel *Nothing Can Surprise*
Us by Ante Tomić)

fotografija | cinematography

Slobodan Trninić

montaža | editing

Andrija Zafranović

glasba | music

Sanja Ilić

snemanje zvoka |

sound recording

Nenad Vukadinović

oblikovanje zvoka |

sound design

Srdjan Kurpjel

kostumografija |

costume designer

Sabina Buždon

scenografija | set design

Kemal Hrustanović,

Goran Joksimović,

Kiril Spasevski

maska | make-up

Mojca Gorogranc

igrajo | cast

Toni Gojanović,

Sergej Trifunović,

Emir Hadžihafisbegović,

Verica Nedeska,

Bogdan Diklić

format | format

35mm, barvni | colour

dolžina | running time

94'


producent | producer

Ademir Kenović
 Propeler Film, Croatia,
 Vertigo, Slovenia,
 Sektor Film, Macedonia,
 Refresh Production,
 Bosnia and Herzegovina,
 Yodi Movie Craftman,
 Serbia and Montenegro,
 Film & Music
 Entertainment, UK

**koprodukcija |
 co-production**

Pioneer Pictures, Novotny
 & Novotny Filmproduktion,
 Concordia Film

kontakt | contact

Vertigo, Ljubljana
 www.vertigo.si
 danijel@emotionfilm.si

sofinancirali | co-funding

Ministry of Culture and
 Sports of the Federation
 of Bosnia
 and Herzegovina,
 Filmski sklad Republike
 Slovenije—javni sklad |
 Slovenian Film Fund
 — public fund,
 Ministry of Culture of
 the Republic of Croatia,
 Ministry of Culture
 of the Republic of
 Macedonia, Ministry of
 Culture of the Republic
 of Serbia, Croatian TV
 — HRT, Macedonian TV,
 Federal TV of Bosnia and
 Herzegovina, Eurimages

Rajko Grlić

Rojen leta 1947 v Zagrebu, Hrvaška. Filmsko režijo je študiral in diplomiral na akademiji FAMU v Pragi na Češkem, njegov mentor pa je bil profesor Elmar Klos. Poučuje na filmski univerzi v Ohiju in je umetniški direktor filmskega festivala v Motovunu na Hrvaškem. V Evropi in Ameriki je filmsko režijo poučeval in predaval na več kot tridesetih univerzah. Je član Evropske filmske akademije, Zveze hrvaških filmskih režiserjev in Zveze ameriških scenaristov. Za svoje delo na področju filma je med drugimi nagradami prejel tudi nagrado *Nazor*, nagrado za življenjsko delo mesta Denver in naziv častnega meščana mesta Montpellier v Franciji.

Rajko Grlić

*Rajko Grlić was born in 1947 in Zagreb, Croatia. He studied and graduated in film directing at FAMU in Prague, Czech Republic, mentored by professor Elmar Klos. He is Ohio Eminent Scholar in Film at Ohio University, Athens, OH and Artistic Director of Motovun Film Festival, Croatia. He has taught Film Direction and has delivered lectures and workshops at more than thirty universities in Europe and America. He is member of the European Film Academy, of the Croatian Film Directors Association and the American Scriptwriters Association. His work in film has received, among others, the *Nazor* prize, life achievement award of the City of Denver and the title of honorary citizen of Montpellier, France.*

izbrana filmografija (celovečerni filmi)
selected filmography (feature films)

1974 If It Kills Me

1978 Bravo Maestro

1981 You Love Only Once

1984 In The Jaws Of Life

1987 Three For Happiness

1989 That Summer Of White Roses

1991 Charuga

2001 Who Wants To Be A President *dokumentarni film | documentary film*

2002 Josephine

2005 Karavla | Border Post



Izginuli

celovečerni igrani film

koprodukcija

Warchild

feature film

co-production

2005

Mlada mati Senada izgubi hčerko v bosanski vojni. Mnogo let kasneje, danes, izve, da je hčerka Aida še živa in da so jo posvojili v Nemčiji, tako da se jo odpravi iskat. Z lastnimi sredstvi ilegalno odpotuje v Nemčijo. Njena odiseja se konča na domu nemških zakoncev Heinle. Vendar Aida ni več otrok in zdaj ji je ime Kristina. Senado ta ugotovitev vznemiri. Počasi dojame, da se mora posloviti od lepih mirnih sanj, ki so ji bile ukradene že dolgo tega.

A young mother, Senada, loses her child in the Bosnian war. Many years later, today, she learns that her child is still alive: with adopted parents in Germany. She sets off on a search for Aida, her daughter. Using her own resources, she travels illegally to Germany. Her odyssey ends at the home of the German couple, Heinle. But Aida is no longer the small child of the past. Her name is now Kristina. Senada is disturbed by this realization. She slowly grasps the fact that she must say goodbye to the beautiful, peaceful dream that has long ago been stolen from her.

◀
režija | director
Christian Wagner
scenarij | screenplay
Edin Hinrichs Hadžimahović
fotografija | cinematography
Thomas Mauch
montaža | editing
Jens Klüber
zvok | sound
Tom Weber
kostumografija | costume design
Gudrun Schretzmeier
scenografija | set design
Otto Kinzer, Duško Milavec
maska | make-up
Tina Šubic, Silke Schöpfer
igrajo | cast
Labina Mitevska,
Senad Bašić, Katrin Saß,
Zdenko Jelčić, Crescentia
Dünßer, Otto Kukla,
Miranda Leonhardt,
Heinrich Schmieder,
Milena Zupančič



Producent | Producer
Christian Wagner
produkcija | production
Christian Wagner Film,
Germany
www.wagnerfilm.de

in | and
Studio Maj, Slovenija
dunja.klemenc@siol.net

koprodukcija |
co-production
SWR BR, arte
sofinancirali |
co-funding

Medien und Film
Gesellschaft Baden
Württemberg,
Film Fernseh Fond
Bayern, Bundes
Kulturministerium,
Filmski sklad Republike
Slovenije—javni sklad |
Slovenian Film Fund
—public fund, Eurimages

format | format
35 mm, barvni | colour
dolžina | running time
100'

izbrane nagrade in
festivali | selected
festivals and awards

- Bavarian Film
Award 2005,
Special Jury Award
for director

Christian Wagner

Christian Wagner se je rodil leta 1959 v Immenstadt. V srednji šoli je posnel svoj prvi film *Der Prophetor* na format Super 8, študij nemške književnosti, gledališča in psihologije pa je nadaljeval v Münchnu. Leta 1995 je začel učiti na filmski akademiji Baden - Wuerttemberg v Ludwigsburgu.

Christian Wagner

Christian Wagner was born in 1959 in Immenstadt. He made his first Super 8 film, Der Prophetor, during high school, followed by studies in German Literature, Theater and Psychology in Munich. In 1995, he began teaching at the Film Academy Baden-Wuerttemberg in Ludwigsburg.



izbrana filmografija | selected filmography

1988 Wallers Letzter Gang

1990 Zug

1994 Transatlantis

1998 Zita - Geschichten Ueber Todsueden

2000 Zehn Wahnsinnige Tage

2002 Ghettokid

2005 Warchild



Dobro urejeni mrtveci
 celovečerni igrani film
 koprodukcija
Well Tempered Corpses
 feature film
 co-production
 2005

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, prevaža 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 ...

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 ...

◀ **režija | director**
 Benjamin Filipović
scenarij | screenplay
 Feđa Isović
fotografija | cinematography
 Ven Jemeršić
montaža | editing
 Stanko Kostanjevec
glasba | music
 Dado -ihan
zvok | sound
 Dirk Bombay
kostumografija | costume design
 Jasna Hadžimehmedović
scenografija | set design
 Duško Milavec
maska | make-up
 Tina Šubić Dodočić
igrajo | cast
 Lazar Ristovski,
 Irena Mičijević Rodič,
 Miralem Zubčević,
 Ulix Fehmiu,
 Tarik Filipović,
 Boro Stepanović,
 Žan Marol
format | format
 35mm, barvni | colour
dolžina | running time
 90'

producent | producer
 Dunja Klemenc
produkcija | production
 Studio Maj, Ljubljana
 dunja.klemenc@siol.net
koprodukcija |
co-production
 Flash Production
 Sarajevo, A.S.A.P. Films
 Paris, Sintra Film Rim,
 Cinemark France,
 Casablanca Ljubljana
sofinanciral |
co-funding
 Eurimages,
 Filmski sklad Republike
 Slovenije – javni sklad
 | Slovenian film fund
 –public fund,
 Filmski sklad BiH,
 RTV Federacije BiH,
 Fond Sud , Hubert Bals
 Fond Rotterdam
prodaja | world sales
 Magritte Films Int.
 claudenouchi@
 wanadoo.fr

**izbrani festivali in
 nagrade | selected
 festivals and awards**

- Sarajevo FF 2005,
 in competition
- Warsaw IFF 2005
- Chicago IFF 2005
- Kyiv FF Molodist 2005

Benjamin Filipović

Širši javnosti znan po prvencu *Praznik v Sarajevu*, *Top Listi Nadrealistov* ter kultnem filmu *Mizaldo – kraj teatra*, ki je doživel velik uspeh na Berlinalu leta 1994. Leta 1996 je bil eden od ustanoviteljev TV postaje OBN, kjer je delal kot urednik. V tem času je posnel tudi kratki film *Super dobra ideja*, ki je bil leta 1997 v Barceloni nagrajen z grand prix Evrope za najboljši kratki film. Trenutno je predsednik Združenja filmskih delavcev BiH, dela pa tudi kot profesor na Akademiji dramskih umetnosti v Sarajevu in Tuzli.

Benjamin Filipović

Known to the public for his debut Holiday in Sarajevo, Top lista nadrealista and the cult film Mizaldo - the End of Theatre, which was very successful at the Berlinale in 1994. In 1996 he co-founded the TV station OBN, where he worked as an editor. At that time he also made the short film A Superb Idea, which received the Grand Prix Europe Award for best short film in Barcelona in 1997. He is the president of the Filmmakers' Association of Bosnia and Herzegovina and a professor at the Academy of Drama Arts in Sarajevo and Tuzla.



**izbrana filmografija (celovečerni filmi)
 selected filmography (feature films)**

-
- 1991 Praznik u Sarajevu
-
- 1994 Mizaldo – kraj teatra
-
- 2005 Dobro urejeni mrtvci | Dobro Uštimani Mrtvaci
-

Sivi kamion rdeče barve
celovečerni igrani film
koprodukcija
Red Coloured Grey Truck
feature film
co-production
2005



Bosanski daltonistični tat, ki se vozi v ukradenem kamionu, med potjo pobere štoparko – mlado urbano dekle iz Beograda, ki pa je na begu ... Med njuno vožnjo, polno raznih pripetljajev ter absurdnih etničnih soočenj in konfliktov, se zgodi ljubezen ... ‘True romance’ v bosanskem stilu se sprevrže v veliki beg dveh odštekanih mladih ljudi, v nori državi, ki je tik pred izbruhom državljanske vojne.

A Bosnian thief with daltonism driving around in a stolen truck picks up a hitchhiker – a young city girl from Belgrade on the run... During their journey, filled with various adventures and absurd ethnic confrontations and conflicts between them, they fall in love... ‘True Romance’ – Bosnian style turns into the great escape of two wacky young people in a mad country on the brink of civil war.



režija | directed by
Srđan Koljević
scenarij | screenplay
Srđan Koljević
fotografija | cinematography
Goran Volarević
montaža | editing
Marko Glušac
glasba | music
Miško Plavi
zvok | sound
Ognjen Popić
kostumografija |
costume design
Nebojša Lipanović
scenografija | set design
Nevena Ristić
maska | make-up
Sandra Ivatović
igrajo | cast
Srđan Todorović, Aleksandra
Balmazović, Boris Milivojević,
Milorad Mandić, Bogdan
Diklić, Dragan Bjelogrić,
Dubravko Jovanović
producent | producer
Maksa Čatović
produkcija | production
Komuna, Serbia and
Montenegro
info@komuna.com
koproducenti | co-producers
Danijel Hočevar, Christoph
Thoke & Axel Moebius
koprodukcija | co-production
Emotionfilm
www.emotionfilm.si
info@emotionfilm.si
Thoke Möbius Filmcompany
format | format
35mm, barvni | colour

dolžina | running time
100'

sofinanciral | co-funding

The Ministry of Culture and Media of Serbia, Filmski sklad Republike Slovenije –javni sklad | Slovenian Film Fund-public fund, Hessen Invest Film Fund

prodaja/world sales

MDC International GmbH
info@mdc-int.de

izbrani festivali in nagrade | selected festivals and awards

- Montreal World FF 2004, in competition
- Montpellier Festival of Mediterranean Film 2004, Audience Award
- IFF in Mannheim – Heidelberg 2004, Audience Award, Special Mention – Festival Jury, Award of German Cinema Owners Hessen Film Award Ceremony 2004,
- Best Feature Film Award Toronto – New Serbian & Montenegro Festival 2004, Best Film, Audience Award
- Trieste FF 2005, Special Mention, Audience Award
- European Film Awards /Jameson People's Choice Award – nomination for best actor (Srđan Todorović)

Odmevi

“Izrabljeni zaplet je nad raven klišeja dvignil izkušeni scenarist in režiser-debitant, Srđan Koljević (ko-scenarist filma *Nebeška vaba*), čigar pogumni in predrzni scenarij spretno povezuje čudaško ljubezensko zgodbo in grozote bližajoče se vojne ... Relativna novinka, Aleksandra Balmazović iz filma *Rezervni Deli* Damjana Kozoleta, za katero je to prvi srbski film, se je dobro ujela s Srđanom Žiko Todorovićem, izkušenim nekdajjim glasbenikom, zdaj igralcem, ki je podobnega simpatičnega telebana upodobil že v navdiha polni akcijski komediji *Jagoda v supermarketu* Dušana Milića. Stranski igralci so dobri na celi črti, z odličnimi komičnimi vložki Milorada Mandića kot prijaznega plačanca, ki kot da kanalizira Billa Murrayja v liku Carla Spacklerja iz filma *Caddyshack*, ter z izkušenim Bogdanom Diklićem v vlogi oboroženega duhovnika.” **Eddie Cockrell, Variety**

Responses

“*The timeworn plot is elevated above cliché by vet writer and first-time helmer Srđjan Koljevic (co-scripter of Sky Hook), whose brave and cocky script alternates nimbly between an eccentric love story and the terrors of armed insurrection. ... Relative newcomer Balmazovic, from Damjan Kozole's Slovene Spare Parts and here making her first Serbian film, meshes nicely with vet musician-turned-actor Todorovic, who limned the same kind of appealing bumpkin in Dusan Milic's inspired action comedy Jagoda in the Supermarket. Support is solid across the board, with memorable comic turns by Milorad Mandic as an affable mercenary who seems to be channeling Bill Murray's Carl Spackler from Caddyshack, and vet Bogdan Diklic as a weapon-wielding priest.*” **Eddie Cockrell, Variety**

Srđan Koljević

Rojen leta 1966 v Sarajevu. Diplomiral iz dramaturgije na Fakulteti za Dramske Umetnosti v Beogradu, kjer predava filmsko in tv scenaristiko. Kot avtor scenarijev ali koscenarist je sodeloval pri šestih celovečernih igranih filmih (režiserjev Olega Novkovića, Gorčina Stojanovića, Ljubiše Samardžića), kar ga uvršča med najplodnejše sodobne srbske scenariste. Njegovi filmi so prejeli več nagrad *Fipresci* na festivalih v Jugoslaviji, prikazani in nagrajevani so bili na številnih mednarodnih festivalih (Berlin, Rotterdam, New York, Moskva, Montpellier, Palm Springs, Kairo ...), vsi pa so bili tudi domači box office hiti. *Sivi kamion rdeče barve* je Koljevićev režijski prvenec.

Srđan Koljević

Born 1966 in Sarajevo. Graduated from dramaturgy at the Faculty of Drama Arts in Belgrade, where he now lectures film and TV scriptwriting. He has written and co-written screenplays for 6 feature films (directed by Oleg Novković, Gorčin Stojanović and Ljubiša Samardžić), which makes him one of the most productive modern Serbian screenplay writers. His films won several Fipresci awards at festivals in Yugoslavia and were shown and awarded at various international festivals (Berlin, Rotterdam, New York, Moscow, Montpellier, Palm Springs, Cairo...). All of them became local box office hits. Red Coloured Grey Truck is his directorial debut.

izbrana filmografija | selected filmography

2003 *Sivi kamion rdeče barve celovečerni igrani film*
Red Coloured Grey Truck feature film

Srednjemetražni in kratki filmi Medium- And Short-length Films

- 32** Kaj boš počel, ko prideš ven od tu?
What Are You Going To Do When You Get Out Of Here?
- 34** Nič novega, nič pretiranega
Free Spirited Friends
- 35** Poroka
Wedding
- 36** Child In Time
Child In Time
- 37** Bizgeci: Češnje
The Beezes: Cherries
- 37** Bizgeci: Na jug
The Beezes: Going South



**Kaj boš počel,
ko prideš ven od tu?**
srednjemetražni plesni film
**What Are You Going To Do
When You Get Out Of Here?**
medium-length dance film
2005

Film *Kaj boš počel, ko prideš ven od tu?* večkrat nagrajenega ustvarjalnega tandema Kovač – Podgoršek je kompleksna pokrajina improviziranih situacij, potopljenih v brezčasnost mreže rudniških rogov, prepredenih pod Trbovljami. Realistični imaginarij tega postsocialističnega mesta, za katerega se zdi, da še danes obstaja nekako zunaj časa, je v ekipi priznanih plesnih in filmskih ustvarjalcev sprožil impulz intimnega pogleda vase. V prostovoljno izbrano zaprto situacijo, obdano s toploto in vlažnostjo brezlučnega podzemeljskega sveta, zareže sedem teles protagonistov, ki v fizičnem naporu in ludističnih prebliskih naseljujejo in kreirajo poetično, med Tarkovskim in Beckettom poznavajoče razpoloženje filma. Film, nastal po motivih plesne predstave S.K.I.N., koreografov Iztoka Kovača in Julyena Hamiltona, je vizualno-zvočna artikulacija enknappovske govornice teles v gibanju, ki gledalca posrka v zavezujočo atmosfero.



The film What Are You Going to Do When You Get Out of Here? by the award-winning creative team Kovač-Podgoršek is a complex landscape of improvised situations, immersed in the timelessness of the network of mine shafts under the town of Trbovlje. Realistic images of this post-socialist town, which still seems to persevere and somehow exist out of time, caused the team of acknowledged dance and film artists to look into themselves intimately. This voluntary prison, its warmth and moisture, characteristic of a lightless underground world, is suddenly disturbed by seven bodies of protagonists, who through physical efforts and ludic experiments shape and create the poetic mood of this film, reminding us of Tarkovsky and Beckett. The film, made after the motives of the performance S.K.I.N. by the choreographers Iztok Kovač and Julyan Hamilton, is a visual and sonic articulation of the body motion language, characteristic of the group En Knap, which engulfs the viewers in a very stimulating atmosphere.



◀ **režija | director**
Sašo Podgoršek
**koncept in scenarij |
concept and screenplay**
Iztok Kovač,
Sašo Podgoršek
**koreografija |
choreography**
Iztok Kovač,
Julyen Hamilton
**fotografija |
cinematography**
Sven Pepeonik
montaža | editing
Dafne Jemeršič
glasba | music
Thierry De Mey
zvoč | sound
Julij Zornik
**kostumografija |
costume design**
Andreja Kovač
scenografija | set design
Pepi Sekulič
nastopajo | featuring
Karmit Burian, Julyen
Hamilton, Gali Kaner,
Iztok Kovač, Andreja
Rauch, Carme Renalias,
Sebastiano Tramontana
format | format
35mm, barvni | colour
dolžina | running time
52'

producent | producer

Joško Rutar

produkcija | productionZavod En-knap,
Ljubljana

www.en-knap.com

office@en-knap.com

koprodukcija |**co-production**

RTV Slovenija

UJ Budapest Filmstudio

sofinanciral |**co-funding**

Filmski sklad Republike

Slovenije-javni sklad |

Slovenian Film Fund-

public fund

izbrani festivali in**nagrade | selected****festivals and awards**

- Festival of Slovenian Film 2005, Best medium-length film Award, Best Editing Award, Kodak
- Best cinematography Award
- Rotterdam IFF 2006

Odmevi

...Vzdušje je tokrat zaostreno tesnobno, klavstrofobično, katastrofično in zelo sugestivno: poudarja ga seveda kamera (tudi tokrat Sven Pepeonik), ki se odpove dodajanju svetlobe: smo sredi temačno-mračnih podob, skorajda dokumentarne, realistično raskave fotografije... **by Ženja Leiler, Delo**

Responses

...*This time the atmosphere is thoroughly anxious, claustrophobic, catastrophic and extremely suggestive: it is emphasized by the camera, of course (Sven Pepeonik again), which refuses to add light: we find ourselves in the middle of dark dim images and almost documentary and realistic raw photography...* **by Ženja Leiler, Delo**

Sašo Podgoršek

Po študiju na ljubljanski AGRFT se je na začetku devetdesetih let začel profesionalno ukvarjati z režijo reklam, glasbenih spotov, plesnih in celovečernih filmov. Za svoje filme je prejel več domačih in mednarodnih nagrad.

Sašo Podgoršek

Born in 1964. Since leaving the Ljubljana Academy for Theatre, Film, Radio and Television, he has been directing advertisements, music videos, dance and feature films. He has received several national and international awards for his films.

**izbrana filmografija | selected filmography**1989 Prostor (po)gleda *kratki film* | Place With A View *short film*1991 Koza je preživela *kratki film* | But The Goat Survived *short film*1996 Vrtoglavi ptič *kratki film* | Vertigo Bird *short film*1999 Temni angeli usode *celovečerni igrani film* | Dark Angels *feature film*2000 Dom svobode *kratki film* | Dom Svobode *short film*2001 Sladke sanje *celovečerni igrani film* | Sweet Dreams *feature film*2005 Kaj boš počel, ko prideš ven od tu? *srednjemetražni film*What Are You Going To Do When You Get Out Of Here? *medium-length film*2005 Razdružene države amerike *celovečerni dokumentarni film*Divided States Of America *full-length documentary*



Nič novega, nič pretiranega

kratki igrani film

Free Spirited Friends

short feature film

2005

Vsi vemo, da so tudi mrtvi živa bitja. Glavni junak mora prepeljati mlado žensko truplo, a na poti od bolnišnice do njenega doma truplo oživi. Junak to dejstvo sprejme kot nalogo, da novorojenemu bitju predstavi svet. Tega nekajurnega opravila se loti tako, da ji začne predstavljati kar svoje malo veselje.

Everybody knows that the dead are also living beings. The protagonist has to transport a body of a young woman. On the way from her home to the hospital the corpse comes to life. The protagonist accepts this fact as a task to present the world to this newborn creature. He goes about this task by presenting her with his own little universe.

Sonja Prosenc

Rojena 1977 v Slovenj Gradcu. Leta 2002 je diplomirala na Fakulteti za družbene vede, program novinarstvo – kulturologija. Trenutno zaključuje podiplomski študij na isti fakulteti. *Nič novega, nič pretiranega* je njen prvi film.

Sonja Prosenc

Born in 1977 in Slovenj Gradec. In 2002 she graduated in journalism and cultural science from the Faculty of Social Sciences. She is about to finish her postgraduate studies at the same faculty. Free Spirited Friends is her first film.



◀
režija | director
Sonja Prosenc
scenarij | screenplay
Rok Sečen
fotografija | cinematography
Jure Černec
montaža | editing
Milosch Kalusek
glasba | music
Blaž Celarec,
Boštjan Gombač
zvok | sound
Julij Zornik, Peter Žerovnik
kostumografija | costume design
Emil Cerar
scenografija | set design
Grega Nartnik
maska | make-up
Anja Nedič-Godina
igrajo | cast
Sebastijan Cavazza,
Manca Dorrer,
Alenka Marinič
format | format
35mm, barvni | colour
dolžina | running time
21'
producent | producer
Mitja Senčur
produkcija | production
A.A.C. Productions,
Ljubljana
koprodukcija | co-production
RTV Slovenija
sofinanciral | co-funding
Filmski sklad Republike
Slovenije - javni sklad
| Slovenian Film Fund-
public fund

izbrani festivali in nagrade | selected festivals and awards

- Festival of Slovenian Film 2005



► **režija | director**
Petar Pašić
scenarij | screenplay
Petar Pašić
fotografija
cinematography
Mirko Pivčević
montaža | editing
Olga Toni
glasba | music
Nikola Pejaković
zvok | sound
Studio Ritem
kostumografija |
costume design
Sanja Grcić
scenografija | set design
Urša Loboda
maska | make-up
Mojca Gorogranc
producent | producer
Janez Kovič
produkcija | production
Studio Arkadena
www.arkadena.si
jani@arkadena.si
sofinanciral |
co-funding
Filmski sklad Republike
Slovenije–javni sklad
| Slovenian Film
Fund–public fund
format | format
35mm, barvni | colour
dolžina | running time
ca 15'

Poroka

kratki igrani film

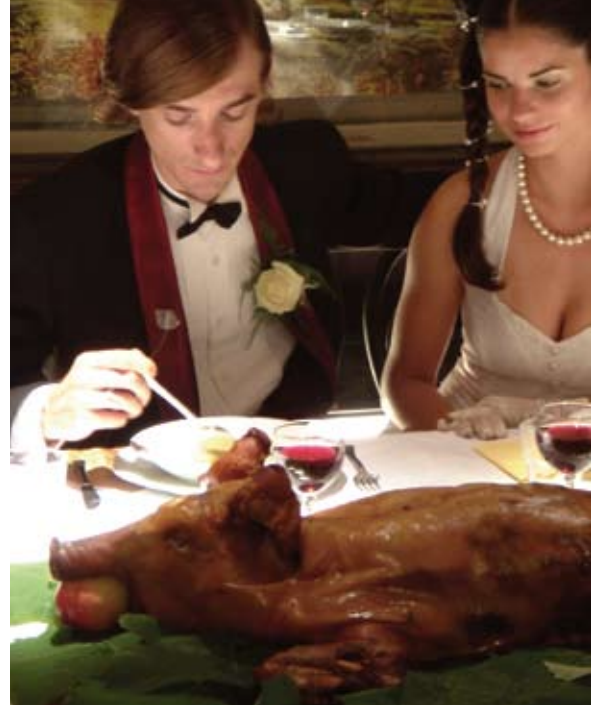
Wedding

short feature film

2006

Azmeraj povemo, kar mislimo? Ne ravno. Lepega nedeljskega popoldneva mladenič Gorazd prihaja na poroko svoje daljne sorodnice, ki jo je zadnjič videl, ko je bila še majhna deklica. Že od začetka ni srečen, ker mora iti na to poroko, vendar so starši morali najti grešnega kozla, ki bo opravil družinsko dolžnost. Dejstvo je, da ni Gorazd edini nesrečen, ker je moral priti na poroko. Še več. Skozi zgodbo odkrivamo, da je redko kdo, vključno z mladoporočencema, srečen. Zato so pa vsak na svoj način zafrustrirani, zakompleksani, užaljeni, razočarani.

Do we always say what we mean? Not really. On a beautiful Sunday afternoon young Gorazd is headed for the wedding of his distant relative who was just a little girl when he last saw her. He is not very thrilled about going to this wedding in the first place, but his parents had to find a scapegoat to fulfil the family duty. But Gorazd is not the only one who is not pleased to be at the wedding. Even worse. As we follow the story we discover that not many of them are happy, including the newlyweds. They are frustrated, full of complexes, resentful, disappointed, each in their own way.



Petar Pašić
Petar Pašić je rojen v Beogradu leta 1973. Študiral 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.

Petar Pašić
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.

izbrana filmografija | selected filmography

2003 Zadnja želja, kratki film | short film

2006 Poroka, kratki igrani film | short fiction film



Child In Time

kratki igrani film

Child In Time

short feature film

2005

Barok'n'roll film o otroku, ujetem v času socializma, cerkve in rocka. Film o družini, državi in duhovnem univerzumu, o vojnah v medčloveški komunikaciji, pobegu in ljubezni.

A baroque'n'roll film about a child, captive in a time of socialism, the church and rock music. A film about the family, the state and the spiritual universe, about war in interpersonal communication, and about escape and love.

Maja Weiss

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

Maja Weiss

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



izbrana filmografija | selected filmography

1991 Balkanski revolveraši *kratki igrani film*
The Balkan Gunmen *short feature film*

1992 Fant pobratim smrti *dokumentarni film*
Death's Best Friend *documentary*

1998 Adrian *kratki igrani film | short feature film*

1999 Cesta bratstva in enotnosti *tv dokumentarni film*
Road Of Fraternity And Unity *tv documentary*

2000 Nuba — čisti ljudje *tv dokumentarni film*
Nuba: Pure People *tv documentary*

2002 Varuh meje *celovečerni igrani film* | Guardian Of The Frontier *feature film*

2004 Child in time *kratki igrani film | short feature film*

režija | directed by
Maja Weiss
scenarij | screenplay
Maja Weiss
fotografija | cinematography
Bojan Kastelic
montaža | editing
Peter Braatz
glasba | music
Chris Eckman
zvok | sound
Peter Braatz, Julij Zornik,
Marko Tajič
kostumografija |
costume design
Emil Cerar
scenografija | set design
Maja Moravec
maska | makeup
Aljana Hajdinjak
igrajo | cast
Anja Vodušek,
Gregor Potočnik,
Polona Juh, Peter Musevski,
Metod Pevec
producent | producer
Ida Weiss
produkcija | production
Bela film
ida.belafilm@siol.net
koprodukcija |
co-production
RTV Slovenija
sofinanciral | co-funding
Filmski sklad Republike
Slovenije-javni sklad |
Slovenian Film Fund
-public fund
format | format
35mm, barvni | colour
dolžina | running time
16'

izbrani festivali in nagrade | selected festivals and awards

- Festival of Slovenian Film 2004
- Berlinale 2005, in competition
- Shadowline Salerno FF 2005, in competition
- Seattle IFF 2005
Crossing Europe
- FF Linz 2005
- Vienna FF 2005
- Warsaw IFF 2005



režija | directed by
Grega Mastnak
scenarij | screenplay
Grega Mastnak,
Peter Povh
animacija | animation
Grega Mastnak
Boštjan Franz Avguštin,
Vladimir Leben,
Tina Avšič
montaža | editing
Iztok Jan Simončič
koloristi | coloured by
Katja Hrastar,
Tina Avšič

glasba | music
Vojko Sfiligoj,
Ana Pupedan
producent | producer
Igor Pediček
produkcija | production
Casablanca
casablanca@siol.net
sofinancer | co-funding
Filmski sklad Republike
Slovenije–javni
sklad, Slovenian Film
Fund–public fund
format | format
35mm
dolžina | running time
5'

**izbrani festivali in
nagrade za | selected
festivals and awards**

- Kinderfilmfest 2004
- Schermi d'Amore
–Verona Film
Festival 2004
- Tribeca Film Festival
New York 2004
- ZLIN- 44th International
Film Festival for Children
and Youth 2004
- AnimaFest 2004
Puchon International
- Fantastic Film
Festival 2004
- KinderFilmFest
Tokyo 2004...



Bizgeci: Češnje

animirana serija
The Beezes: Cherries
animated series
2003

Začetek poletja je in Bizgeci si zaželi sočnih češnj. 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 ...

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 ...

Grega Mastnak

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.

Grega Mastnak

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 the field of comics, illustration and animated film.



Bizgeci: Na Jug

animirana serija
The Beezes: Going South
animated series
2005

Siva jesen in Koki se pod vplivom reklam odloči oditi v južne tople kraje. S seboj vzame Profesorja, Bigota in Figota le Nero modro ostane doma. Na poti jih čakajo nepremostljive ovire in izmučeni se vrnejo domov, kjer prekinajo mačjo žurko.

It is a gloomy autumn and Koki, influenced by the commercials, decides to go south to warmer places. He takes Professor, Bigo and Figo with him, just Nero wisely stays at home. Their journey is full of insurmountable obstacles and they return home, where they interrupt a cat party.

izbrana filmografija | selected filmography

- 1985 Skrivnost starega klobuka *animacija | The Secret Of The Old Hat animation*
- 1986 Aaaaaa *animacija | animation*
- 1988 Boštjanček sanjari *animacija | Boštjanček Daydreams animation*
- 1999 Evforija *animacija | Euphoria animation*
- 1999 Peta hiša na levi *animirani komentarji za nadaljevanke The Fifth House To The Left animated commentary in a TV series*
- 2002 Luknjasta barka *animirani videospot The Ship With Holes animated music video*
- 2003 Bizgeci *animirana serija | The Beezees animated series*

Filmi v postprodukciji Films In Postproduction

40L...kot ljubezen
L...like Love

42Dvorišče
The Courtyard



L...kot ljubezen

celovečerni film v postprodukciji

L...like Love

feature film in postproduction

2006

Gina je mlada obetavna filmska režiserka. S prijateljicima Majo in Valentino je našla zatočišče pred Balkansko vojno v Pragi. Napočil je čas za njen filmski prvenec. Skupaj s prijatelji, zaposlenimi v nočnem klubu "Aqua", kjer se zbirajo izseljenci iz nekdanje Jugoslavije, pripravljajo nov projekt. Vendar imajo veliko težavo: denar. Tomaž, ki je na skrivaj zaljubljen v Gino, poskuša dobiti denar za film od zavarovalnice z navidezno avtomobilsko nesrečo. A zgodi se nekaj nepričakovanega in povsem spremeni življenje mladih filmskih ustvarjalcev. Zaplet z mafijskim vohunom, babuško Busha, s transvestitnim podnajemnikom, Gininim bivšim fantom, sklerotično babico in mafijskim šefom ne prinese le veliko nepričakovanih dogodkov, ampak tudi čustvene težave treh deklet. Na koncu se snemanje filma spremeni v popolno katastrofo... ampak ljubezen reši vse...

Gina is a young aspiring film director. Together with her girlfriends Maja and Valentina she has found refuge from Balkan wars in Prague. Now the time has come for her first film. With the help of their compatriots, regulars at an underground club "aqua" - a usual meeting point of ex Yugoslavian immigrants - the project could be carried out; were it not for one eternal problem: money.

Tomas, who is secretly in love with Gina, tries to make money for the film with an insurance fraud faking a car crash. But something unexpected happens and it changes the lives of the young filmmakers completely.

The involvement of a mafia spy, president Bush doll, transvestite flatmate, an ex-boyfriend, a sclerotic grandmother and mafia boss, not only causes a lot of surprises, but also emotional struggles for the three girls. Accordingly, the shooting of the movie turns out to be a complete disaster...

But love will save the day...

◀ **režija | director:**
Janja Glogovac
www.janjaglogovac.com
scenarij | screenplay:
Janja Glogovac, Tomaš Končinski, Dejan Dukovski, Heinrich Ambrosh
fotografija | cinematography
Igor Luther
montaža | editing
Adele Špajlova
zvok | sound
Jakub Čech
kostumografija | costume design
Monika Lorber
scenografija | production design
Mateja Medvedič, Marek Deyl
maska | make-up
Gabriela Fleischman
igrajo | cast
Lucija Šerbedžija, Labina Mitevska, Davor Janjić, Ksenija Mišič, Marko Mandić, Uliks Fehmiu, Sebastijan Cavazza, Iva Zupančič, Mikulaš Kfen, Matjaž Latin, Srdan Grahovac, Rade Šerbedžija

producent | producer
Radovan Mišič
produkcija | production
Fabula, Ljubljana
fabula@fabula.si
www.fabula.si
**koprodukcija |
co-production**
Synchro Film,
Sirena Films,
WestEnd production
**sofinancirali |
co-funding**
Filmski sklad Republike
Slovenije – javni sklad
| Slovenian film Fund-
public fund, Media
plus, Ministry of Culture
Serbia&Montenegro
format | format
35mm, barvni | colour
dolžina | running time
110'



Janja Glogovac

Rojena leta 1974 v Mariboru. Od leta 1994 do 1996 je filmsko režijo študirala v Zagrebu na Akademiji za dramske umetnosti, od leta 1996 do 1999 pa na Filmski akademiji (FAMU) v Pragi, kjer je leta 2001 zaključila tudi magistrski študij vizualnih umetnosti. Posnela je tudi več videospotov, reportaž za češko, slovensko in hrvaško televizijo in reklam.

Janja Glogovac

Born in 1974 in Maribor. From 1994 to 1996 she studied film direction at the Academy of Drama Arts in Zagreb, Croatia, and from 1996 to 1999 at the Film Academy (FAMU) in Prague, where she also completed her B.A. studies of Visual Arts in 2001. She also made several video clips, reports for the Czech, Slovenian and Croatian televisions, and commercials.

izbrana filmografija | selected filmography

1997 I Was Elvis *dokumentarni film | documentary film*

1999 This Is Balkan *kratki igrani film | short feature film*

2000 F *kratki film | short film*

2001 Tito *dokumentarni film | documentary film*



Dvorišče

kratki animirani film

The Courtyard

short stop motion animation
2006

V majhnem mestu stoji stanovanjski blok z majhnim dvoriščem, ravno dovolj velikim, da lahko Aki in Baco prijetno igrata košarko. Vendar pa sošed g. Bober ne ceni razburjenja ob dobri igri: ko žoga spet pade na njegov vrt, jo zapleni.

In a small town, there is a small block of flats with a small courtyard, just big enough for a nice game of basketball for Aki and Baco. But Mr. Beaver, the neighbor, does not appreciate the excitement of a good game: he confiscates the ball after it falls onto his garden once again.



Nejc Saje

Nejc Saje se je rodil leta 1976 v Ljubljani. Uspešno je končal Srednjo šolo za oblikovanje in fotografijo v Ljubljani (smer: fotografija). Leta 1998 je skupaj z mladimi soustvarjalci ustanovil multimedialno umetniško skupino Strup, v okviru katere se vse od takrat eksperimentalno in profesionalno ukvarja s fotografijo, animacijo, filmom, videom, gledališčem ter vsemi križanci prej naštetega.

Nejc Saje

Born in Ljubljana in 1976, graduated in 1997 from photography at Art, Design and Photography Lycee in Ljubljana. In 1998 he formed the multimedia art group Strup with other young artists and has since been professionally involved in photography, animation, film, video, theater and all the crossovers of above.

izbrana filmografija (fotografija) | selected filmography (cinematographer)

2003 Made In China kratki igrani film | short fiction film

2003 Z vzhoda dokumentarni film | From The East documentary film

2004 Portret Rudija Omota dokumentarni film | Rudi Omota documentary film

◀
režija | director
 Nejc Saje
scenarij | screenplay
 Miha Knific
fotografija | cinematography
 Nejc Saje
montaža | editing
 Blaž Čadež
glasba | music
 Davor Herceg
zvok | sound
 Sašo Kalan
oblikovalec likov | character designer
 Miha Knific
idejna zasnova scenografije | set design idea
 Rok Ogorevc
scenografija | set design
 Gregor Nartnik,
 Miha Erman
avtorji songov | songwriters
 Klemen Klemen,
 Davor Herceg, Aleksander Rusič, Robert Vertovšek
izvajalci songov | vocals performed by
 Klemen Klemen,
 Neca Falk, Ana Dolinar, Aleksander Rusič
animatorji | animators
 Nejc Saje, Luka Rus, Damijan Nared, Blaž Čadež, Nina Bric
igrajo | cast
 Radko Polič, Miha Brajnik, Gašper Jarni, Ana Dolinar, Neca Falk, Robert Pešut-Magnifico
producent | producer
 Luka Rus
produkcija | production
 Strup Produkcija, Ljubljana
 www.strup.net
 luka@strup.net
sofinancer | co-funding
 Filmski sklad Republike Slovenije-javni sklad | Slovenian Film Fund
 — public fund
Format | format
 35mm, barvni | colour
Dolžina | Running time
 23'

Filmi v produkciji Films In Production

44 Traktor, ljubezen in rock'n'roll
Tractor, Love And Rock'n'roll

46 Estrelita
Estrelita

47 Sem iz Titovega Velesa
I'm From Titov Veles



Traktor, ljubezen in rock'n'roll
celovečerni igrani film
v produkciji
Tractor, Love And Rock'n'roll
feature film
in production

Filmska zgodba za celovečerni igrani film *Traktor, ljubezen in rock'n'roll* (po romanu Ferija Lainščka *Vankoštanc*) je postavljena v zgodnja šestdeseta leta prejšnjega stoletja, v čas, ko se je rojeval rock'n'roll in so Rolling Stonesi s svojo glasbo "spreminjali svet". Breza, kmečki fant iz zakotne prekmurske vasi, želi s svojo električno kitaro nastopati na ljudskih veseljih, vendar mu to ob konkurenci tradicionalne ciganske bande, ki izvaja priljubljeno narodno-zabavno glasbo, ne uspeva najbolje. Uspe pa mu s tako glasbo osvojiti srce vaše lepote Silvije, hčerke premožnega gastarbaiterja v Švici, ki jo je oče poslal v domače kraje, da bi si tu našla moža z zdravimi koreninami. Toda, to je seveda šele začetek zgodbe, katere osrednji protagonist je pravzaprav Düplin, čudni prišlek, gluho nemi klatež, deček "iz dežele južnega sadja", kot ga poimenuje Brezina mama, stara Popovka, lastnica kmetije in vedeževalka, imenovana tudi Strina. *Vankoštanc* je sicer ime tradicionalnega prekmurskega svatovskega plesa z vzglavnikom (vankoš = vzglavnik, tanc = ples), prav gostija (gostüvanje) pa dogodek, ki sproži dogajanje z mnogimi posledicami. Zgodba o tem, kako je v "našo vas" prišel rock'n'roll, je namreč lahko komična in tragična, obenem pa je na svoj način tudi metaforična.

The story of the feature film Tractor, Love And Rock'n'roll (after the novel "Vankoštanc" by Feri Lainšček) is set in the early nineteen sixties, the period when Rock'n'Roll was born and the Rolling Stones were "changing the world" with their music. Breza, a young farm boy from a remote village in the Prekmurje region, wants to perform at folk festivities with his electric guitar, but the competition of the traditional gypsy group, playing popular folk music, is making it hard for him. But his music helps him to win the heart of the village beauty Silvija, daughter of a rich immigrant worker in Switzerland, who was sent to her homeland by her father to find a husband with healthy roots.

But this is only the beginning of the story with the actual main protagonist Düplin, a strange newcomer, a deaf-mute vagabond, a boy from "the country of the exotic fruits" as named by Breza's mother, the old Popovka, the owner of the farm and fortune-teller, also called Strina. Vankoštanc is the name of a traditional wedding dance with a pillow (vankoš=pillow, tanc=dance) and the feast (gostüvanje) is the very event that starts the course of events with many consequences. The story about the arrival of Rock'n'Roll to "our village" can be both comic and tragic, while at the same time metaphoric in its own way.

◀ **režija | directed by**
Branko Djurić
scenarij | screenplay
Miroslav Mandić,
Branko Djurić
po romanu *Vankoštanc*
Ferija Lainščka | based
on the novel *Vankoštanc*
by Feri Lainšček
fotografija |
cinematography
Sven Pepeonik
kostumografija |
costume design
Alan Hranitelj
scenografija | set design
Urša Loboda
maska | make up
Sonja Murgelj
igrajo | cast
Tanja Ribič,
Branko Djurić — Djuro,
Jaka Fon, Semka
Sokolovič, Jernej Kuntner,
Nataša Matjašec,
Vlado Novak, Kičo
Slabinac, Vlado Kreslin
format | format
35mm, barvni | colour

producent | producer
Janez Jauh
produkcija | production
ATA produkcija,
Ljubljana
janez.jauh@siol.net
koprodukcija |
co-production
RTV Slovenija
sofinancira |
co-funding
Filmski sklad Republike
Slovenije–javni sklad |
Slovenian Film Fund
–javni sklad

Branko Djurić

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

Branko Djurić

Born in 1962, in Sarajevo, where he studied at the ASU actor's academy. He has lived and worked in Ljubljana for ten years. Although he has 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 theatre performances and writing screenplays for TV series (Tomato Theatre, The Show Will Show) when he arrived in Slovenia. His most prominent film role until today has been his part in the highly acclaimed No Man's Land by Denis Tanović. With this role Djurić earned a nomination for the European Film Award. After Cheese And Jam, his hit film, Tractor, Love And Rock'n'Roll is his second feature film.



izbrana filmografija | selected filmography

2003 *Kajmak in marmelada celovečerni igrani film*
Cheese And Jam feature film

Estrelita

celovečerni igrani film
v produkciji

Estrelita

feature film
in production

Za stara italijanska godala, še posebej violine, sta značilna lep zvok in vrtoglava cena. Violina, imenovana Estrelita, po nenadni smrti svojega lastnika sproži plaz konfliktov. Vdova Dora, ki je dolga leta zvesto podpirala možovo umetniško veličino, po spoznanju, da je mož ni varal samo z glasbo, temveč tudi z žensko, violino pokloni nadarjenemu dečku iz revne bosanske družine. Fant vzljubi inštrument, vendar se kmalu pojavi Dorin sin, ki v violini vidi predvsem denar in jo zahteva zase. Spopad za violino uniči najprej odnos med materjo in sinom, potem pa ogroža še mlado bosansko družino.

A head-spinning price and beautiful sound are characteristic of old Italian string instruments, especially violins. The violin named Estrelita causes a number of conflicts after the sudden death of its owner. The widow Dora, who faithfully supported her husband's artistic greatness, learns that her husband did not only have an affair with music, but also with another woman, so she gives the violin to a talented boy from a poor Bosnian family. The boy falls in love with the instrument, but soon Dora's son, who only sees money in the violin, shows up and demands the instrument for himself. The struggle for the violin first destroys the relationship between the mother and the son, and then also endangers the young Bosnian family.

Metod Pevec

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.

Metod Pevec

Born in 1958 in Ljubljana. Graduated from philosophy and comparative literature at the Faculty of Arts. Before and during his studies, he played several roles in Slovenian and Yugoslavian films (several collaborations with the film-noir director Živojin 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.

izbrana filmografija | selected filmography

1992 Vse je pod kontrolo *kratki igrani film*
It's All Under Control *short feature film*

1995 Carmen *celovečerni igrani film* | Carmen *feature film*

2003 Pod njenim oknom *celovečerni igrani film*
Beneath Her Window *feature film*

◀ **režija** | directed by
Metod Pevec
scenarij | screenplay
Metod Pevec,
Abdulah Sidran,
Gareth Jones
fotografija
cinematography
Axel Schnepat
kostumografija
costume design
Sabina Buždon
scenografija | set design
Katja Šoltes
maska | make up
Aliana Hajdinjak
format | format
35mm, barvni | colour
producent | producer
Danijel Hočevar
produkcija | production
Vertigo, Ljubljana
www.vertigo.si
danijel@emotionfilm.si
koprodukcija
co-production
Mediopolis Leipzig | Berlin
sofinancirali | co-funding
Filmski sklad Republike
Slovenije – javni sklad |
Slovenian Film
Fund – public fund
MDM Leipzig

► **režija | director**
Teona Mitevska
scenarij | screenplay
Teona Mitevska
fotografija | cinematography
Virginie St. Martine
glasba | music
Olivier Samoulian
zvok | sound
Raimund von Scheibner
kostumografija | costume design
Monika Lorber
scenografija | set design
Oliver Meidinger,
Vuk Mitevski
maska | make up
Mojca Gorogranc
igrajo | cast
Labina Mitevska, Ana Kostovska, Nikolina Kujača, Peter Musevski, Tadej Troha, Kiril Korunovski, Jovica Mihajlovski
format | format
35mm, barvni | colour
dolžina | running time
90'
producent | producer
Labina Mitevska
produkcija | production
Sisters And Brother Mitevski Production, Macedonia
www.sistersandbrothermitevski.com
koprodukcija | co-production
Vertigo, Slovenia,
www.vertigo.si
Flying Moon Production, Germany
Silkroad Production, France
sofinanciral | co-funding
Ministry of culture of the Republic of Macedonia, Filmski sklad Republike Slovenije—javni sklad | Slovenian Film Fund—public fund, MDM, Germany, CNC—Fond SUD, France



Sem iz Titovega Velesa

celovečerni igrani film
v produkciji, koprodukcija

I'm From Titov Veles

feature film in production
co-production

Jaz sem iz Titovega Velesa je zgodba o treh sestrah, ki se poskušajo znajti in preživeti v krutih časih, ki so jih doleteli. Socialistična revolucija je propadla. Socialna varnost je postala nezdržljiva v na novo ustoličenimi neoliberalnimi formulami družbene tranzicije. Vrata so se na stežaj odprla novepečenim bogatašem, brezobzirnim dobičkarjem in povzpeticom, lačnih priznanja in ugleda, ki so prepričani, da se da vse kupiti, in si to lahko privoščijo. Glavne protagonistke so tako razpete med sedanostjo in povsem novimi okoliščinami ter dediščino zapletene zgodovinske preteklosti Balkana, kar še dodatno zapleta njihova življenja. Jaz sem iz Titovega Velesa je žalostna zgodba o razpadu in propadu neke družine. V njihovi peklenski dirki ni prostora za ljubezen in sočutje. Prinaša samo zmedo in razdejanje. Jaz sem iz Titovega Velesa boleče in odkrito razkriva te absurde.

I'm from Titov Veles is a story about three sisters trying to get by and survive in the cruel times that came upon them. The socialist revolution failed. Social security became incompatible with the newly installed neoliberal formulas of the social transition. The door was widely open for the nouveaux riches, devious profiteers and upstarts, hungry for acknowledgement and reputation, who are convinced that everything can be bought and they can afford it. Thus the protagonists are caught between the present with completely new circumstances and the heritage of the complicated historical past of the Balkans, which additionally complicates their lives.

I'm from Titov Veles is a sad story about the disintegration and decline of a family. There is no room for love and compassion in their hellish race. That only brings confusion and destruction. I'm from Titov Veles is a painful and honest disclosure of these absurdities.

Teona Mitevska

Rojena leta 1974 v Skopju, Makedonija, v umetniški družini. Otroška igralka (na TV, v reklamah, gledališču in na radiu), kasneje oblikovalka, scenaristka in režiserka. Po uspešni oblikovalski karieri, kjer je delala kot umetniški vodja pri priznani mednarodni agenciji kot je "Saatchi and Saatchi" in "Virgo Publicis", se je sredi le-te, odločila posvetiti samo še filmu, njeni največji življenski strasti. Leta 1998, se je vključila v MFA filmski program, Tisch School of Arts na New York University, kjer je kot odlična študentka ustvarila številne manjše filmske projekte. Njen najljubši projekt iz tega obdobja je dokumentarni film *Amer in Amerika*.

Teona Mitevska

*Born in 1974 in Skopje, Macedonia, in an artistic family. A child actress (television, commercials, theatre, radio), later worked as a designer, screenwriter and director. In the middle of her successful career as a designer - she worked as the Artistic Director at the internationally acknowledged agencies "Saatchi and Saatchi" and "Virgo Publicis" - she decided to dedicate herself only to film, her greatest passion in life. In 1998 she enrolled into the MFA Film Program, Tisch School of Arts at the New York University, where she made several small film projects as an outstanding student. Her favourite project from this period is a documentary film *Amer and America*.*

izbrana filmografija | selected filmography

2000 Veta kratki film | Veta short film

2004 Kako sem ubil svetnika celovečerni igrani film
How I Killed A Saint feature film



Gozd

zvočno-filmski esej, v produkciji

The Forest

a soundfilm essay, in production

Gozd (delovni naslov) je celovečerni 'pripovedni film', ki v prostoru štirih 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 spremne besede ali človeške prisotnosti. 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 vesolja - v vibracijah in v gibanju, v svetlobah in v sencah, v ritmu in v mirovanju, v tišini in v zvoku.... Gozd je zgodba.

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 the forest itself - meanings originate in the essence of phenomena, through vibration and movement, light and shadow, rhythm and pause, silence and sound...

◀
režija | directed by
Andrej Zdravič
fotografija |
cinematography
Andrej Zdravič
montaža | editing
Andrej Zdravič
zvok | sound
Andrej Zdravič
producent | producer
Marjola Zdravič
produkcija | production
Antara, Ljubljana
antara@antara.si
sofinanciral | co-funding
Filmski sklad Republike
Slovenije – javni
sklad | Slovenian Film
Fund – public fund
format | format
HDTV | 35mm,
barvni | color
dolžina | running time
ca 90'

**Festival slovenskega
filma priporoča**
**Festival of Slovenian Film
recommends**

50 Koyaa
Koyaa

51 Voda v očeh
Eyes Full Of Water

52 Razdružene države Amerike
Divided States Of America



Koyaa

kratki animirani film

Koyaa

short animated film

2005

Koyaa, glavni in edini lik v filmu, živi na hribu v Alpah. Ker živi sam, si izmišlja najrazličnejše zvijače, da si krajša in popestri svoj čas. Film je sestavljen iz petih kratkih epizod, v vsaki se znajde v drugačni komični situaciji.

Koyaa, the main and only character in the film, lives in the Alps. Because he lives alone, he makes up various ways of amusing himself in order to pass the time. The film consists of five short episodes; in each of them, Koyaa finds himself in a different comical situation.

Kolja Saksida

Rojen leta 1981 v Kranju. Ukvarja se z različnimi področji filma: filmsko igro, animiranim filmom in produkcijo. Leta 2001 je ustanovil avdio-vizualno producentsko skupino z imenom ZVVIKS Production.

Kolja Saksida

Born in 1981 in Kranj. Involved in film acting, animation and production. In 2001 he founded a non-profit audio-visual production group, called ZVVIKS Production.

izbrana filmografija | selected filmography

1999 Eksperimentalec (Ekspert za eksperimente, hkrati pa še talec) *kratki eksperimentalni film* | Experimentalhostage (An expert for experiments and a hostage at the same time) *short experimental film*

2001 Let'ssss Go *kratki animirani film* | *short animated film*

2002 Lab Party *kratki animirani film* | *short animated film*

2002 Mosk *kratki animirani film* | *short animated film*

2002 Soča Reggae Riversplash Festival *tv animacija* | *tv animation*

2003 Svetla prihodnost *kratki animirani film* | Bright Future *short animated film*

2003 Koyaa *kratki animirani film* | *short animated film*

2005 Koyaa *5 kratkih animiranih epizod* | *5 short animated episodes*

režija | director

Kolja Saksida

scenarij | screenplay

Kolja Saksida

fotografija |

cinematography

Miloš Srdić

montaža | editing

Kolja Saksida

glasba | music

Borja Močnik,

Miha Šajina

zvok | sound

Borja Močnik

animacija | animation

Kolja Saksida

scenografija | set design

Jaro Jelovac, Simon

Hudolin-Salči, Tina

Judnič, Kolja Saksida

kostumografija |

costume design

Daša Vitežnik

format | format

beta SP, barvni | colour

dolžina | running time

8' 20"

producent | producer

Kolja Saksida

produkcija | production

ZVVIKS Production,

Ljubljana

www.zvviks.net

izbrani festivali in

nagrade | selected

festivals and awards

- Festival of Slovenian Film 2005

►
režija | director
Jože Baša
scenarij | screenplay
Jože Baša
fotografija | cinematography
Bor Kolarič
glasba | music
Jože Baša
montaža | editing
Jože Baša
zvok | sound
Mitja Sušec
scenografija | set design
Dani Smej
maska | make-up
Suzana Pal

igrajo | cast
Jože Baša,
Vitimir Vratarič,
Jaka Žilavec,
Matjaž Breznik,
Ana Hočevar,
Milan Zrinski,
Milivoj Miki Roš,
Dragica Kolarič,
Ines Küplen
format | format
beta SP,
čb | black and white
dolžina | running time
70'

producent | producer
Dejan Kolarič
koproducent | co-producer
Jože Baša
produkcija | production
Foto-Video Studio
Dejan Kolarič
Krožna ulica 1,
9231 Beltinci

**izbrane nagrade
in festivali | selected
festivals and awards**

- Festival of Slovenian Film 2005,
Best Screenplay Award,
Audience Award,
Special mention
by Association of
Slovenian Film Critics



Voda v očeh

celovečerni igrani film
Eyes Full Of Water
feature film
2005

Marko, sin provincialnih staršev, je matematični genij. Veliko zanimanje za matematiko ga v otroških letih odtruji od družabnega življenja. Oče, ki se edini zaveda otrokove izoliranosti, ga spodbuja in uči življenja. Nekega dne gre oče s prijatelji v gozd podirati drevesa in se smrtno ponesreči. Marko zato odide v Ljubljano. Kljub nedokončani srednji šoli hoče študirati matematiko, kar ga privede do večjih zapletov.

Marko, the son of provincial parents, is a mathematics genius. His great interest in mathematics in his childhood years isolates him from social life. His father, the only person who is aware of his son's isolation, encourages him and teaches him about life. Some day the father goes to the woods to fell trees, and dies in an accident. Because of that Marko moves to Ljubljana and wants to study mathematics in spite of not having finished the secondary school, which causes many complications.

Jože Baša

Rojen leta 1982 v Murski Soboti. Je študent četrtega letnika fizike in se ukvarja z režijo, glasbo, igro, fotografijo in videom. Živi in ustvarja v Ljubljani. Kratki igrani prvenec *Sreča še ni ljubezen* je leta 2004 zasedel prvo mesto v kategoriji kratkometražnih filmov na Kulturnem festivalu Štunf v Kranju in drugo mesto v kategoriji igranih filmov na IX. festivalu neodvisnega filma Slovenije. *Voda v očeh* je njegov prvi celovečerec.

Jože Baša

Born in 1982 in Murska Sobota. A student of the 4th year of physics, working on direction, music, acting, photography and video. Lives and works in Ljubljana. In 2004 his first short feature film Luck Is Not Yet Love won first place in short films category at Štunf Culture Festival in Kranj, and second place in feature films category at the IX. Independent Film Festival of Slovenia. Eyes Full of Water is his first feature film.



Razdružene države Amerike

celovečerni dokumentarni film

Divided States Of America

full-length documentary

2005

Laibach je svojo prvo turnejo po severnoameriškem kontinentu izpeljal leta 1989, dve leti pred razpadom tedanje matične države Jugoslavije. Imenovala se je *Sympathy For The Devil Tour*. Naslednja obsežna turneja, *US – Kapital Tour*, se je zgodila leta 1992, *Jesus Christ Superstars Tour* pa leta 1997. Potem so se z napadom na WTC, maščevalnimi vojnami nad Afganistanom in Irakom ter vsesplošno ofenzivo proti terorizmu zvrstili usodni dogodki, ki so radikalno zaznamovali današnji čas in precej tesno zaprla vrata v ZDA. Kljub temu je v volilnem letu, ko so se Američani v napeti atmosferi odločali med predsednikom Bushem in demokratskim kandidatom Kerryem, Laibachu skozi šivankino uho spet uspelo vstopiti v Ameriko ter izpeljati zahtevno celomesečno turnejo petnajstih koncertov. Prvi nastop je bil v Washingtonu, samo streljaj od Bele hiše in samo dan po razglasitvi volilnih rezultatov. V zraku je bilo čutiti tesnobo, temni oblaki so prekrili nebo in dež je padal ves dan. Film je zgovoren dokument travmatičnega povolilnega razpoloženja v ZDA, državi, ki v povojni zgodovini verjetno še ni doživela tako radikalne delitve na dve nasprotujoči si politični in kulturni opciji. Turneje se je zato prijelo ime *The Divided States of America Tour*.

Laibach conducted its first tour of North America in 1989, two years before the disintegration of their mother country, Yugoslavia. It was called Sympathy for the Devil Tour. The following two extensive tours were US – Kapital Tour in 1992 and Jesus Christ Superstars Tour in 1997. Then came the attack on WTC, the avenging wars on Afghanistan and Iraq, and the universal offensive against terrorism, tragedies which radically marked modern times and tightened the doors to the USA. Despite that, in election year 2004, in a tensely divided atmosphere between President Bush and

Democratic candidate Kerry, Laibach successfully slipped once again into the country to carry out their 15-concert North American tour. The first stop was in Washington, D.C., only seconds away from the White House and only one day after the election results had been announced. There was a feeling of uneasiness in the air, dark clouds covered the sky and it rained all day. This film is a unique document of the traumatic post-electional situation in USA, the country deeply divided by two opposing political and cultural options. The tour was named The Divided States of America Tour.

Sašo Podgoršek

Po študiju na ljubljanski AGRFT se je na začetku devetdesetih let začel profesionalno ukvarjati z režijo reklam, glasbenih spotov, plesnih in celovečernih filmov. Za svoje filme je prejel več domačih in mednarodnih nagrad.

Sašo Podgoršek

Born in 1964. Since leaving the Ljubljana Academy for Theatre, Film, Radio and Television, he has been directing advertisements, music videos, dance and feature films. He has received several national and international awards for his films.

izbrana filmografija | selected filmography

1991 Koza je preživela *kratki film* | But The Goat Survived *short film*

1996 Vrtoglavi ptič *kratki film*, Vertigo Bird *short film*

1999 Temni angeli usode *celovečerni igrani film* | Dark Angels *feature film*

2000 Dom svobode *kratki film* | Dom svobode *short film*

2001 Sladke sanje *celovečerni igrani film* | Sweet Dreams *feature film*

2005 Kaj boš počel, ko prideš ven od tu? *srednjemetražni film*

What Are You Going To Do When You Get Out Of Here? *medium-length film*

2005 Razdružene države Amerike *celovečerni dokumentarni film*
Divided States Of America *full-length documentary*

režija | director
Sašo Podgoršek
scenarij | screenplay
Sašo Podgoršek
fotografija | cinematography
Sašo Podgoršek
glasba | music
Laibach
montaža | editing
Sašo Podgoršek
zvok | sound
Sašo Podgoršek,
Julij Zornik

format | format
beta SP, barvni | colour
dolžina | running time
70'
producent | producer
Sašo Podgoršek
produkcija | production
Divided Artists
koprodukcija | co-production
Mute Records London,
Artrebel9, Studio 100
prodaja | world sales
Divided Artists

izbrane nagrade in festivali | selected festivals and awards

- LIFFe 2005
- Festival of Slovenian Film 2005
- Rotterdam IFF 2006

Distribucija v Sloveniji 2005

Distribution in Slovenia 2005

54 Novi filmi v letu 2005
New Films in 2005

54 Novi slovenski filmi v letu 2005
New Slovenian Films in 2005

Novi filmi v letu 2005 | New Films in 2005

	naslov title	nacionalnost nationality	Število gledalcev* admissions*
1	Njegovi tastari Meet the Fockers	USA	64.229
2	Harry Potter in ognjeni kelih Harry Potter and Goblet of Fire	USA	59.758
3	Hitch: zdravilo za sodobnega moškega Hitch	USA	54.633
4	Gospod in gospa Smith Mr. And Mrs. Smith	USA	53.029
5	Vojna Svetov War of the Worlds	USA	49.062
6	Tašča, da te kap Monster-In-Law	USA	48.496
7	Madagaskar Madagascar	USA	44.699
8	Nebeško Kraljestvo Kingdom of Heaven	USA	38.928
9	Vojna zvezd: Epizoda III-maščevanje sitha Star Wars: Episode III - Revenge of the Sith	USA	37.017
10	40 letni devičnik The 40 years Old Virgin	USA	34.242

* ocena | estimated figures

Novi slovenski filmi v letu 2005 | New Slovenian Films in 2005

	naslov title	Število gledalcev* admissions*
1	Tu pa tam	17.872
2	Slepilo	14.564
3	Sivi kamion rdeče barve	13.578
4	Odgrobadogroba	12.594
5	Ruševine	3.520

* ocena | estimated figures

Slovenske filmske institucije in festivali

Slovene Film Institutions and Festivals

- 56** Filmski sklad Republike Slovenije-javni sklad
Slovenian Film Fund-public fund
- 57** Slovenska kinoteka
The Slovenian Cinematheque
- 58** Kinodvor
Kinodvor
- 59** Slovenski filmski arhiv
Slovenian Film Archive
- 60** Filmski studio Viba film Ljubljana
Film studio Viba Film Ljubljana
- 61** Akademija za gledališče, radio, film in televizijo
The Academy of Theatre, Radio, Film and Television
- 62** Društvo slovenskih filmskih ustvarjalcev
The Association of Slovenian Filmmakers
- 63** Gospodarsko interesno združenje slovenskih filmskih producentov
The Association of Slovenian Film Producers
- 64** Festival slovenskega filma
Festival of Slovenian Film
- 65** Ljubljanski mednarodni filmski festival
Ljubljana International Film Festival
- 66** Kino Otok
Isola Cinema

Filmski sklad Republike Slovenije – javni sklad

www.film-sklad.si

Filmski sklad Republike Slovenije – javni sklad je osrednja slovenska filmska ustanova, ki skrbi za razvoj slovenske kinematografije v celoti. Glavna področja Filmskega sklada so sofinanciranje scenaristike in projektov v razvoju, filmske produkcije, distribucije in promocije ter sofinanciranje drugih akcij s področja filma, kot so festivali in izobraževanja. Od svoje ustanovitve leta 1995 je Filmski sklad tako sofinanciral veliko večino slovenskih filmov, pripomogel k njihovi uveljavitvi doma in v tujini ter bil sopotnik novih generacij slovenskih avtorjev. Filmski sklad namenja pozornost celotnemu spektru filmske produkcije, od kratkih, srednjemetražnih do celovečernih filmov, igranih, dokumentarnih in animiranih projektov ter je usmerjen v raznovrstno programsko politiko. Zgovoren je podatek, da je Filmski sklad od leta 1995 z različnimi finančnimi deleži sofinanciral preko 50 celovečernih filmov, med temi so tudi koprodukcije, saj je Slovenija članica Eurimagesa. Od leta 2004 je bila Filmskem sklada zaupana tudi naloga vodenja Media Deska.

Na področju promocije Filmski sklad skrbi predvsem za ustrezno promocijo slovenskega filma v tujini z udeležbo na festivalih, filmskih sejmih in pripravo retrospektiv. Sklad je namreč prevzel produkcijske pravice za številne slovenske klasike, ki so še vedno med priljubljenimi filmi pri vseh generacijah gledalcev. Od leta 2005 je Filmski sklad član organizacije European Film Promotion, ki s svojimi številnimi dejavnostmi postavlja slovenski film enakovredno ob bok evropskemu filmu.

Vsako leto je Filmski sklad organizator Festivala slovenskega filma. Ta nadaljuje tradicijo letnih pregledov slovenske filmske ustvarjalnosti, ki so se začeli kot Tedni domačega filma, v zadnjih letih pa je postal profesionalna in čedalje bolj institucionalizirana prireditev.

Slovenian Film Fund – public fund

www.film-sklad.si

The Slovenian Film Fund - public fund is the central Slovenian film institution, which works on the development of the Slovenian cinematography as a whole. The main activities of the Film Fund are the co-financing of screenwriting and the projects in development, film production, distribution and promotion, and the co-financing of other actions in the field of film, for example festivals and education. Since its establishment in 1995 the Film Fund has co-financed the majority of Slovenian films, worked on their recognition at home and abroad, and assisted the new generation of Slovenian authors. The Film Fund focuses on the whole range of film production from short and medium-length to full-length films, fiction, documentary and animated projects, and is oriented towards a variety of program policies. The fact that since 1995 the Film Fund has co-financed more than 50 feature films with different financial shares, among them also co-productions (since Slovenia is a member of Eurimages), is very significant. Since 2004 the Film Fund has also had a task of managing the Slovenian Media Desk office.

As far as promotion is concerned, Film Fund mostly ensures suitable promotion of the Slovenian film abroad by participating at festivals and film markets as well as by preparing retrospectives. Namely, the Fund has taken over the production rights for numerous Slovenian classics, which are still popular films with all generations of viewers. Since 2005 the Film Fund has been a member of the European Film Promotion organisation, which treats the Slovenian film on an even ground with European film in its numerous activities.

Every year the Film Fund organises the Festival of Slovenian Film. This festival continues the tradition of yearly overviews of Slovenian film creativity, which started as the Weeks of the National Film, while in the last few years it has become a professional and institutionalised event.

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 ustrezno 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 predstavitve 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

www.kinoteka.si

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 collection of international films including the corresponding technology for the 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). Besides these two prints the Slovenian Cinematheque discovered also the short film *Le Jongleur* (The Jongleur, Pathé, 1913), which is the only original coloured print of this film in the world.*

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. Odprt je vseh 365 dni na leto, vsak dan pa se zvrstijo najmanj štiri filmi. 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 boljše promocijo kakovostnega filma.

Kinodvor

www.kinodvor.si

The Ministry of Culture mandated the 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 15 October 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 films, 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 also have 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 of 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 high-quality films.

Slovenski filmski arhiv

<http://www.gov.si/ars/233.htm>

Slovenski filmski arhiv (krajše 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 z Slovensko kinoteko je leta 2005 v Ljubljani gostil tudi 61. kongres tega mednarodnega združenja filmskih arhivov in kinotek.

Slovenian Film Archive

<http://www.gov.si/ars/233.htm>

The Slovenian film archive (SFA) was founded in 1968 on the basis of the Archives and Archives Material Act. Since the very beginning it has functioned in the context of the Archive of the Republic of Slovenia. The primary goal of SFA is to keep collecting, storing, expertly 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 video recorder 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 hosted the 61st Congress of the International Association of Film Archives and Cinematheques in Ljubljana in 2005.

Filmski studio Viba Film Ljubljana

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 tudi za koprodukcije in komercialne projekte. Na približno 10.000 m² združuje prostore za filmsko produkcijo, postprodukcijo in upravo javnega zavoda Viba film Ljubljana. 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 35 mm 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. V letu 2004 je bil dograjen sodoben tonski za postprodukcijo zvoka do faze končnega oblikovanja zvoka pri filmu. Prav tako je Viba 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).

Film studio Viba Film Ljubljana

www.vibafilm.si

*The film studio Viba Film 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 co-production as well as commercial projects. The facilities for film production, postproduction and 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 makes possible 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 35 mm cameras and lenses, has a large assortment of lighting equipment with HMI reflectors, either from Arri or Strand Lighting, and classic reflector lights and Kinflo and Dedo Lights lamps. A modern sound studio for sound postproduction up to the stage of the final film sound design has been built. Viba has modernised and enhanced the selection of set design techniques as well. The production facilities and film studio in Piran are also of interest. In 1963 the former factory was bought by the Filmservis company. Despite its age, the Piran studio with its charming Mediterranean architecture, view of the sea and various desirable and interesting exterior settings can be a splendid location for filming. In the autumn of 2001 the international, the Greek-Italian-French-Slovene co-production film *Lily's Story* was filmed in the Piran studio and the wider coastal region. The film was presented at the 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 TV 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 najboljše šolski izbor filmov v celoti (München, Lodz, Beograd).

AGRFT - The Academy of Theatre, Radio, Film And Television

www.agrft.uni-lj.si

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 post-graduate levels involves 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.

Up to five students are admitted annually for the film and television graduate programme. 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 TV 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 slovenskih filmskih ustvarjalcev

www.drustvo-dsfu.si

Društvo slovenskih filmskih ustvarjalcev (DSFU) 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. Preko svojih zastopnikov deluje v administrativnih telesih Filmskega sklada Republike Slovenije - javnega sklada, Javnega zavoda RTV Slovenija, Slovenske Kinoteke, filmskega studia Viba filma Ljubljana, 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 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.

Association of Slovenian Filmmakers

www.drustvo-dsfu.si

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 bodies of the Slovenian Film Fund – public fund, RTV Slovenia (a public institution), Slovenian Cinematheque, Film studio Viba Film Ljubljana, and the Glosa trade union; 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 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.

Gospodarsko interesno združenje slovenskih filmskih producentov

Gospodarsko interesno 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 čimbolj prilagoditi evropski filmski praksi ter na ta način izkoristiti njene pozitivne elemente. Pričakujemo, da se bodo našim hotenjem na tem področju pridružili tudi drugi subjekti, ki soustvarjajo slovensko filmsko produkcijo, predvsem filmski ustvarjalci in financerji.

Association of Slovenian Film Producers

The Association of Slovenian Film Producers was founded in the year 1997 and has 21 members - producers. It 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. We expect that many other subjects who work on Slovenian film production will join us in our work in this field, above all filmmakers and financiers.

Festival slovenskega filma

<http://www.fsf.si>

Osnovni namen Festivala slovenskega filma (FSF) je pregled in prikazovanje avdiovizualne produkcije zadnjega leta in podelitev nagrad za najvidnejše dosežke in ustvarjalce. Festival je naslednik vsakoletnih pregledov slovenske filmske ustvarjalnosti, ki so se v sedemdesetih letih 20. stoletja začela kot *Teden domačega filma* v Celju in po prekinitvi nadaljevala kot *Slovenski filmski maraton* v Portorožu, kjer je bil tudi lani uspešno zaključen že 8. Festival slovenskega filma.

Festival slovenskega filma je sodoben filmski dogodek, na katerem se srečujejo filmski delavci, producenti, distributerji, prikazovalci, strokovna javnost, poslovni partnerji, ljubitelji in gledalci. Je letno filmsko srečanje, kjer se v več dvoranah nekaj dni zapored vrtijo mnoge projekcije, vrstijo se novinarske konference, strokovna in poslovna srečanja, zaključni pa se s podelitvijo nagrad Vesna.

Festival slovenskega filma 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. Vesna tako simbolizira moč junakinje iz legendarnega istoimenskega filma iz leta 1955.

Društvo slovenskih filmskih ustvarjalcev podeljuje na festivalu nagrado *Metoda Badjura* za življenjsko delo, ki nosi ime po pionirju dokumentarnega filma.

Festival of Slovenian Film

<http://www.fsf.si>

The main purpose of the Festival of Slovenian Film (FSF) is to organise an overview of the last year's production, to present it and to give the awards for the most prominent achievements and artists. The Festival is the successor to annual reviews of the Slovenian film creativity, which started in the 1970s as the Week of the National Film in Celje and, after a break, continued as the Slovenian Film Marathon in Portorož, where the 8th Festival of Slovenian Film successfully concluded last year.

The Festival of Slovenian Film is a contemporary film event where filmmakers, producers, distributors, exhibitors, professional community, business partners, enthusiasts and viewers meet. It is an annual film convention, where many films are projected in several cinemas for several days in a row, where news conferences, professional and business meetings are organised, and which concludes with the final Vesna Awards event.

The Festival of Slovenian Film brings together the contemporary Slovenian film, new approaches and technologies and the young generation of authors, and the rich tradition of Slovenian film with all of its important artists, who paved the road of the national film with their creativity. Thus the Vesna Award is a symbol of the power of the heroine from the legendary film with the same name, dating back to 1955.

At the Festival the Association of Slovenian Filmmakers gives the Method Badjura Award for life's work, named after the pioneer of documentary films.

17. Ljubljanski mednarodni filmski festival (LIFFE)

10.–24. november 2006

www.liffe.si

Ljubljanski mednarodni filmski festival je edinstven in največji filmski dogodek v Sloveniji, ki slovenskemu občinstvu na široko odpira vrata v svet kakovostnega filma evropske in svetovne produkcije.

16. festival je po statističnih podatkih zopet dosegel rekordne številke. Prodanih je bilo več kot 51.000 vstopnic, prikazanih 108 filmov v 5 dvoranah, povabljenih je bilo 60 gostov (med njimi so bili Serge Frydman, Udo Kier, Dagur Kari, Anna Saul, Ventura Pons, Marc Rothemund) in pripravljenih 30 novinarskih konferenc.

Stalni programski sklopi LIFFE so: Perspektive (tekmovalna kategorija novih režiserjev za nagrado *vodomec*), Obzorja (tekmovalna sekcija filmov za nagrado občinstva *zlati kolof*), Predpremiere (izbor vrhuncev evropske in drugih večjih kinematografij), Jug jugovzhodno (kinematografija balkanskih držav), Proti vetru (filmi, ki jih ne moremo uvrstiti v prevladujoče umetniške tokove), Ekstravaganca (samosvoja filmska estetika) in Posvečeno (filmi izbranega režiserja), Dokumentarni filmi (pregled sodobne angažirane dokumentarne produkcije), Izbor kratkega filma.

16. LIFFE je prinesel tudi nove tematske sklope: V imenu očeta, v katerem so zbrani filmi, ki jih povezuje zapleten odnos očesa, Naši, v okviru katerega se je predstavilo 5 novih slovenskih filmov, in Velike zgodbe malih ljudi s filmi, primernimi tudi za otroke.

Organizator festivala je kulturno-kongresni center Cankarjev dom (www.cd-cc.si), filmi pa so predvajani tudi v dvoranah Slovenske kinoteke in kinematografov Kolosej. Najpomembnejša vloga festivala je, da slovenskemu občinstvu pokaže vse tiste nehollywoodske in avtorske filme, ki navadno ne najdejo poti v slovensko komercialno distribucijo. Na zadnjem festivalu si je distribucijo v Sloveniji zagotovilo 27 filmov, kar je 25 odstotkov vseh predvajanih na tem LIFFE.

17th Ljubljana International Film Festival (LIFFE)

10 – 24 November 2006

www.liffe.si

The Ljubljana International film Festival is Slovenia's largest and unparalleled film event, opening the door widely to the first-rate world and European film production for the Slovenian audiences.

The 16th edition of the Festival again achieved best statistical figures to date: over 51,000 tickets were sold, 108 films screened, 60 guests hosted (among which also Serge Frydman, Udo Kier, Dagur Kari, Anno Saul, Ventura Pons, Marc Rothemund, etc.), and 30 press conferences organised.

LIFFE's main programme sections are the Perspectives (the new directors' competition section for the Kingfisher Award), Horizons (competition section for the Golden Reel audience award), Avant-premieres (the selection of finest examples of the European and other major cinematographies), South by Southeast (the cinematographies of the Balkans states), Against the Wind (films that cannot be included among the mainstream artistic trends), Extravaganza (specific film aesthetics) as well as Tribute (films by a certain director), Documentary Films (an overview of the contemporary socially and politically engaged documentary production) and World in Shorts.

The 16th LIFFE introduced a thematic section entitled In the Name of the Father, featuring films exploring the complex relationship between fathers and sons, the New Slovenian Films section, which presented five entries, and the Big Stories of Little People section with films also suitable for children.

The organisation of the Festival rests with the Cankarjev dom Cultural and Congress Centre (www.cd-cc.si), while the films are also screened at the Slovenian Cinematheque and the Kolosej cinemas. The major role of the festival has been introducing non-Hollywood cinema and original works to the Slovenian audiences, which would otherwise not have been released in the Slovenian theatres. 27 films were purchased for Slovenian distribution at the last festival, which accounts for 25% of all festival films.

Filmski festival Kino Otok - Isola Cinema (26. – 30. maj 2006) v slovenski in širši regijski prostor prinaša skrbno izbrano selekcijo filmov kinematografij Afrike, Azije, Latinske Amerike in Vzhodne Evrope ter njihove avtorje, z namenom, da tudi v našem okolju predstavi in popularizira pomemben segment sodobne filmske ustvarjalnosti, ki je s strani filmske distribucije bolj ali manj zapostavljen.

Zamišljen je kot festival v pravem pomenu besede: živo srečanje ustvarjalcev in obiskovalcev ob filmski umetnosti, s sproščenostjo in temperamentom, ki je značilen za ta okolja. Prvo načelo festivala je zato obvezna prisotnost ustvarjalcev izbranih filmov; namesto količine filmov bo v ospredju kvaliteta njihove predstavitve in neposreden stik s publiko, ki jim bodo gostje na razpolago ves čas festivala.

Osrednje prizorišče filmskega festivala je posebej za to priložnost postavljen letni kino na čarobnem Manziolijevem trgu v srcu Izole. Dopoldanske in popoldanske predstave potekajo v dvorani art kina Odeon. Posebnost festivala je sekcija *Prijatelji*, v katero so povabljeni prijatelji festivala, oziroma prijatelji naših filmskih gostov, ne glede na geografsko poreklo. Filmni tekmovalnega programa se potegujejo za glasove občinstva in nagrado, ki zmagovalcu zagotovi odkup filma za redno distribucijo v Sloveniji. Dodatna festivalska ponudba obeta pestro spremljevalno kulturno, kulinarično, zabavno in športno-rekreacijsko ponudbo na temo oddaljenih dežel.

Isola Cinema

www.isolacinema.org

The Kino Otok - Isola Cinema film festival (26th – 30st May) will regularly bring a carefully chosen selection of films and authors from the cinematographies of Africa, Asia, South America and Eastern Europe to the Slovenian and wider regional space. Its aim is to introduce and popularise an important segment of the contemporary film art generally neglected by film distributors.

Its intention is to be a festival in every sense of the word – a meeting point for artists and visitors – accompanied by film art and a relaxed and temperamental atmosphere typical for this coastal region. Therefore, the primary principle of the festival is the compulsory attendance of the makers of the selected films. Instead of the number of films presented, the emphasis is on the quality of their presentation and a direct contact with the audience, to which the guest are available for the duration of the festival.

The central venue of the film festival is an open-air cinema, set up especially for the occasion in the magical Manzioli Square in the heart of Izola. The morning and afternoon screenings take place at the Odeon art cinema. A special feature of the festival is the section Friends, to which friends of the festival are invited, or friends of our film guests, regardless of their geographic origin. The films in the competitive programme will compete for audience votes and an award that will guarantee the artist the purchase of their film for regular distribution to Slovenian cinemas. The accompanying programme of the festival promises a variety of cultural, culinary, entertainment and sport events with a common topic – distant lands.

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institucije | institutions

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producenti | production companies

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filmski studii | film studios

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profesionalna združenja | professional association

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filmski festivali | film festivals

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Ljubljana International Film Festival	Jelka Stergel	Prešernova 10	1000 Ljubljana	(0)1 47 67 140	(0)1 25 24 219	jelka.stergel@cd-cc.si	www.cd-cc.si

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