



**INFORMACIJE IN PRODAJA
INFO & SALES**

Filmski sklad Republike Slovenije – javni sklad
Slovenian Film Fund

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CELOVEČERNI
FILM – LENGTH FEATURE

CELOVEČERNI FILMI
2008 – LENGTH FEATURE FILMS

KOPRODUKCIJE
CO-PRODUCTIONS

NAPOVED PROGRAMA BERLINALE 2008

Slovenija se letos na Evropskem filmskem sejmu EFM predstavlja s šestimi novimi produkcijami celovečernih filmov ter tremi, ki smo jih napovedali že na lanskem sejmu. Uspešni smo tudi na področju koproducentske dejavnosti in objavljamo tri filme, pri katerih so sodelovali slovenski producenti s finančno pomočjo slovenskega filmskega sklada.

Lepo je začeti uvodnik v katalog filmov, med katerimi je najuspešnejši film leta v Sloveniji. Filmski sklad Republike Slovenije je večinsko sofinanciral prvenec Marka Naberšnika *Petelinji zajtrk*, ki je prijetno presenetil ljubitelje dobrega filma in prehitel vso, tudi visoko proračunsko tujo produkcijo na lestvicah obiska domačih kinematografov. 125.000 gledalcev je za dvomilijonski slovenski trg res lep dosežek.

Navajeni smo, da je velika večina naše produkcije uspešno zastopana na mednarodnih festivalih, želimo pa tudi, da se slovenski filmi bolj prepričljivo vključijo v evropski in mednarodni filmski trg. Ne preseneča, da se drugi režijski produkt **Branka Đurića** *Traktor ljubezzen in rock'n'roll* odkrito spogleduje z občinstvom, toda letos v tem še zdaleč ni osamljen. Duhovito zabava tudi Instalacija ljubezni **Maje Weiss**, z žanrskimi prijemi kriminalke pa se poigrava **Vinko Möderndorfer** v *Pokrajini št. 2*.

Resnejši kot ponavadi je v nizko proračunski ljubezenski drami *Za vedno* **Damjan Kozole**.

Predstavljamo pa tudi zadnji film oziroma kar filmski testament znanstveno fantastični *Kakor v nebesih tako na zemlji* starega znanca berlinskega filmskega festivala režiserja in scenarista **Francija Slaka** (*Hudodelci/The Felons*, *Eva*, *Krizno obdobje/Time of Crisis*), ki je ob koncu lanskega leta preminul.

Opozoriti je treba tudi na dva celovečerna dokumentarna filma, ki na novo osvetlujeta medvojno ter povojno slovensko zgodovino Gre za zmagovalca nacionalnega filmskega festivala (10. FSF, Portorož 2007) *Otroci s Petrička* avtorja **Mirana Zupaniča** ter film *Bil sem zraven* o legendarnem fotografu Ediju Šelhausu.

Kratka filma *Made in Slovenia* in na *Na sončni strani Alp* sta pretanjeni socialni študiji konkretnega in aktualnega domačega dogajanja.

Če lahko za najnovejšo produkcijo celovečernih filmov malce povprek rečemo, da išče zaveznitvo s publiko tudi tako, da se osredotoča na osebne probleme posameznika, ki je izvzet iz aktualnega družbenega dogajanja, pa je angažiranost kratkih filmov in seveda dokumentarcev toliko bolj nesporna.

JELKA STERDEL
pomočnica direktorja
za promocijo in trženje

PROGRAMME ANNOUNCEMENT BERLINALE 2008

On this year's European Film Market Slovenia presents with six new co-productions of full-length feature films and the three we announced on the last year's market. We are also successful in the field of co-production and present three films, where Slovenian producers collaborated with the financial help of the Slovenian Film Fund.

*It is nice to begin an introduction into a catalogue of films that also includes the most successful film of the year in Slovenia. The film debut by **Marko Naberšnik** Rooster's Breakfast was mostly co-financed by the Slovenian Film Fund. The film pleasantly surprised the fans of good film and stole a march on even those high-budget foreign productions. 125,000 spectators are quite an accomplishment for a two-million Slovenian market.*

*We are used to the majority of our production being successfully represented on international festivals; however, we also wish the Slovenian films to include into the European and other international film market more convincingly. It does not surprise that the second product by **Branko Đurić**, Tractor, Love and Rock'n'roll flirts with the audience openly and this year it is far from being alone in this. Installation of Love directed by **Maya Weiss** as well ingeniously amuses and **Vinko Möderndorfer** plays with the genre approaches of a criminal film in the Landscape No. 2.*

*More serious than usual is **Damjan Ko-***

*zole in his low-budget love drama Forever, and we also present the last film or testament the science fiction On Earth as it is in Heaven, directed by the old acquaintance of the Berlin festival, director and screenplay writer **Franci Slak** (The Felons, Eva, Time of Crisis), who passed away last year.*

*Attention should be drawn also to two full-length documentary films that highlight the wartime and post-war Slovenian history. These two films are the winner of the national film festival (10th FSF, Portorož 2007) Children from the Petriček Hill by **Miran Zupanič** and I Was There about the legendary photographer **Edi Šelhaus**.*

The short films Made in Slovenia and On the Sunny Side of Alps are refined social studies of the concrete and current domestic happening.

If we can say a bit obliquely that the latest production of full-length films seek alliance with the audience also by focusing on personal problems of an individual that is excluded from the current social happening, the engagement of short films and of course documentaries are all the more unquestionable.

JELKA STERTEL
Assistant Director
(Promotion and Marketing)

DOCUMENTARNA FILMA
DOCUMENTARY FILMS

KRATKI FILMI
SHORT FILMS



CELOVĚDA
PHILIP

NOVI CELOVEČERNI FILMI
NEW FULL-LENGTH FILMS

- 6-7** Pokrajina št. 2
Landscape No. 2
- 8-9** Petelinji zajtrk
Rooster's Breakfast
- 10-11** Za vedno
Forever
- 12-13** Instalacija ljubezni
Installation of Love
- 14-15** Traktor, ljubezen in rock'n'roll
Tractor, Love and Rock'n'roll
- 16-17** Kakor v nebesih tako na zemlji
On Earth as it is in Heaven
- 18** Estrellita – Pesem za domov
Estrellita
- 19** L... kot ljubezen
L... Like Love
- 20** Tea
Teah



režija/director
Vinko Möderndorfer

scenarij/screenplay
Vinko Möderndorfer

fotografija/cinematography
Dušan Joksimović

montaža/editing
Andrija Zafranović

glasba/music: Borut Kržišnik

zvok/sound: Julij Zornik

scenografija/set design
Dušan Milavec

kostumografija/costume
design: Atenka Korja

maska/make-up
Mojca Gorogranc

direktor filma/production
manager: Matija Kozamernik

igrajo/cast
Marko Mandić, Slobodan Čuštić,
Barbara Cerar, Maja Martina
Merljak, Janez Hočevar, Jaka
Lah, Janez Škof, Peter Musevski,
Slavko Cerjak, Štefka Drolic, Nataša
Ninković

format/format
35 mm, barvni/colour

dolžina/running time: 90'

producent/producer
Eva Rohrman

produkcija/production
Forum Ljubljana
eva.rohrman@mail.ljudmila.org
www.pokrajina-st2.org

koproducentka/co-producer
Biljana Prvanović

koprodukcija/co-production
Delirium films, RTV
Slovenija/Slovenia, VPK

sofinanciral/co-funding
Filmski sklad Republike
Slovenije – javni sklad,
Filmski centar Srbije
Slovenian Film Fund, Film
Center of Serbia

POKRAJINA ŠT. 2 LANDSCAPE NO. 2

celovečerni igrani film, 2008
full-length feature film, 2008

Vlomilca Sergej in Polde ukradeta dragoceno sliko »Pokrajina št. 2«. Sergej po naključju ukrade tudi skrivnostni dokument o pobojih ob koncu 2. svetovne vojne, kar sproži diabolični mehanizem preteklosti. Ko med površna medčloveška razmerja, značilna za naš čas, pade črna teža zgodovine, se lažna lahkonost sodobnega načina življenja prelomi v tragedijo.

Vinko Möderndorfer

Rojen leta 1958. Diplomiral iz gledališke režije na ljubljanski AGRFT. Režira v gledališču, operi, na TV in radiu. Je tudi pisatelj. Doslej je objavil več kot trideset knjig. Njegov filmski prvenec *Predmestje* je bil uvrščen v izbor "Variety Critics' Choice: Europe Now!" in prejel nagrade: najboljši film po izboru mladega občinstva (Montpellier); najboljši film po izboru slovenskih filmskih kritikov (FSF); posebna nagrada žirije (Annonay); najboljši igralec (ARIFF); najboljši režiser (AFF); posebna nagrada filmskih kritikov FIPRESCI (Palič).

Burglars Sergej and Polde steal a valuable painting "Landscape No. 2." Sergej accidentally also steals a mysterious document about killings that took place

after the 2nd World War, which actuates a diabolic mechanism of the past. When the darkness of the history enters careless human relations the false facility of the modern life breaks into a tragedy.

Vinko Möderndorfer

Born in 1958. Graduated from theatre direction at the Ljubljana Academy of Theatre, Radio, Film and Television. He directs in the theatre, opera on TV and radio. He is also a writer. Thirty of his books have been published up to now. His film debut *Suburbs* was in the "Variety Critics' Choice: Europe Now!" selection and received the following awards:

The Young People's Award for the best film (Montpellier); Best feature film according to the jury of the Slovenian film critics (FSF); Special jury award (Annonay); Best Actor Prize (ARIFF); Best director award (AFF); FIPRESCI special award (Palič).

Izjava režiserja

Film *Pokrajina št. 2* je nastal iz spoznanja, da vsaka nerazčiščena preteklost, bodisi osebna ali nacionalna, pušča sledove in se neprestano vrača. Njeno vračanje pa vedno obremenjuje nove generacije, ki s preteklostjo svojih dedov in očetov nimajo ničesar in ostajajo do te problematike celo brezbrizni. Gre za zgodbo



povojnih pobojev nacističnih sodelavcev. Zanimivo je morda to, da so s podobnimi zgodbami obremenjeni tudi drugi narodi. Vendar ne tako travmatično, saj je poboj izdajalcev v Sloveniji povezan z dolgoletno komunistično vladavino. Zgodba povojne likvidacije kvizlingov se v evropsko zavest neprestano vrača in do sedaj še nismo doživeli *katarze*, ki bi v arhive zgodovine dokončno pospravila travmatične dogodke. Tudi današnje, združeno Evropo pretresajo množična grobišča, ki jih še vedno odkrivajo po veliki balkanski moriji v devetdesetih letih. Evropa je polna zamolčanih grobov, ki so velikokrat povod za različne, tudi politične manipulacije. Zamolčana in nereflektirana preteklost, grehi naših prednikov, blodijo med nami, še posebno zdaj, ko smo združili različne preteklosti različnih narodov v skupno evropsko zgodovino.

Krivda očetov pada na pleča otrok.

V tem je naš čas tragičen.

Živimo v času, v katerem slepi Ojdip še vedno tava med nami.

Director's statement

The film Landscape No. 2 arose from the recognition that every unclear past, personal or national, leaves traces and keeps coming back, which always burdens new generations that have nothing to do with the past of their grandfathers and fathers and even remain careless towards the issue. This is a story about post-war killings of Nazi collaborationists. The fact that other nations are also burdened with similar stories could be interesting. Not so traumatically, though, as killings of traitors in Slovenia are connected with the long-lasting communist regime. The story about post-war killings of quislings keeps coming back into the European conscience and up to now, we still have not reached the catharsis that would put away the traumatic events into the archives. Even the modern, united Europe is being convulsed by mass graves that are still being discovered after the great Balkan bloodshed in the 1990s. Europe is full of graves that are not being spoken of and many times they give rise to various, even political manipulations. The unspoken and unreflected past, our ancestors' sins wander among us; especially now, when we brought together different pasts of different nations into the common European

history.

The sins of the father afflict his children.

This is what is tragic about our time.

We live in the time when the blind Oedipus still wanders among us.

| | |
|-----------------------------|--|
| FILMOGRAFIJA FILMOGRAPHY | 2004 Predmestje/Suburbs Cannes, Venice (days), Montreal, Karlovy Vary, Montpellier |
| | 2008 Pokrajina št. 2/Landscape No. 2 |



režija/director
Marko Naberšnik

scenarij/screenplay
Marko Naberšnik

literarna predloga/based on
the book by
Feri Lainšček

direktor fotografije/DOP
Valentin Perko

montaža/editing
Janez Bricelj

glasba/music
Saša Lošič

zvok/sound
Jože Trtnik, Boštjan Kačičnik

scenografija/set design
Miha Ferkov

kostumografija/costume
design: Nataša Rogelj

maska/make-up
Mirjam Kavčič

igrajo/cast
Primož Bežjak, Vlado Novak, Pia
Zemljčič, Dario Varga, Janez Škof,
Davor Janjič, Miloš Battelino, Matija
Rozman, Bojan Emeršič, Primož
Pirnat, Gojmir Lešnjak - Gojc, Mirjam
Korbar Žlajpah, Alenka Čilenšek, Ana
Režek, Severina Vučković

format/format
35mm, barvni/colour

dolžina/running time: 125'

producent/producer
Franci Zajc

produkcija/production
Arsmedia, Stegne 5, 1000 Ljubljana
franci.zajc@arsmedia.si

koprodukcija/co-production
RTV Slovenija/Slovenia
Jadran film Zagreb (Hrvaška/
Croatia)

tehnične usluge/technical
support
Filmski studio Viba film/Film Studio
Viba Film Ljubljana (Slovenia)

sofinanciral/co-funding
Filmski sklad Republike Slovenije –
javni sklad
Slovenian Film Fund



PETELINJI ZAJTRK ROOSTER'S BREAKFAST

celovečerni igrani film, 2007
full-length feature film, 2007

Petelinji zajtrk je ljubezenska zgodba, ki se dogaja v majhnem mestu, kjer junaki živijo tiho in neopazno, vendar vsak izmed njih goji skrite strasti, ki dogodke dramatično zapletejo. Djuro je zaposlen kot vajenec pri mojstru Gajašu, starejšemu lastniku avtomehanične delavnice. Njegovo tiho življenje razburka prihod temnolase lepote Bronje, sicer poročene z Lepcem, lokalno barabo in zvodnikom. Bronja in Djuro se spustita v tvegano ljubezensko razmerje, ki pa okolice ne ostane skrito. Medtem tudi Gajaš goji ljubezenske fantazije. Sanja o Severini, znani pop pevki, ki se na svoji glasbeni turneji ustavi v mestu. Ko se ponudi priložnost, da jo sreča v živo, njegovo srce vztrepeta.

Marko Naberšnik

Rojen leta 1973 v Mariboru. Leta 2002 je zaključil študij režije na AGRFT, kjer je asistent in trenutno zaključuje magisterij. Od leta 1999 aktivno deluje na področju televizije, kjer je režiser glasbenih, dokumentarnih, otroških in pogovornih oddaj. *Petelinji zajtrk* je njegov prvi celovečerni igrani film, za katerega je na 10. festivalu slovenskega filma prejel nagrado občinstva, nagrade vesna za scenarij, režijo in glavno

moško vlogo ter priznanje za Stopovo igralko leta. *Petelinji zajtrk* je bil v letu 2007 najbolj gledan film v Sloveniji, prejel je pet zlatih rol – nagrade za nadpovprečno število obiskovalcev – in imel več kot 125 tisoč gledalcev.

Rooster's Breakfast is a love story taking place in a small town, where protagonists live quietly and imperceptibly. Each of them has hidden passions that complicate events unexpectedly. Djuro works as an apprentice at master Gajaš's, who is an elderly owner of a garage. His tranquil life is disturbed by the arrival of a beautiful brunette Bronja, who is married to Lepce, local ruffian and pimp. Bronja and Djuro begin a risky love affair that does not stay unnoticed. Meanwhile, Gajaš as well has his own love fantasies. He dreams of Severina, well-known pop singer. She is on a tour and is coming to town. When Gajaš is offered an opportunity to meet her, his heart shivers with excitement.

Marko Naberšnik

Born in 1973 in Maribor. In 2002 he graduated direction at the Academy of Theatre, Radio, Film and Television, where he is Teacher Assistant and is currently concluding his Master studies. He has been active in the field of television since 1999, where he is director of musical, documentary, talk shows and shows for children.

Rooster's Breakfast is his debut full-length feature film. At the 10th Festival of Slovenian Film the film received the Audience Award, Vesna Award for Best Screenplay, Direction, the Best Actor in a Leading Role and the STOP Award for Best Actress. Rooster's Breakfast is the film that attracted most viewers in 2007. It has already been given five Golden Roll Awards – awards for extraordinary number of spectators. 125,000 of them saw the film by now.

Odmevi

Slovenski hit. *Petelinji zajtrk* je komedija, ki se giblje v ritmu tragedije, gnane z melanholično kamero Valentina Perka, ki najde tisto, kar mora najti, da bi ujela tako »arty« mazohiste kot »party« eskapiste, vse ostalo pa prepusti štokljam in privilegiranemu pogledu Primoža Bezjaka. In to, da Naberšnik iz Lainščka potegne Jamesa M. Caina, pomaga.

Marcel Štefančič jr., Mladina

Petelinji zajtrk je v prvi vrsti imenitna galerija likov ... Obenem pa je to tudi zelo erotičen film, a ne toliko zaradi nekaj ljubezenskih prizorov kot zaradi režijske naklonjenosti do vseh filmskih likov in njihovega okolja. Skratka, film zares dobrega počutja.

Zdenko Vrdlovec, Dnevnik

Responses

Slovenian hit. Rooster's Breakfast is a comedy that moves in the rhythm of tragedy, driven by the melancholic camera of Valentin Perko, finding what needs to be found in order to capture the "arty" masochists as well as "party" escapists. Everything else is left to storks and the privileged view of Primož Bezjak. And the fact that Naberšnik brings out James M. Cain from Lainšček helps. Marcel Štefančič jr., Mladina

Rooster's Breakfast is first of all a remarkable gallery of figures. ... At the same time it is also a very erotic film, but not because of some love scenes but because of the direction's benevolence towards all film favour for film figures and their environment. In a word, a film of a really good feeling. Zdenko Vrdlovec, Dnevnik

FILMOGRAFIJA FILMOGRAPHY

| | |
|------|---|
| 1996 | The Beginning – kratki igrani film/short feature film |
| 1999 | Deseti planet – kratki dokumentarni film The Tenth Planet – short documentary film |
| 2000 | Z ljubeznijo – kratki igrani film With Love – short feature film |
| 2001 | Pavle – kratki igrani film/short feature film |
| 2001 | Sorodne duše – kratka TV-drama Soulmates – short television drama |
| 2004 | Izkušnja razlike – dokumentarni film The Experience of Difference – documentary film |
| 2005 | Iskanje izgubljene ljubezni – dokumentarni film Seeking the Lost Love – documentary film |
| 2007 | Petelinji zajtrk – celovečerni film Rooster's Breakfast – feature film |

IZBOR SELECTION



režija/director
Damjan Kozole

scenarij/screenplay
Damjan Kozole

direktor fotografije/DOP
Aleš Belak

glasba/music
Igor Leonardi, Patetico, Laibach

montaža/editing: Jurij Moškon

zvok/sound: Boštjan Kačičnik

art direktor/art director
Zora Stančič

maska/make-up
Mojca Gorogranc

igrajo/cast:
Marjuta Slamič, Dejan Spasić, Peter
Musevski, Mojca Partljič, Aljoša
Kovačič, Matija Kozamernik, Primož
Petkovšek, Blaž Valič

format/format:
35mm, barvni/colour

dolžina/running time: 80'

producer/producer
Danijel Hočevar
danijel@emotionfilm.si

produkcija/production
Vertigo/Emotionfilm

koprodukcija/co-production
E-Film, FS Viba film/Film Studio Viba
Film Ljubljana (Slovenia)

10

ZA VEDNO FOREVER

celovečerni igrani film, 2008
full-length feature film, 2008

Tanja ima petintrideset let in je uspešna ženska. Njen mož Mare je arhitekt. V petek zvečer pride Tanja pozno domov. Po začetnem pogovoru in ljubosumnih očitkih Mare zgubi živce in jo oklofuta. Tanja se zaklene v kopalnico. Pogovarjata se prek vrat. Mare se pomiri. Ko Tanja pride iz kopalnice, Mare spet postane grob. Ropot zbudi spodnjega sosedo, ki pokliče policijo. Ko policija odide, se nadaljuje psihično nasilje. Noč spretnega preobračanja besed. Plast za plastjo se razkrivajo skrivnosti njunega petletnega razmerja. Za fasado uspešnega para se skrivajo mračni občutki nemoči, prevare, frustracije in travme iz mladosti.

Damjan Kozole

Rojen leta 1964 v Brežicah. Svoj prvi celovečerec, nizkoprorračunski *Usodni telefon* (1987), je posnel pri dvaindvajsetih. Njegovi celovečerni filmi so bili prikazani na več kot 100 mednarodnih filmskih festivalih in prejeli več kot 20 nagrad in priznanj. Celovečerna filma *Porno film* (2000) in *Rezervni deli* (2003) sta ena izmed najuspešnejših slovenskih filmov. Film *Rezervni deli* je bil prikazan v tekmovalnem programu filmskega festivala v Berlinu (2003) in na več kot petdese-



tih mednarodnih festivalih, bil nagrajen na festivalu v Sarajevu, Montpellieru in Trstu, predvajan je bil v kinematografski distribuciji v več kot desetih evropskih državah in na več kot dvajsetih televizijskih postajah. Za zadnji film *Delo osvobaja* (2005) je prejel številne nagrade, mdr. Grand Prix in nagrado za najboljšega režiserja na filmskem festivalu v Valenciji (2006) in nagrado za najboljšega igralca (Peter Musevski) v Sarajevu. Je član Evropske filmske akademije in soustanovitelj slovenske producentske hiše Emotionfilm.

Tanja is 35 and a successful woman. Her husband mare is an architect. On Friday night Tanja comes home late and after first words and jealous reproaches Mare loses his nerve and slaps Tanja. Tanja locks herself in the bathroom. They talk through the doors. Mare comes down and when Tanja comes out, he becomes brutal again. The noise wakes their neighbour and he calls the police. When the police leave, psychological violence continues. This is the night of sophisticated twisting of words. Layer by layer, the secrets of their five-year relationship emerge. Behind a successful couple façade, the dark feelings of helplessness, deceit, frustration and traumas from their youth are hiding.

Damjan Kozole

Born in 1964 in Brežice. He made his first full-length feature, the low-budget Fatal Telephone (1987), at the age of 22. His full-length films were screened on over one hundred international film festivals and received more than twenty awards and recognitions. The full-lengths Porn Film (2000) and Spare Parts (2003) are one of the most successful Slovenian films. The Spare Parts was shown in the competitive programme of the film festival in Berlin (2003) and on more than fifty international festivals. It was awarded on festivals in Sarajevo, Montpellier and Trieste and shown in the cinematographic distribution in more than ten European states and on more than twenty TV stations. For his last film Labour Equals Freedom (2004) Kozole received several awards, including the Grand Prix and the Best Direction Award on the Mostra of Valencia (2006). Peter Musevski won the Best Actor Award on the Sarajevo Film Festival. Kozole is the member of the European Film Academy and co-founder of the Slovenian production company Emotionfilm.

Izjava režiserja

V slovenščini je v naslovu filma besedna igra: »za vedno« pomeni *forever*, »zavedno« pa *consciousness*. Kaj se dogaja za zaklenjenimi vrati stanovanj? Kako tam funkcionirajo na videz čisto normalni pari, jaz, ti, naši prijatelji? Film Za vedno govori o psihičnem nasilju, ki ga največkrat sprejemamo kot samoumevna in ga ne prepoznavamo kot resničnega nasilja v odnosu med ljudmi. Marsikdo bo v tej zgodbi o nasilju prepoznal (nezavedni) del sebe.

Director's Note

In the Slovenian language the title of the film is a word play: "za vedno" means forever and "zavedno" written as one word means consciousness. What is happening behind the locked doors of apartments? How do seemingly normal couples function behind those doors; me, you, our friends? The film Forever talks about psychological violence that is in most cases accepted as self-understandable and not recognised as the true violence in human relations. In this story about violence many a viewer will identify (subconsciously) a part of themselves.

FILMOGRAFIJA FILMOGRAPHY

| | |
|------|---|
| 1987 | Usodni telefon/Fatal Telephone |
| 1988 | Remington |
| 1997 | Stereotip/Stereotype |
| 2000 | Porno film/Porn Film |
| 2003 | Rezervni deli/Spare Parts |
| 2004 | Vizija Evrope (omnibus)/Visions of Europe (omnibus) |
| 2005 | Delo osvobaja/Labour Equals Freedom |
| 2008 | Za vedno/Forever |





režija/director
Maja Weiss

scenarij/screenplay
Zoran Hočevar, Maja Weiss

direktor fotografije/DOP
Bojan Kastelic

montaža/editing
Peter Braatz

glasba/music: Chris Eckman
zvok/sound
Harry Rag, Maja Weiss, Martin Schinz

scenografija/set design
Dušan Milavec

kostumografija/costume
design: Emil Cerar

maska/make-up
Aljana Hajdinjak

igrajo/cast
Bernarda Oman, Igor Samobor,
Branko Završan, Branko Jordan,
Desa Muck, Polona Vetric, Vesna
Voncina, Ivanka Mežan, Andrej
Rozman - Roza

format/format
35mm, barvni/colour

dolžina/running time: 97'

producentka/producer
Ida Weiss

produkcija/production
Beta film, ida@belafilm.si

koprodukcija/co-production
TV Slovenija, Iluzija, Tavis film

sofinanciral/co-funding
Filmski sklad Republike Slovenije -
javni sklad/Slovenian Film Fund
distribucija/distribution
Cinemania

INSTALACIJA LJUBEZNI INSTALLATION OF LOVE

celovečerni igrani film, 2007
full-length feature film, 2007

Ironična podoba gospodinjice srednjih let, Mojce, poročene z bogatim trgovcem Vaskom. Zbiralka klasičnih umetniških slik je precej zagrenjena zaradi dejstva, da njena otroka počasi zapuščata varno družinsko gnezdo. Z dolgočasena ter željna ljubezni in strasti nevede postane objekt videoinstalacije, ki jo s pomočjo hčerke Nike pripravlja umetnik Miloš, ljubimec iz študentskih let. Njen lov za ljubeznijo se sprevrže v nenavadno potovanje za vse, ki nastopajo v filmu, vključno z ekipo, ki snema film *Instalacija ljubezni* ...

Maja Weiss

Rojena leta 1965 Novem mestu. Na AGRFT je diplomirala iz filmske in televizijske režije. Režirala je več kot petdeset filmov različnih žanrov in zanje prejela več kot petindvajset nagrad doma in v tujini. Za celovečerni igrani prvenec *Varuh meje* je bila leta 2002 nagrajena na berlinskem filmskem festivalu za najboljši evropski inovativni film (*Manfred Salzberger Award*). Iste leta je bila za evropski prvenec leta nominirana za nagrado *fassbinder*, ki jo podeljuje Evropska filmska akademija. Je tudi članica Evropske filmske akademije.

The film tells an ironic story of a middle-aged housewife Mojca, who is married with a rich tradesman Vasko. She is a great collector of classical art paintings, but she is quite embittered because of the fact that her two children are slowly leaving the safe home nest. Bored and desirous of love she unknowingly becomes an object of a video-installation, her lover from her study years Miloš is preparing together with daughter Nike. Her haunt for love becomes an unusual journey for all appearing in the film, including the team making the film Installation of Love...

Maja Weiss

Born in 1965 in Novo mesto. She graduated from film and television direction at the Academy of Theatre, Radio, Film and Television in Ljubljana. She directed over fifty films of various genres and received more than twenty-five awards at home and abroad for her work. In 2002 her debut full-length feature film Guardian of the Frontier was granted the Manfred Salzberger Award for the best innovative film at the Berlin Film festival. In the same year she was nominated for the European Discovery of the year Fassbinder Award, granted by the European Film Academy. She is member of the European Film Academy.

Odmevi

Instalacija ljubezni je bistrournna satira s poletno sapico, prepolna fantastičnih lokacij, osupljivih barv, puhti in diha z zanosom španskih filmov ter nosi vso tragicomičnost svoje junakinje. ... Rezultat je lahkoten, sila zabaven, odlično posnet, hkrati pa dovolj občutljiv, ravno prav navihan, absurden in odštekan portret sveta, ki ne loči več med iluzijo in resničnostjo in ki čustveni vrhunec lahko doživi le, ko je vanj usmerjeno oko kamere. **Dražen Štader, Vikend**

Instalacija ljubezni je film, kot ga slovensko občinstvo še ni videlo niti pričakovalo in pomeni korak naprej v slovenski kinematografiji. ... Zaradi kompleksne večni-vojske strukture filma se zgodi, da gledalec še potem, ko ugotovi, da gre pri instalaciji za iluzijo, verjame vanjo in jo spremlja naprej. Prehajanje med nivoji je prikazano na tako prefinjen način, da se gledalec popolnoma ujame v mrežo, z očmi in mislimi prilepi na veliko platno in se na koncu pusti očarati. ... V slogu hamletovske mišselovke Maja Weiss obvladuje igro v igri (film v filmu), v katero je tik pred koncem nekako vključen tudi gledalec. ... Postanite del instalacije in se pustite presenetiti! **Barbara Spreiz, Liffe**

Responses

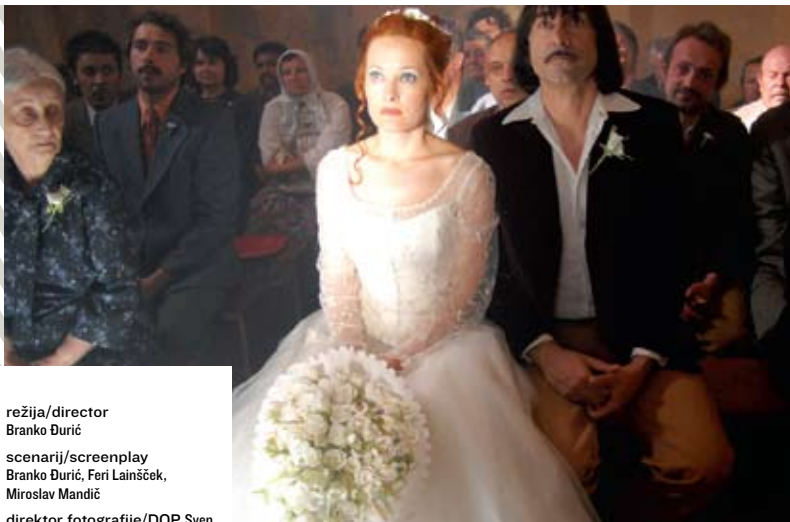
Installation of Love is a clever satire with a summer breeze, full of fantastic locations, amazing colours, vapouring and breathing with the passion of Spanish films and brings the tragicomicality of its hero in whole. ... The result is a light, very funny, superbly shot and at the same time enough sensitive, just enough roguish, absurd and crazy portrait of the world that no more distinguishes between illusion and reality and is able to experience the emotional peak only with the camera eye focused on it. Dražen Štader, Vikend

Installation of Love is a film the Slovenian audience has not seen yet, neither was it expected. It represents a step forward in the Slovenian cinematography. Due to its complex multilevel structure viewers believe in the illusion even after they find out that the installation actually is one, therefore they continue following it. Passages between levels are shown in such a fine way, so viewers get caught in the net, their eyes and minds stuck on the screen and charmed in the end.

Maja Weiss masters the play in a play (film in a film) in the style of the Hamlet Mousetrap, in which the viewer is included just before the end. Become a part of installation and let yourself be surprised. Barbara Spreiz, Liffe

| | |
|-----------------------------|---|
| FILMOGRAFIJA FILMOGRAPHY | 1991 Balkanski revolveraši – kratki igrani film The Balkan Gunmen – short feature film |
| | 1996 Foto Film 2001 – dokumentarni film/documentary film |
| | 1999 Cesta bratstva in enotnosti – TV-dokumentarni film Road of Fraternity and Unity – TV documentary film |
| | 2000 Nuba – Čisti ljudje – TV-dokumentarni film Nuba: Pure People – TV documentary film |
| IZBOR SELECTION | 2002 Varuh meje – celovečerni igrani film Guardian of the Frontier – feature film |
| | 2004 Child in time – kratki igrani film Child in time – short feature film |
| | 2006 Hočem osvojiti svet – Portret igralko Marije Vere – srednjemetražni dokumentarni film I Want to Conquer the World – Portrait of the Actress Marija Vera –medium-length documentary film |
| | 2007 Instalacija ljubezni – celovečerni igrani film Installation of Love – feature film |
| | |





režija/director
Branko Đurić

scenarij/screenplay
Branko Đurić, Feri Lainšček,
Miroslav Mandić

direktor fotografije/DOP Sven
Pepeonik

glasba/music: Nedim Babović

montaža/editing: Miran Miošić
animacija/animation
Art Rebel 9

zvok/sound: Boris Berden
scenografija/set design
Urša Loboda

kostumografija/costume
design: Alan Hranitelj

maska/make-up
Sonja Murgelj

igrajo/cast
Jaka Fon, Branko Đurić, Tanja Ribič,
Senka Sokolović, Nataša Matjašec,
Vlado Novak, Kičo Stabinac, Vlado
Kreslin, Dario Varga, Ludvik Bagari

format/format
35mm, barvni/colour

dolžina/running time: 105'
producent/producer
Janez Jauh
janez.jauh@siol.net

produkcija/production
ATA produkcija

koprodukcija/co-production
RE FRESH Production, Gustav film,
Jadran Film, RTV Slovenija/Slovenia

sofinanciral/co-funding
Filmski sklad Republike Slovenije -
javni sklad/Slovenian Film Fund



TRAKTOR, LJUBEZEN IN ROCK'N'ROLL TRACTOR, LOVE AND ROCK'N'ROLL

Celovečerni igrani film, 2007
Full-length feature film, 2007

Tragično-komična zgodba (po romanu Ferija Lainščka *Vankoštanc*) nenavadnih ljudi v zakotni prekmurski vasi v času, ko se je rojeval rock'n'roll. Kmečki fant Breza želi z električno kitaro nastopati na veselicah, vendar mu to ob konkurenci tradicionalne ciganske bande, ki izvaja priljubljeno narodno-zabavno glasbo, ne uspeva najbolje. Uspe pa mu osvojiti srce vaše lepoticke Silvije, hčerke premožnega gastarbajterja v Švici, ki jo je oče poslal v domače kraje, da bi si tu našla moža z zdravimi koreninami. Toda to je šele začetek zgodbe, katere osrednji protagonist je pravzaprav čudni prišlek Düplin.

Branko Đurić

Rojen leta 1962 v Sarajevu. Je diplomant sarajevske Akademije scenskih umetnosti. Igral je v filmih Emirja Kusturice, Gorana Gajića in Ademirja Kenovića ter bil zvezda legendarne sarajevske skupine Top lista nadrealista. Že desetletje in pol živi in ustvarja v Ljubljani, kjer se ukvarja predvsem z gledališko režijo in pisanjem scenarijev za televizijske nadaljevanke. Najodmevnejša je njegova vloga v filmu *Nikogaršnja zemlja* (2001), ki je dobil *oskarja* za tujejezični

film, Đurić pa je bil za vlogo nominiran za evropsko filmsko nagrado. Njegov prvi celovečerec *Kajmak in marmelada* (2003) je imel v Sloveniji več kot 155 tisoč gledalcev in prejel *zlato rolo* DSFU, na Festivalu slovenskega filma v Celju (2003) nagrado občinstva za najboljši film ter prvo nagrado na 8. festivalu Terra di Siena (2004).

Tragic-comical story, based on the novel Vankoštanc written by Feri Lainšček, about unusual people in a remote village in Prekmurje in the time when rock'n'roll was appearing. Breza, a young country fellow wants to perform in public festivities with his electric guitar. He is not very successful as his competition is the traditional gypsy band that performs ethnic popular music. He manages to conquer the heart of the village belle Silvija, though. Silvija is the daughter of a wealthy migrant in Switzerland, who sent his daughter back home to find a husband with healthy roots. This, however, is just the beginning of a story in which the real protagonist is actually Düplin, a weird newcomer.

Branko Đurić

Born in 1962 in Sarajevo. Graduated at the Academy of Theatrical Arts in Sarajevo. He performed in films of Emir Kusturica, Goran Gajić and Ademir Kenović.



He was the star of the legendary Sarajevo group *Top Chart of Surrealists*. He has been living and working in Ljubljana for fifteen years, he mostly works as theatre director and screenwriter for television serials. His most notable role was in the film *No Man's Land* (2001) that was awarded the Academy Award for Best Foreign-Language Film. Đurić was as well nominated Best Actor for the European Film Award. His debut full-length feature *Cheese and Jam* (2003) had more than 155 thousand viewers in Slovenia and received the Golden Roll given out by the Association of Slovenian Filmmakers, it won the Audience Award for Best Film at the Festival of Slovenian Film in Celje (2003), and the First Prize at the 8th Terra di Siena Film Festival (2004).

Odmevi

Gre namreč za zelo dobro grenko-sladko filmsko pripoved, ki jo je Đurić po literarni predlogi Ferija Lainščka spletel iz pisanih likov, komičnih gegov in domiselnih detajlov, tako da je iz vsega skupaj nastal bogat svet filmske komedije, ki v svoji osnovi govori zelo življenjsko oziroma zelo tragično zgodbo.

Goran Vojnović, Dnevnik

Responses

This is a very good sweet an sour film story Đurić wove

from diverse characters, comical ideas and imaginative details by the book of Feri Lainšček and the result is a rich world of film comedy that basically tells a very lifelike and tragical story. Goran Vojnović, Dnevnik

FILMOGRAFIJA FILMOGRAPHY

- | | |
|------|--|
| 2003 | Kajmak in marmelada/Cheese and Jam |
| 2007 | Traktor, ljubezen in rock'n'roll/Tractor, Love and Rock'n'roll |



režija/director
Franci Slak

scenarij/screenplay
Franci Slak

direktor fotografije/DOP
Radovan Čok

glasba/music
Mitja Vrhovnik Smrekar

montaža/editing
Milan Milošević

zvok/sound: Marko Tajč

scenografija/set design:
Marko Juratovec, Grega Podržaj,
Skupina RGB

kostumografija/costume
design: Bjanka Ursulov

maska/make-up
Anja Godina, Tanja Koleša Vehovec

igrajo/cast
Jure Ivanušič, Milada Kalezić,
Jožica Avbelj, Nataša Tič Ralijan,
Jan Slak, Davor Janjić, Franci Slak,
Pavle Ravnohrib, Jure Šinkovec,
Jurij Udovč, Peter Musevski, Ludvik
Bagari, Maja Martina Merljak

format/format:
IMX, barvni/colour

dožina/running time: 80'

produkcija/production:
RTV Slovenija – Uredništvo domačih
filmov in nadaljevanj/Desk for
Slovenian Film and Serial
jemej.novak@rtvslo.si

KAKOR V NEBESIH TAKO NA ZEMLJI ON EARTH AS IT IS IN HEAVEN

celovečerni igrani film, 2007
full-length feature film, 2007

Film v slogu črne komedije pripoveduje zgodbo o Emilu, ki je doživel hudo nesrečo. Zdaj biva v umišljenih vicah, na tanki meji med smrtjo in življenjem. V tem svojevrstnem prostoru očiščevanja mu je dano, da popravi napake, ki jih je storil v življenju. Z junakom se podamo v krog njegove družine, ta pa je z nesrečo moža in očeta prav tako izpostavljena hudim preizkušnjam. Bo junaku uspelo rešiti vsaj eno življenje in najti žrtev, ki bo stopila na njegovo mesto?

Franci Slak

Rojen leta 1953 v Krškem. Filmsko režijo je študiral na ljubljanski AGRFT in v Lodzu (Poljska), kjer je končal študij leta 1978. Že pred študijem in med njim je posnel več amaterskih eksperimentalnih dokumentarnih filmov. Za TV Ljubljano je realiziral poleg manjših del tudi svoj prvi celovečerec *Krizno obdobje* (1981). Z ženskim portretom *Eva* (1985) in demencialno satiričnim apologom *Butnskala* (1985) se je uveljavil kot eden zanimivejših avtorjev mlajšega rodu. Za celovečerec *Hudodelci* (1987) in izvirno TV-igro *Nasmehi* (1987) je leta 1989 prejel nagrado Prešernovega sklada. Deloval je kot scenarist, režiser,

producent eksperimentalnih, igranih, dokumentarnih in TV-filmov, videa in multimedijev. Do svoje smrti leta 2007 je bil je tudi redni profesor filmske režije na AGRFT.

A film in the black comedy style tells a story of Emil, who has experienced a fatal accident. He now lives in fictitious purgatory on the thin line between death and life. In this peculiar space of purification he is given the possibility to correct the mistakes he made in his life. With the hero we enter his family that with the accident of husband and father also faces severe test. Will the hero manage to save at least one life and find a victim to take his place?

Franci Slak

Born in 1953 in Krško. He studied film direction at the Ljubljana Academy of Theatre, Radio, Film and Television and in Lodz, Poland, where in 1978 he finished his studies. Before his studies he made several amateur experimental documentary films. Besides minor works he also realised his first full-length feature film *The Time of Crisis* (1981) for TV Ljubljana. With the woman portrait *Eva* (1985) and demencial satirical apology *Bumpstone* (1985) he became recognised as one of more interesting young authors. His full-length feature



The Felons (1987) and the original TV play Laughter (1987) were in 1989 granted the Prešeren Fund Award. Slak worked as a screenplay writer, director, producer of experimental, feature, documentary and TV films, video and multimedia. Until his death in 2007 he also gave lectures in film direction at the Academy of Theatre, Radio, Film and Television.

odlomek iz scenarija

... "Človek toliko let hodi v šolo, pa ga nihče ne nauči živeti. Ljubiti, biti oče ... Šele zdaj se mi zdi, da lahko začnem ..."

An extract from the screenplay:

... "One goes to school for so many years and yet no one teaches them how to live. To love, be a father... Only now I think I can begin..."

misel režiserja o filmu

"V filmu sem se odprl podobam iz življenja mlade generacije in se soočil z vprašanji odnosov med generacijama. Je to pogled junaka, uprt v življenje na zemlji, groteskni pogled upajočega, ki skuša rešiti vsaj eno življenje in najti smrtnika, ki bo stopil na njegovo mesto? Je pogled režiserja, ki se s samoironičnim posmehom in slutenjsko občutljivostjo poigra s poslednjimi vprašanji človekovega bivanja?"

Director's Note

"In the film I opened myself to figures from the life of the young generation and faced the question of relations between generations. Is this the view of a hero into the life on earth, a grotesque view of the one that hopes and is trying to save at least one life and find a mortal to replace him? Is this the view of the director that with self-ironic sarcasm and premonitional sensitivity plays with the final questions of the human being?"

| | |
|-----------------------------|--|
| FILMOGRAFIJA FILMOGRAPHY | 1981 Krizno obdobje/The Time of Crisis |
| | 1983 Eva |
| | 1985 Butnskala/Bumpstone |
| | 1987 Hudodelci/The Felons |
| | 1993 Ko zaprem oči/When I Close My Eyes |
| | 1994 Duh velikih jezer – dokumentarni film The Spirit of the Great Lakes – documentary film |
| | 2003 Pesnikov portret z dvojnikom A Portrait of the Poet with a Double |
| | 2007 Kakor v nebesih tako na zemlji/On Earth as it is in Heaven |

režija/directed by
Metod Pevec

scenarij/screenplay
Metod Pevec

scenaristična sodelavca/
script collaborators
Gareth Jones, Abdulah Sidran

direktor fotografije/DOP
Axel Schnepat

montaža/editing: Janez Bricelj

glasba/music: Nino de Gleria,
Mario Schneider

oblikovanje zvoka/sound
design: Holger Lehmann, Olaf
Mehl, Thomas Neumann, Sebastian
Schmidt, Jože Trtnik

scenografija/production
Katja Šoltes

kostumografija/costume
design: Sabina Buždon

maska/make-up
Aljana Hajdinjak

igrajo/cast: Silva Čušin, Marko
Kovačevič, Senad Bašić, Mediha
Musliović, Tadej Troha, Karin
Komljanec, Ana Temeljotov

format/format
35mm, barvni/colour

dolžina/running time: 97'

producenti/producers
Danijel Hočevar, Alexander Ris &
Jörg Rothe / danijel@emotionfilm.si

koproducenta/co-producers
Davor Pušić, Tomi Salkovski

produkcija/production
Vertigo/Emotionfilm, Mediopolis
Film, Leipzig/Berlin
Kersnikova 4, Ljubljana

koprodukcija/co-production
F.I.S.T. Produkcija (Sarajevo, BiH),
Skopje Film Studio (Makedonija),
TV Slovenija, Federalna TV BiH
(Sarajevo, BiH)/F.I.S.T. Produkcija
(Sarajevo, Bosnia and Herzegovina),
Skopje Film Studio (Skopje,
Macedonia), TV Slovenia, Federal
TV BiH (Sarajevo, Bosnia and
Herzegovina)

sofinancirali/financed by
Filmski sklad Republike Slovenije
– javni sklad, MDM Leipzig,
Ministrstvo za kulturo in šport
Federativne Republike Bosne in
Hercegovine, Ministrstvo za kulturo
Republike Makedonije/Slovenian
Film Fund, MDM Leipzig, Ministry of
Culture and Sport of the Federation
of Bosnia and Herzegovina, Ministry
of Culture of the Republic of
Macedonia

v sodelovanju/in cooperation
with: the FS Viba film/Viba Film
Studio (Ljubljana, Slovenia)



ESTRELLITA – PESEM ZA DOMOV ESTRELLITA

celovečerni igrani film, 2007
full-length feature film, 2007

Ob nepričakovani smrti slavnega violinista pride zaradi dragocene violine do družinskega konflikta. Čustveno strta vdova jo pokloni nadarjenemu dečku iz revne družine, razvajenega sina pa mika njena velika finančna vrednost. Nepričakovana ljubezen še bolj zaplete odnose in razoroži obe strani. Seveda tudi z ljubeznijo ni tako preprosto. Podobno je kot z glasbo, nekateri verjamejo, drugi ne.

Metod Pevec

Rojen leta 1958 v Ljubljani. Je diplomant Filozofske fakultete. Odigral je nekaj vlog v slovenskih in jugoslovanskih filmih in napisal več romanov, zbirko novel, številne radijske igre ter več scenarijev za celovečerne filme. Za glavno žensko vlogo v filmu *Estrellita* je Silva Čušin prejela nagradi na festivalu v Mannheimu 2007 in na 10. Festivalu slovenskega filma. Film je prejel na festivalu Cottbus 2007 nagrado dialog za medkulturno razumevanje in na festivalu Cinedays v Skopju specialno nagrado režije *zlato sonce*, igralec Marko Kovacevik pa posebno priznanje.

A famous piano player suddenly dies and the violin he leaves behinds causes a family conflict. Emotionally

broken widow gives the violin to a talented boy from a poor family and her spoiled son is after the great financial value. The unexpected love makes everything even more complicated and then disarms both sides. Love is not as simple, of course. Just like the music; some believe and others do not.

Metod Pevec

Born in 1958 in Ljubljana. Graduated at the Faculty of Arts. He played in some Slovenian and Yugoslavian films and wrote several novels, a collection of short stories, several radio plays and screenplays for full-length feature films. Silva Čušin was awarded at the Mannheim Film festival and the 10th Festival of Slovenian Film for best female in the leading role for *Estrellita*. The film also received the Dialogue Prize for Intercultural Communication on the Film Festival Cottbus and the Special Golden Sun for Innovation in Film on the Cinedays Festival in Skopje, Macedonia. Marko Kovačevič won a special recognition.

| | |
|-----------------------------|--|
| FILMOGRAFIJA FILMOGRAPHY | 1992 Vse je pod kontrolo – kratki igrani film Everything 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 |
| | 2007 Estrellita – Pesem za domov – celovečerni igrani film Estrellita – feature film |
| IZBOR SELECTION | |



L... KOT LJUBEZEN L... LIKE LOVE

celovečerni igrani film, 2007
full-length feature film, 2007

Mlada filmska režiserka je s prijateljicama našla zatočišče pred balkansko vojno v Pragi. Napočil je čas za njen prvenec, ki ga pripravlja s prijatelji. Pesti jih pomanjkanje denarja, ki ga poskušajo dobiti na nenavaden način. Nepričakovan dogodek povsem spremeni življenje mladih filmarjev in na koncu se snemanje spremeni v popolno katastrofo ... ampak ljubezen reši vse ...

Janja Glogovac

Rojena leta 1974 v Mariboru. Med letoma 1994 in 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 več videospotov, reportaž za češko, slovensko in hrvaško televizijo in reklam.

A young film director and her two friends found a shelter in Prague from the Balkan war. The time has come for her debut she is preparing with her friends. They are in lack of money they are trying to get in an unusual way. An unexpected event changes the lives of young

directors completely and in the end the shooting turns into a complete disaster. But love saves everything...

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.

| | |
|-----------------------------|---|
| FILMOGRAFIJA FILMOGRAPHY | 1997 Bil sem Elvis – dokumentarni film I was Elvis – documentary film |
| | 1999 To je Balkan – kratki igrani film This is Balkan – short feature film |
| IZBOR SELECTION | 2000 F – kratki film/short film |
| | 2001 Tito – dokumentarni film/documentary film |
| | 2007 L... kot ljubezen – celovečerni film L... Like Love – feature film |

režija/director
Janja Glogovac
scenarij/ screenplay
Janja Glogovac, Jelena Vukotić
direktor fotografije/DOP
Igor Luther
montaža/editing
Adela Špajlova
glasba/music
Sebastijan Duh
zvok/sound: Vašek Flegl
scenografija/production
design: Mateja Medvedič
kostumografija/costume
design: Monika Lorber
maska/make-up
Gabriela Fleischman
igrajo/cast
Lucija Šerbedžija, Labina Mitevska,
Davor Janjić, Ksenija Mišić, Marko
Mandić, Uliks Fehmiu, Sebastijan
Cavazza, Iva Zupančič, Mikulaš Křen,
Matjaž Latin, Srdan Grahovac, Rade
Šerbedžija
producent/producer
Radovan Mišić
produkcija/production
Fabula Ljubljana
fabula@fabula.si
koprodukcija/co-production
Synchro Film, Sirena Films, WestEnd
production, Avion Filma, Soundsquare
sofinancirali/co-funding Filmski
sklad Republike Slovenije – javni sklad,
Media plus, Ministrstvo za kulturo
Srbije in Črne gore/Slovenian Film
Fund, Media plus, Ministry of Culture
Serbia&Montenegro



režija/director
Hanna Slak

scenarij/screenplay
Hanna Slak

fotografija/cinematography
Karina Kleszczewska

montaža/editing
Miloš Kalusek, Tomica Pavlica

glasba/music
Bartłomiej Gliniak

zvok/sound
Hanna Preuss

scenografija/set design
Katja Šoltes

kostumografija/costume
design: Bjanka Ursulov

maska/make-up
Tina Šubić Dodočić

igrajo/cast
Nikolaj Burger, Pina Bitenc, Marko Mandič, Sandi Krošl, Tatjana Šojić, Manca Dorrer, Žan Marolt, Senad Bašić, Gruša Kočica, Špela Petkovšek, Maj Klemenc

format/forma
35mm, barvni/colour

dolžina/running time: 87'

producent/producer
Frenk Celarc, info@gustavfilm.si

produkcija/production
Gustav film

koprodukcija/co-production
Studio Maj, TV Slovenija, SPI (Poljska), Jadran film (Hrvaška), PRO.BA (BiH)/Studio Maj, TV Slovenia, SPI (Poland), Jadran film (Croatia), PRO.BA (BiH)

sofinanciral/co-funding
Filmski sklad Republike Slovenije – javni sklad/Slovenian Film Fund

distribucija/distribution:
Cinematica group d.o.o.

TEA TEAH

celovečerni igrani film, 2007
full-length feature film, 2007

Deček Martin želi rešiti starodavni gozd, kjer se začnejo dogajati nenavadne stvari, in spozna, da čarovnija ne prebiva v gozdu, temveč v srcih ljudi.

Hanna Slak

Rojena leta 1975 v Varšavi. Diplomirala je na AGRFT v Ljubljani. Je avtorica več mednarodno odmevnih kratkih filmov; za kratki film *Brez štroma* je prejela nagrado za obetavne mlade režiserje na Festivalu filmskih šol v Münchnu; kratki film *Zjutro* je bil razglašen za najboljši študentski film na slovenskem filmskem festivalu v Portorožu, prejel pa je tudi prvo nagrado na 10. Juvenalu v Celovcu. Leta 1999 je bila razglašena za najbolj obetavnega slovenskega filmskega ustvarjalca leta. Njen celovečerni prvenec *Slepa pega* je na festivalu v Cottbusu prejel nagrado ekumenske žirije, režiserka pa na festivalu v Sofiji nagrado za najboljšo režijo.

The boy Martin wishes to save the ancient forest, where strange things begin to happen and realises that magic is not in the forest but in hearts of people.

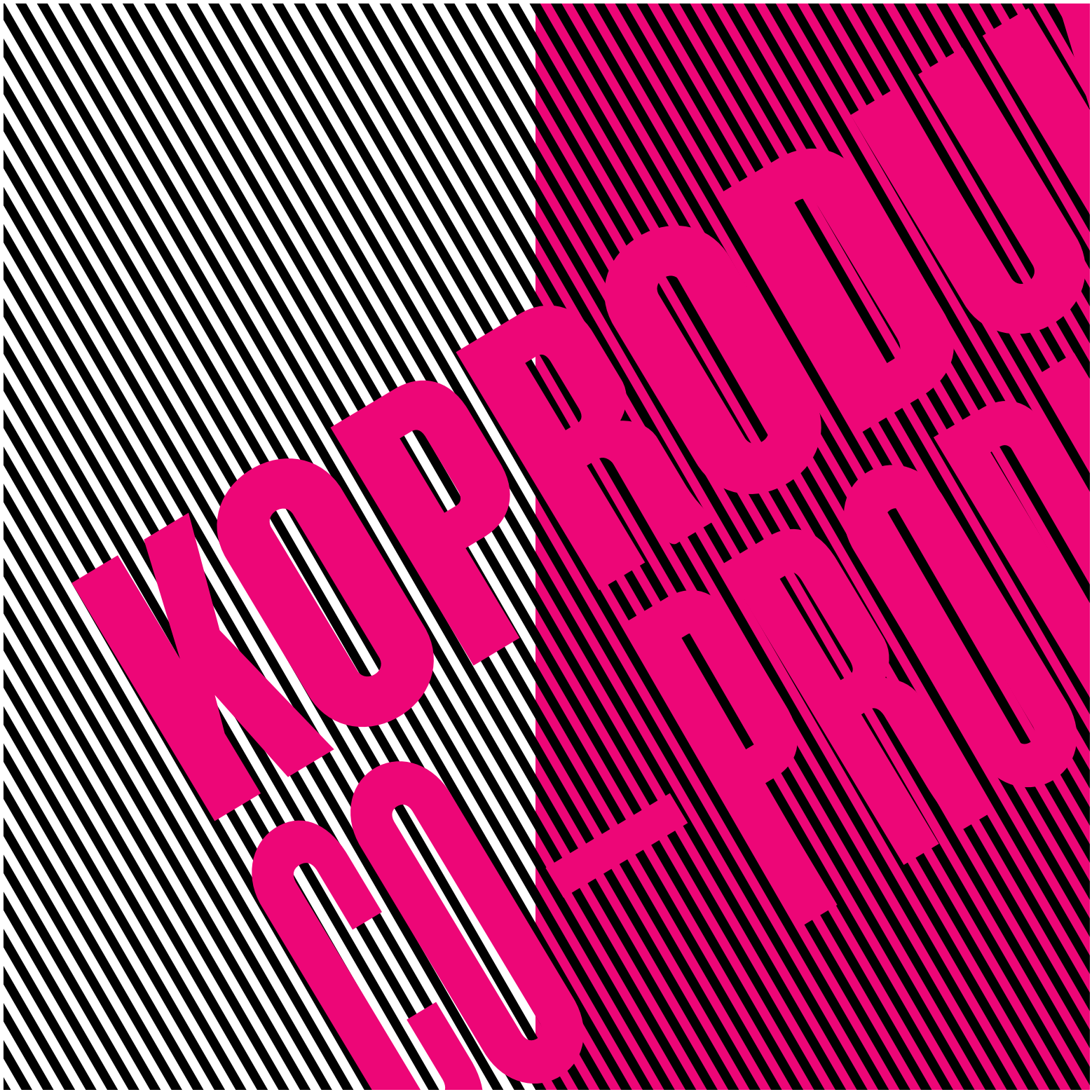
Hanna Slak

Born in 1975 in Warsaw. Graduated at the Academy of

Theatre, Radio, Film and Television in Ljubljana. She is the author of several internationally recognised short films; her first film FREAKquencies was awarded the prize for emerging young director at the Munich Film Festival of Film Schools and the short film A. M. won the prize for Best Student Film at the Slovenian Film Festival in Portorož. The film was also awarded at the 10th Juvenile in Klagenfurt. In 1999 she was named the Most Promising Young Slovenian Filmmaker. Her feature debut Blind Spot also won the award of the Ecumenical Jury Don Kihot at the 12th Cottbus Film Festival in Germany, and the director was awarded Best Director at the 7th Sofia International Film Festival in Bulgaria.

| | |
|-----------------------------|---|
| FILMOGRAFIJA FILMOGRAPHY | 1997 Brez štroma – kratki dokumentarni film FREAKquencies – short documentary film |
| | 1998 Zjutro – kratki igrani film/A. M. – short feature film |
| IZBOR SELECTION | 1999 Predor – kratki igrani film/The Tunnel – short feature film |
| | 2000 Dvojno življenje – dokumentarni film Double Life – documentary film |
| | 2001 Super Chick! – kratki animirani film/short animated film |
| | 2002 Slepa pega – celovečerni igrani film/Blind Spot – feature film |
| | 2004 Desperado Tonic – celovečerni filmski omnibus feature omnibus film |
| | 2005 Američanke – srednjemetražni dokumentarni film 100 % Slovenian – medium-length documentary film |
| | 2007 Tea – celovečerni igrani film/Teah – feature film |

CELOVĚČERNÍ FILM
FULL-LENGTH FEATURE FILMS





**KOPRODUKCIJE
CO-PRODUCTIONS**

24 Sem iz Titovega Velesa
I'm from Titov Veles

25 Ljubezen in drugi zločini
Love and Other Crimes

26 Svet je velik
in rešitev se skriva za vogalom
*The World is Big and Salvation
Lurks Around the Corner*



režija/director: Teona Mitevska
 scenarij/screenplay
 Teona Mitevska
 direktor fotografije/DOP
 Virginie Saint-Martin
 montaža/editing: Jacques Witta
 glasba/music: Olivier Samoullian
 oblikovanje zvoka/sound
 recording
 Fred Meert, Thomas Gauder
 scenografija/production
 design: Oliver Meidinger,
 Vuk Mitevski
 kostumografija/costume
 design: Monika Lorber
 maska/make up
 Moica Gorogranc
 igrajo/cast: Labina Mitevska, Ana
 Kostovska, Nikolina Kujača, Peter
 Musevski, Xhevdet Jashari, Kiril
 Korunovski, Jovica Mihajlovski
 format: 35mm, barvni/colour
 dolžina/running time: 102'
 producentka/producer
 Labina Mitevska
 koproducenti/co-producers
 Danijel Hočevar, Setareh Farsi &
 Behrooz Hashemian, Diana Elbaum
 & Sebastien Delloye
 produkcija/production Sisters
 and Brother Mitevski Production
 (Makedonija/Macedonia)
 info@sistersandbrothermitevski.com
 koprodukcija/co-produced
 Vertigo/Emotionfilm (SLO), Silkroad
 Production (Francija/France), Entre
 Chien et Loup (Belgija/Belgium)
 sofinanciralni/co-funding
 Filmski sklad Republike Slovenije –
 javni sklad
 v sodelovanju/in
 collaboration with
 FS Viba film (SLO), Ministrstvo
 za kulturo Republike Makedonije/
 Ministry of Culture of the Republic
 of Macedonia, Makedonska TV,
 Macedonian TV, Eurimages, Hubert
 Bals Fund, CNC – Fonds Sud cinema
 (Francija/France), La Communauté
 Française de Belgique (Belgija/
 Belgium), I2I Preparatory Action of
 EU, Media Programme of the European
 Community, Global Film Initiative

SEM IZ TITOVEGA VELESA I'M FROM TITOV VELES

celovečerni igrani film, koprodukcija, 2007
 full-length feature film, co-production, 2007

Zgodba o treh sestrah, ki se poskušajo znajti in preživeti v nesolidarnem času družbene tranzicije po neuspeli socialistični revoluciji, ko so se vrata na stežaj odprla novopečenim bogatašem, brezobzirnim dobičkarjem in povzpeticom, lačnih priznanja in ugleda. Protagonistke so tako razpete med sedanostjo in povsem novimi okoliščinami ter dediščino zapletene zgodovinske preteklosti Balkana, kar še dodatno zapleta njihova življenja. Film boleče in odkrito razkriva te absurde.

Teona Mitevska

Rojena leta 1974 v Skopju. Po uspešni oblikovalski karieri se je odločila posvetiti filmu. 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. *Film Sem iz Titovega Veleša* je prejel na Sarajevskem filmskem festivalu 2007 posebno nagrado žirije.

This is story about three sisters trying to find their way and survive in the unsolidary time of the social transition after unsuccessful socialist revolution, when doors opened to the new rich, unscrupulous profiteers and

upstarts, craving for recognition and reputation. Protagonists are split between present and completely new circumstances and heritage of the complicated historical past of the Balkans, which additionally complicates their lives. The film discloses absurd in a painful and honest way.

Teona Mitevska

Born in 1974 in Skopje. After successful career as a designer, she decided to take up film. In 1998 she joined the MFA Film Program, Tisch School of Arts at the New York University, where she was an excellent student and created several minor film projects. The film *I'm from Titov Veles* received a special jury award on the 2007 Sarajevo Film Festival.

| | |
|-----------------------------|--|
| FILMOGRAFIJA FILMOGRAPHY | 2000 Veta – kratki film/short film |
| | 2004 Kako sem ubil svetnika – celovečerni igrani film How I Killed a Saint – feature film |
| | 2007 Sem iz Titovega Veleša – celovečerni igrani film I'm from Titov Veles – feature film |
| IZBOR SELECTION | |



režija/director
Stefan Arsenijević
scenarij/screenplay
Stefan Arsenijević
scenaristična sodelavca/script
collaborators: Srdjan Koljević,
Bojan Vuletić
direktor fotografije/DOP
Simon Tanšek
glasba/music: Naked Lunch
montaža/editing: Andrew Bird
zvok/sound: Marton-Tomica Jankov
scenografija/set design
Volker Schaefer

kostumografija/costume
design: Veronika Albert, Nebojša
Lipanović

maska/make-up: Sandra Ivatović
igrajo/cast: Anica Dobra, Vuk Kostić,
Fedja Stojanović, Milena Dravić, Hanna
Schwanborn

format/format
35 mm, barvni/colour

dolžina/running time: 102'

producenta/producers
Miroslav Mogorović, Herbert Schwering

koproducenta/co-producers
Gabriele Kranzelbinder, Janez Kovič

produkcija/production Art
Popcorn, Coin Film

koprodukcija/co-production
KGP Kranzelbinder Gabriele
Produktion, Studio Arkadena

sofinancirali/co-funding
Ministrstvo za kulturo Republike Srbije,
Eumimages, Nordrhein - Westfalen
Filmstiftung (NRW), WDR, Vienna
Film Fund, Federal Film Fund (FFA),
ORF - Film/Fernsehakommen,
Sekretariat za kulturo mesta Beograd,
Filmski sklad Slovenije - javni sklad,
Southeast European Cinema Network,
Robert Bosch Film Fund, Hubert
Bals Fund, ACE (Ateliers du Cinéma
Européen)/Ministry of Culture of the
Republic of Serbia, Eurimages,
Nordrhein - Westfalen Filmstiftung
(NRW), WDR, Vienna Film Fund,
Federal Film Fund (FFA), ORF - Film/
Fernsehakommen, Sekretariat for
Culture - City of Belgrade, Slovenian
Film Fund, Southeast European Cinema
Network, Robert Bosch Film Fund,
Hubert Bals Fund, ACE (Ateliers du
Cinéma Européen)

LJUBEZEN IN DRUGI ZLOCINI LOVE AND OTHER CRIMES

celovečerni igrani film, koprodukcija, 2008
full-length feature film, co-production, 2008

Beograjkanka Anica je v poznih tridesetih nezadovoljna z življenjem, zato namerava ukrasti večjo vsoto denarja in zapustiti državo. Z njo ob vsakodnevnih opravkih in tihih poslavljanjih preživimo dan od zgodnjega jutra do pozne noči. Potrudi se, da nihče ne opazi njene selitve iz nepopolnega življenja v boljši jutri. Vendar je življenje nepredvidljivo. Edina stvar, na katero Anica ni niti pomislila, je ljubezen, ki se nepričakovano pojavi, kajti prav na ta dan ji deset let mlajši Stanislav prizna ljubezen. In Anica se začne spraševati – kaj če je prav on ljubezen njenega življenja?

Stefan Arsenijević

Rojen leta 1977 v Beogradu. Diplomant Univerze za film in gledališče v Beogradu, kjer dela kot asistent. Soustanovitelj produkcijske hiše Art & Popcorn. Za kratke filme je prejel več kot 30 domačih in mednarodnih nagrad, med njimi tudi *zlatega medveda* na Berlinalu, nagrado evropske filmske akademije in nominacijo za *oskarja*.

Anica lives in Belgrade, she is in her late thirties and not satisfied with her life, so she intends to steal a big amount of money and leave the country. We follow her

through her everyday life and quiet goodbyes from the early morning to the late night. She makes sure nobody notices her departure from the imperfect life towards the better tomorrow. However, life is unpredictable. The only thing Anica never thought of is love that unexpectedly appears. On this very day the ten years younger Stanislav confesses he loves her. Now Anica begins to wonder; what if he is the love of her life?

Stefan Arsenijević

Born in 1977 in Belgrade. Graduated at the Belgrade University of Film and Theatre, where he works as an assistant. He is the co-founder of the production company Art & Popcorn. He received more than thirty national and international awards, among them the Golden Bear at the Berlinale, the European Film Academy Award and the US Academy Award nomination.

FILMOGRAFIJA FILMOGRAPHY

2000 Pejsaži – dokumentarni film/Landscapes – documentary film

2000 Sliva – kratki film/The Plum – short film

2001 Nočni vratar – kratki film/Night Porter – short film

2001 Zvok Beograda – dokumentarni omnibus/Belgrade Sound – documentary omnibus

2002 Mala jutranja zgodba – kratki film/Little Morning Story – short film

2003 (A)torzija – kratki film/(A)torsion – short film

2005 Izgubljeno in najdeno – celovečerni omnibus/Lost and Found – full-length omnibus

režija/director
Stephan Komandarev
scenarij/screenplay
Stephan Komandarev, Dušan Milić,
Yuri Datchev, Ilija Trojanov
direktor fotografije/DOP
Emil Christov B. A. C.

glasba/music: Stefan Valdobrev
montaža/editing
Nina Altaparmakova
scenografija/set design
Anastas Yanakiev

art direktorja/art directors
Susanne Abel, Dušan Milavec

kostumografija/costume
design: Marta Mirovska

maska/make-up
Snejina Merdjanova, Mariana
Zaharieva

igrajo/cast: Miki Manojlović,
Carlo Ljubek, Hristo Mutafchiev,
Anna Papadopulu, Lyudmila
Cheshmedzieva, Nikolaj Urumov,
Blagovest Mutafchiev, Vassil
Vassilev – Zueka, Stefan Valdobrev

format/format
35mm, barvni/colour

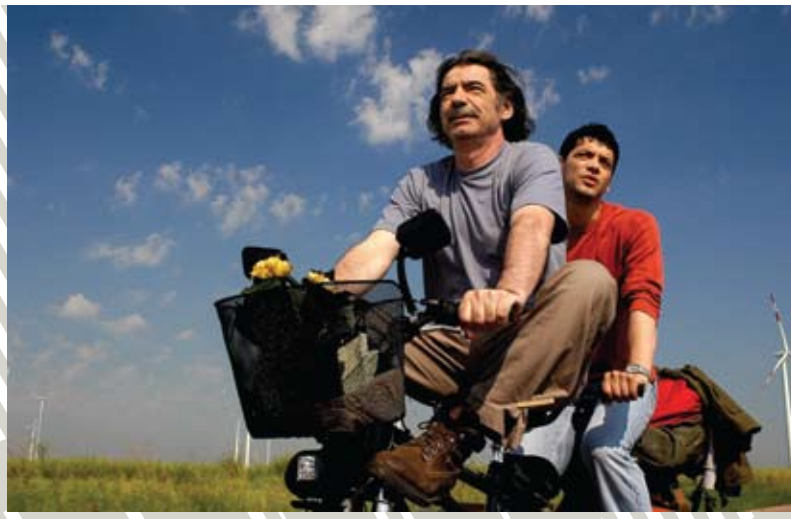
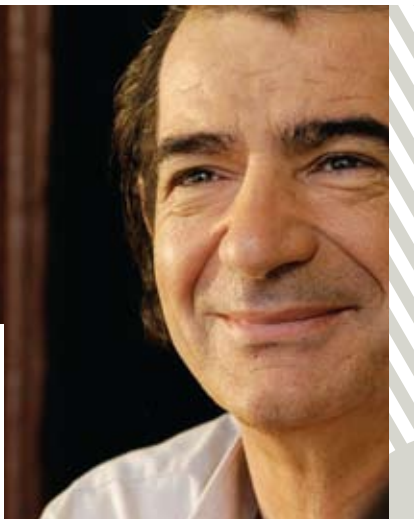
dolžina/running time: 119'

producenti/producers
Stefan Kitanov, Karl Baumgartner,
Thanassis Karathanos, Danijel
Hočevar, Andrés Muhi

produkcija/production
RFF International (Bolgarija/
Bulgaria), Pallas Film GmbH
(Nemčija/Germany), Vertigo/
Emotion film (Slovenija/Slovenia),
Inforg Studio (Madžarska/Hungary)

koprodukcija/co-production
Bolgarska TV/Bulgarian National
Television

sofinancirali/co-funding
Bulgarian National Film Center
(Bolgarija/Bulgaria), MDM
(Nemčija/Germany), Eurimages,
Medienboard Berlin-Brandenburg
(Nemčija/Germany), German Federal
Film Fund (Nemčija/Germany)
Hungarian Motion Picture Public
Foundation (Madžarska/Hungary),
Filmski sklad Republike Slovenije –
javni sklad/Slovenian Film Fund



SVET JE VELIK IN REŠITEV SE SKRIVA ZA VOGALOM THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER

celovečerni igrani film, koprodukcija, 2008
full-length feature film, co-production, 2008

Zgodba o Alexu, ki se s pomočjo karizmatičnega dedka Bai Dana odpravi na potovanje, da bi poiskal svoj pravi jaz. Na začetku osemdesetih Alexova družina iz socialistične Bolgarije emigrira v Nemčijo. Ob vrnitvi doživijo tragično prometno nesrečo, v kateri s hudo amnezijo preživi le Alex. Dedek ga »prikliče« v svet z igranjem backgammona. Uvajanje v skrivnosti igre je tudi spoznavanje življenjskih naukov in Alex začne postavljati vprašanje o preteklosti. Ob vrnitvi v Bolgarijo dedek in vnuk odigrata napeto partijo, ki je most med preteklostjo in sedanjostjo in postavi stvari na svoje mesto.

Stephan Komandarev

Rojen leta 1966. Študiral je filmsko in televizijsko režijo na univerzi v Sofiji. Je član bolgarskega združenja filmskih režiserjev. Njegovi filmi so bili predvajani na pomembnih festivalih in zanje je prejel več domačih in mednarodnih nagrad.

A story of Alex who, with the help of his charismatic grandfather, embarks on a journey in search of his real self. In the beginning of 1980s Alex's family emigrate to Germany from the socialist Bulgaria. On the way back

a tragic car accident happens and only Alex survives and suffers a severe amnesia. His grandfather brings him back to this world by playing backgammon. The initiation into the secrets of the game is also learning of life lessons and Alex begins to ask about the past. When the grandfather and grandson return to Bulgaria, they play an intense game of backgammon that is the bridge between the past and present and puts things where they belong.

Stephan Komandarev

Born in 1966. He studied film and television direction in Sofia, Bulgaria. He is a member of the Association of Bulgarian Film Directors. His films were shown on important festivals and received several national and international awards.

| | |
|-----------------------------|--|
| FILMOGRAFIJA FILMOGRAPHY | 1997 Balon – kratki film/The Balloon – short feature |
| | 2000 Pasji dom – celovečerni film/Dogs' Home – feature film |
| | 2001 Način harmonije – dokumentarni film The Way of Harmony – documentary film |
| | 2002 Kruh čez ograjo – dokumentarni film Bread Over the Fence – documentary film |
| IZBOR SELECTION | 2003 Abeceda upanja – dokumentarni film Alphabet of Hope – documentary film |
| | 2004 Svet je velik in rešitev se skriva za vogalom – celovečerni film/ The World is Big and Salvation Lurks Around the Corner – feature film |







DOKUMENTARNA FILMA
DOCUMENTARY FILMS

30 Otroci s Petrička
The Children from Petriček Hill

31 Edi Šelhaus - Bil sem zraven
Edi Šelhaus - I Was There



režija/director
Miran Zupanič
scenarij/screenplay
Miran Zupanič
direktor fotografije/DOP
Janez Kališnik
glasba/music
Bojana Šaljić Podošva
montaža/editing
Jaka Kovačič
zvok/sound: Igor Laloš
format/format
digitalna beta, č-b/beta digital, B/W
dolžina/running time: 95'
producent/producer
Franci Zajc
franci.zajc@arsmedia.si
produkcija/production
Arsmedia
koprodukcija/co-production
RTV Slovenija - Uredništvo
dokumentarnih filmov/RTV Slovenia
- Desk for Documentary Films
sofinanciral/co-funding
Ministrstvo za kulturo RS/Ministry
of Culture RS

OTROCI S PETRIČKA THE CHILDREN FROM PETRIČEK HILL

celovečerni dokumentarni film, 2007
full-length documentary film, 2007

Film obravnava usodo otrok, ki so bili po 2. svetovni vojni v otroškem taborišču Petriček, kjer so jim z različnimi prevzgojnimi ukrepi poskušali iztrgati staro identiteto in jim s silo privzgojiti novo.

Film je na 10. Festivalu slovenskega filma prejel nagrado za najboljši film, nagrado za montažo in glasbo. režiserjeva biografija je na strani 34

The film deals with the destiny of children that were imprisoned in the camp for children Petriček after the 2nd World War. They were submitted to severe reeducational measures and forced into abandoning their identity and assuming a new one.

The 10th Festival of Slovenian Film awarded Children from the Petriček Hill in categories for best film, best editing and best music.

You can find director's biography on page 34

Odmevi

Otroci s Petrička seveda ni prvi dokumentarec o temnih poglavjih slovenske polpretekle zgodovine. Je pa najpretnesljejši. In prvi, ki je bil – povsem upravičeno – deležen najvišje nagradne pozornosti. Nikakor

pa tudi ni nepomembno, da noče z ničimer angažirati sovraštva do krivcev, ampak predvsem sočutje do žrtev. **Ženja Leiler, Delo**

Film se pod mojstrskim vodenjem režiserja Mirana Zupaniča izogiba tendencioznosti in politizaciji, v ospredju so ves čas osebne, grozljive zgodbe o maltretiranju in zlorabah nad najbolj nemočnimi, pri čemer so večini izbrisali celo koncept družine in otroštva.

Gorazd Trušnovec, Polet

Responses

Children from the Petriček Hill is not the first documentary about the dark chapters of Slovenian semi-past history. It is most affecting, though. And the first one that, regarding awards, legitimately received the greatest attention. The fact that in no way it does not want to cause hatred towards the responsible ones but sympathy for the victims is definitely not irrelevant here. **Ženja Leiler, Delo**

Under the masterly leadership of director Miran Zupanič the film avoids tendentiousness and politization, the whole time the focus is on personal, horrifying stories about maltreating and abuse of the most helpless ones and erasing the concept of family and childhood in the majority of them. **Gorazd Trušnovec, Polet**



DOCUMENTARNA FILMA
DOCUMENTARY FILMS

EDI ŠELHAUS - BIL SEM ZRAVEN EDI ŠELHAUS - I WAS THERE

celovečerni dokumentarni film, 2007
full-length documentary film, 2007

Zgodba o fotoreporterski legendi, Ediju Šelhausu, ki že sedemdeset let beleži slovensko zgodovino. Leta 1943 se je s fotoaparatom Laica odpravil v partizane in fotografiral vojne dogodke. Po vojni je spremljal dogajanje v Trstu. Večkrat se je znašel z razbito kamero, pretepen, zaprt. Po tržaških letih je nastopil kot fotoreporter pri Poročevalcu (kasneje Delo). Po upokojitvi se je posvečal raziskovanju usode zavezniških letalcev, ki so med vojno prisilno pristali ali doskočili na slovenska tla.

Jurij Gruden

Rojen leta 1975 v Trstu. Na ljubljanski AGRFT je študiral filmsko in televizijsko režijo. Za TV-dramo *Na čakanju* (2003) je prejel Babičevu nagrado za najboljšo študentsko televizijsko dramo. *Bil sem zraven* je njegov prvi pomembnejši projekt.

A story about a legendary photo reporter, Edi Šelhaus, who has been recording Slovenian history already for seventy years. In 1943 he went to war with his Laica photo camera and photographed war happenings. After the war he followed happening in Trieste. Several times his camera was broken and he himself beaten

and arrested. After his Trieste years he worked as a photo reporter for the newspaper Poročevalec (later Delo) and after his retirement he researched the destiny of the airmen of the Allied Forces that force-landed or landed on the Slovenian ground.

Jurij Gruden

Born in 1975 in Trieste. He studying film direction at the Academy of Theatre, Radio, Film and Television in Ljubljana. For his TV-drama Waiting (2003) he received Babič Award for Short Student TV Drama. I Was There is his first major project.

Odmevi

... film deluje kot magnet! **Primorski dnevnik, Ide**

... režiserju uspe prodreti v portretirančev *movens vivendi* ... **Delo, Ženja Leiler**

Responses

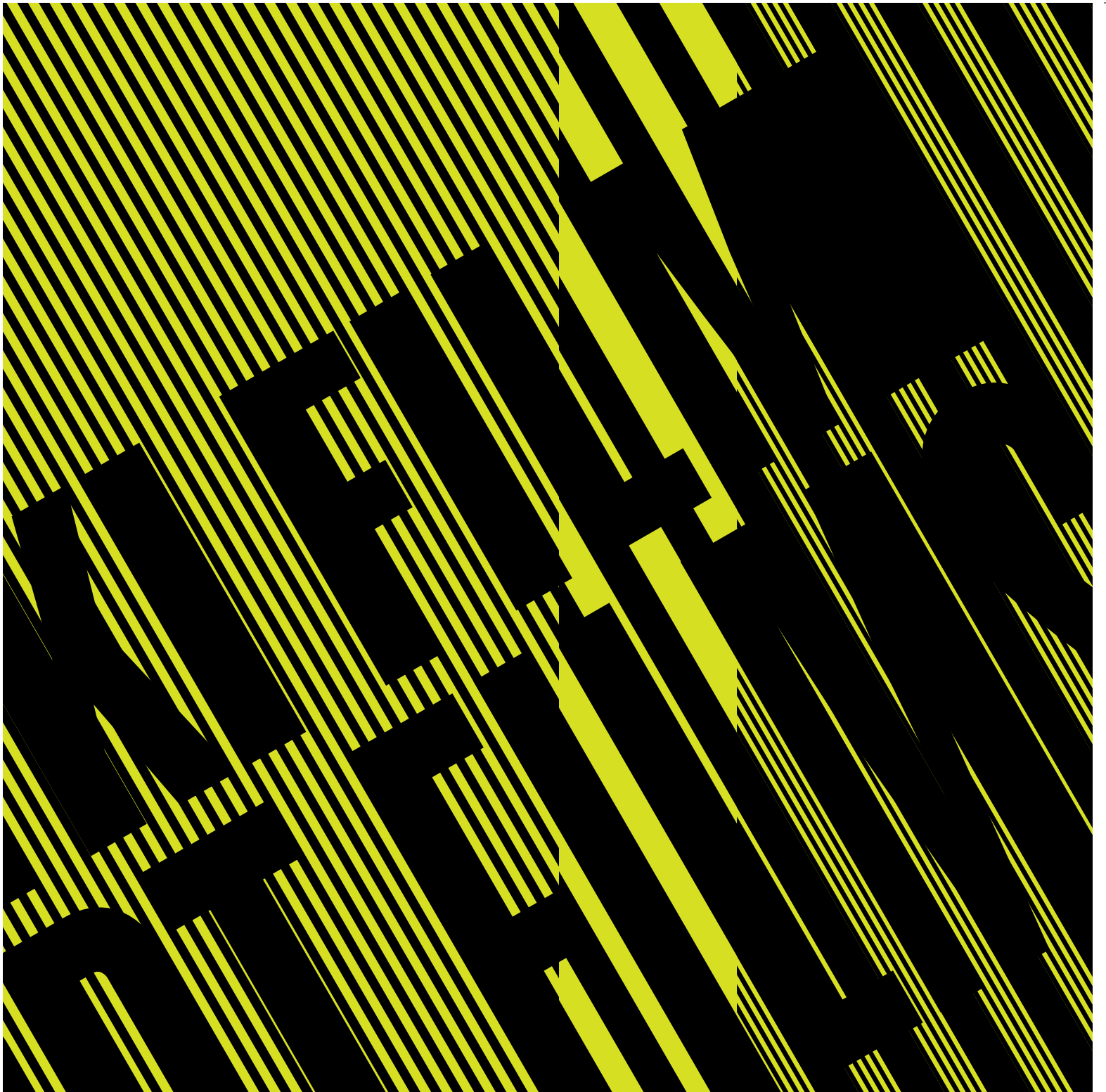
...the film works like a magnet! **Primorski dnevnik, Ide**

... the director manages to get into the *movens vivendi*... of the portrayee... **Delo, Ženja Leiler**

FILMOGRAFIJA
FILMOGRAPHY

2007 Edi Šelhaus – Bil sem zraven – celovečerni dokumentarni film / Edi Šelhaus – I Was There – full-length documentary film

režija/director
Jurij Gruden
scenarij/screenplay
Jurij Gruden
direktor fotografije/DOP
Radovan Čok
montaža/editing
Janez Bricelj
zvok/sound
Boštjan Kačičnik
sodelovali so/with
participation of: Edi Šelhaus,
Egon Kraus, Egon Piščanec, Aljoša
Žerjal, Franc Fabec, Milan Pahor,
mag. Alojzij Teršan, Božidar Zečević,
Jožica Šparovec, Mirjam Koren, Roman
Marinko
format/format
beta SP, barvni/colour
dolžina/running time: 75'
producent/producer
Franci Zajc
produkcija/production
Arsmidia
franci.zajc@arsmedia.si
koprodukcija/co-production
TV Slovenija/Slovenija, Kinoatleje
tehnične usluge/tehnical
support: FS Viba film
sofinanciral/co-funding
Filmski sklad Republike Slovenije –
javni sklad/Slovenian Film Fund



KRATKI FILMI
SHORT FILMS

43 *Made in Slovenia*
Made in Slovenia

45 *Na sončni strani Alp*
On the Sunny Side of the Alps

46 *Rupa*
Hole



MADE IN SLOVENIA MADE IN SLOVENIA

režija/director
Miran Zupanič
scenarij/screenplay
Miran Zupanič
direktor fotografije/DOP
Simon Tanšek
montaža/editing: Jaka Kovačič
glasba/music: Aldo Kumar
zvok/sound
Jože Trtnik, Boštjan Kačičnik
scenografija/set design
Miha Ferkov
kostumografija/costume
design: Alenka Bartl
maska/make-up: Mirjam Kavčič
igrajo/cast: Iva Krajnc, Vladimir
Vlaškaljič, Julijana Zupanič, Barbara
Vidovič, Mateja Pucko, Urška Vučak,
Tadej Toš, Helena Peršuh, Damjan
Trbovc, Tomaž Gubensšek
format/format
35 mm, barvni/colour
dolžina/running time: 20'
producer/producer
Franci Zajc
produkcija/production
Arsmia
franci.zajc@arsmedia.si
koprodukcija/co-production
TV Slovenija
tehnična usluge/technical
support: FS Viba film
sofinanciral/co-funding
Filmski sklad Republike Slovenije –
javni sklad/Slovenian Film Fund

kratki igrani film, 2007
short feature film, 2007

Slovenska zgodba o uspešnem prehodu iz socializma
ima tudi temno stran.

Miran Zupanič

Rojen leta 1961 na Ptuj. Diplomiral iz prava ter film-
ske in televizijske režije na AGRFT, kjer je docent za
filmsko režijo. Je režiser dokumentarnih in igranih
filmov. Njegova igrana TV-filma *Operacija Cartier*
in *radio.doc* sta se udeležila številnih mednarodnih
filmskih festivalov in prejela kar nekaj nagrad, *Opera-
cija Cartier* nagrado združenja evropskih TV-postaj
Circom Regional Grand Prix Fiction 1992 in *Circom
Regional Award* 1992 za najboljšega režiserja, *radio.
doc* pa zlato nagrado *Metoda Badjure* leta 1995.

*A Slovenian story about how the successful transition
from socialism as well has its dark side.*

Miran Zupanič

*Born in 1961 in Ptuj. Graduated law as well as film
and television directing at the Academy of Theatre,
Radio, Film and Television, where he works as a senior
lecturer on film directing. He directs documentary and
feature films. His feature films *Operation Cartier* and
radio.doc participated in many international festivals
and received several awards. *Operation Cartier* the
Circom Regional Grand Prix Fiction 1992 and *Circom**

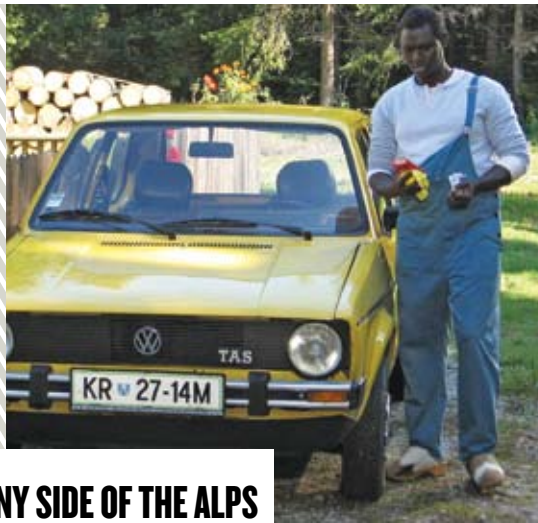
Regional Award 1992 for Best Direction while in 1995
radio.doc was awarded the Golden Metod Badjure
Award.

Odmevi

V kratkem filmu *Made in Slovenia* je Zupanič izhajal
iz socialne stiske v turbokapitalizmu, ko je človek
popolnoma brezpraven, kar pa seveda ni le slovenski,
temveč univerzalni problem. Film je ponekod prav
srhljiva miniatura (v najboljšem pomenu) o mlajši tri-
članski družini s podeželja. **Uroš Smasek, Večer**

Responses

*Zupanič based the short film *Made in Slovenia* on the
social distress in the turbo-capitalism, when a human
is completely lawless, which is of course not a Slovenian
but universal issue. The film is in places a real scary
miniature (in the best meaning) about a young three-
member family living in the province. **Uroš Smasek,
Večer***



NA SONČNI STRANI ALP ON THE SUNNY SIDE OF THE ALPS

kratki igrani film, 2007
short feature film, 2007

Dve tipični slovenski družini živita v alpski idili, do-
kler sosed ne kupi novega avtomobila ...

Janez Burger

Rojen leta 1965 v Kranju. V Ljubljani je doštudiral
prvo stopnjo ekonomije. Leta 1989 je naredil spre-
jemne izpite na FAMU v Pragi (smer filmska in TV
režija). Po diplomi leta 1996 se je preselil nazaj v Lju-
bljano. Njegov prvi igrani celovečerec, nizkopračun-
ski film *V leru* (1999), je bil premierno prikazan v Kar-
lovyih Varyih, pozneje nagrajen z 20 mednarodnimi
in domačimi nagradami, v slovenskih kinematografih
pa ga je videlo blizu 60.000 gledalcev. Je tudi sousta-
novitelj neodvisnega eksperimentalnega gledališkega
studia Burgerteater in produkcijske hiše Staragara.
Film *Na sončni strani Alp* je prejel na 10. Festivalu slo-
venskega filma nagrado za najboljši kratki film.

*Two typical Slovenian families live in an Alpine idyll,
until one of them buys a new car...*

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 Inter-
national Film Festival in 1999 has later received 20
national and international awards, and was seen by
approximately 60.000 viewers in the Slovenian cin-
emas. In 1998, he founded the Burgerteater independ-
ent experimental theatrical studio and recently he
co-founded the production company Staragara. He is
preparing for the shooting of his/her third feature film.
The film On the Sunny Side of the Alps received the
Vesna Award for Best Short Film on the 10th Festival
of Slovenian Film.*

| | |
|-----------------------------|---|
| FILMOGRAFIJA FILMOGRAPHY | 1989 Vrata – kratki film/The Doors – short film |
| | 1998 Cukrarna – TV-dokumentarni film/Sweet House, TV documentary film |
| | 1999 V leru – celovečerni igrani film/Idle Running – feature film |
| | 2004 Ruševine – celovečerni igrani film/Ruins – feature film |
| IZBOR SELECTION | 2007 Na sončni strani Alp – kratki film/On the Sunny Side of the Alps – short film |

režija/director
Janez Burger
scenarij/screenplay
Janez Burger
direktor fotografije/DOP
Simon Tanšek
montaža/editing
Miloš Kalusek
glasba/music: Drago Ivanuša
zvok/sound
Gašper Loborec, Boštjan Kačičnik
scenografija/set design
Niko Novak
kostumografija/costume
design: Alan Hranitelj
maska/make-up
Alenka Nahtigal
igrajo/cast: Ibrahim Nouhoum,
Kany Michel Obenga, Samuel Camara
format/format
35mm, barvni/colour
dolžina/running time: 15'
producent/producer
Jožko Rutar
produkcija/production
Staragara
info@staragara.com
koprodukcija/co-production
RTV Slovenija/Slovenia
sofinanciral/co-funding
Filmski sklad Republike Slovenije –
javni sklad/Slovenian Film Fund
prodaja/world sales: Staragara



RUPA [LUKNJA] IN THE HOLE

režija/director
Marko Šantić

scenarij/screenplay
Marko Šantić

direktor fotografije/DOP
Jure Černec

glasba/music: Marijan Mlakar

montaža/editing: Jurij Moškon
zvok/sound: Frane Povirk, Marko
Tajić, Julij Zornik

scenografija/set design
Miha Ferkov, Katja Golob

kostumografija/costume
design: Mateja Lupše Svete

maska/make-up
Mirjam Kavčič

igrajo/cast: Leon Lučev, Božidarka
Frajt, Rakan Rushaidat, Saša Tabaković

format/format
beta SP, barvni/colour

dolžina/running time: 16'

produkcija/production
AGRFT

dekanat@agrft.uni-lj.si

koprodukcija/co-production
RTV Slovenija/Slovenia

sofinanciral/co-funding Filmski
sklad Republike Slovenije – javni sklad/
Slovenian Film Fund

kratki igrani film, 2007
short feature film, 2007

Film prikazuje življenje družine, ki trpi povojne posledice. Starejši sin si je za hišo izkopal luknjo ter se vanjo skril. Njegova mati je zaradi tega zelo zaskrbljena, njegov mlajši brat pa se s tem ne obremenjuje preveč. S prihodom poštarja, ki prinese pismo za starejšega sina, zgodba postaja vedno bolj zapletena.

Marko Šantić

Rojen leta 1983 v Splitu. Leta 2000 se vpiše na AGRFT. Po kratkem dokumentarcu *Dom za spominjanje* posname svoj prvi kratki igrani film *Sretan put Nedime*. Film *Rupa* je bil predvajan v tekmovalni sekciji 13. sarajevskega festivala in prejel posebno omembo žirije.

The film shows the life of a family that suffers from post-war trauma. The older son dug a hole behind the house and hid in it. His mother is very worried, but his younger brother does not pay much attention. When the postman brings a letter for the older son, the story becomes much more entangled.

Marko Šantić

*Born 1983 in Split. In 2000 he entered the Academy for Theatre, Radio, Film and Television in Ljubljana. After the short documentary *Dom za spominjanje* (Home for Remembering), he directed his first short film,*

Good Luck Nedim. The film Rupa was screened in the competitive section of the 13th Sarajevo Film Festival, where it was granted the Special Jury Mention Award.





FILMSKI SKLAD REPUBLIKE SLOVENIJE – JAVNI SKLAD SLOVENIAN FILM FUND

www.film-sklad.si



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REPUBLIKE
SLOVENIJE
JAVNI
SKLAD

**Filmski sklad
Republike Slovenije
- javni sklad
Slovenian Film Fund
- Public Fund**

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1000 Ljubljana
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info@film-sklad.si

Filmski sklad Republike Slovenije – javni sklad je osrednja slovenska filmska ustanova, ki skrbi za razvoj slovenske kinematografije v celoti. Njegova glavna področja so sofinanciranje scenarijstike in projektov v razvoju, filmske produkcije, distribucije in promocije ter sofinanciranje drugih akcij s področja filma, kot so festivali in izobraževanja.

Od 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. Pozornost namenja celotnemu spektru produkcije, od kratkih, srednjemetražnih do celovečernih filmov, igranih, dokumentarnih in animiranih projektov ter je usmerjen v raznovrstno programsko politiko. Zgovoren je podatek, da je Slovenski sklad od leta 1995 z različnimi finančnimi deleži sofinanciral več kot 50 celovečernih filmov, med temi so tudi koprodukcije, saj je Slovenija članica Eurimagesa. Od leta 2004 so mu zaupali tudi vodenje Media Deska.

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

Filmski sklad je vsako leto organizira Festival slovenskega filma. Ta nadaljuje tradicijo enoletnih pregledov slovenske ustvarjalnosti, ki so se začeli kot Teden domačega filma.

The Slovenian Film 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 Week of the National Film.

FESTIVAL SLOVENSKEGA FILMA FESTIVAL OF SLOVENIAN FILM

www.fsf.si



Festival slovenskega filma
Festival of Slovenian Film
Jelka Stergel
Nazorjeva 3
1000 Ljubljana
tel +386 1 43 13 175
+386 1 43 06 250
info@film-sklad.si

Osnovni nameni Festivala slovenskega filma (FSF) so 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 začeli kot Teden domačega filma v Celju in po prekinitvi nadaljevali kot Slovenski filmski maraton v Portorožu, kjer je bil tudi lani uspešno zaključen že 10. festival slovenskega filma.

Festival slovenskega filma je sodoben dogodek, na katerem se srečujejo filmski delavci, producenti, distributerji, prikazovalci, strokovna javnost, poslovni partnerji, ljubitelji in gledalci. Je vsakoletno srečanje, na katerem se v več dvoranah nekaj dni zapored vrtilo mnogo projekcij, vrstijo se novinarske konference, strokovna in poslovna srečanja, zaključijo pa se s podelitvijo nagrad vesna.

Festival povezuje sodobni slovenski film, nove pristope in tehnologije ter mlado generacijo avtorjev z bogato tradicijo, v kateri 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.

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 art-

FILM SLOVENSKE
FESTIVAL OF SLOVENIAN
INSTITUTIONS AND
SLOVENE FILM
SLOVENSKEGA FILMA
FESTIVAL
FILMSKE INSTITUTE
SLOVENSKE

ists. *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 10th 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 Metod Badjura Award for life's work, named after the pioneer of documentary films.

FILMSKI STUDIO VIBA FILM LJUBLJANA FILM STUDIO VIBA FILM LJUBLJANA

www.vibafilm.si

40



Filmski studio
Viba film Ljubljana
Film studio
Viba Film Ljubljana
Gregor Pajič
Stegne 5, 1000
Ljubljana
tel + 386 1 51 32 400
fax + 386 1 51 32 550
e-mail info@vibafilm.si

Filmski studio Viba film Ljubljana je javni zavod, ki deluje kot nacionalna filmska tehnična baza. Sodeluje pri večini slovenskih filmov iz nacionalnega filmskega programa, zanimiv je tudi za koprodukcije in komercialne projekte.

V industrijski coni Stegne v Ljubljani ima leta 2002 zgrajene prostore s približno 10.000 m². Pod eno streho združuje prostore za producente, za filmsko produkcijo in postprodukcijo ter upravo javnega zavoda FS Viba film.

Tam sta dva snemalna studia z vzporednimi

produkcijskimi prostori, delavnicami ter zbirkami garderobe in rekvizitov. Večji studio meri 665 m², manjši 475 m². Tehnični rental Vibe obsega snemalno, svetlobno in scensko tehniko. Viba ima 16-mm in 35-mm kamere ARRIFLEX s pripadajočo optiko, svetlobni park z reflektorji HMI, izdelave ARRI ali STRAND LIGHTNING, in z reflektorji klasičnega tipa ter luči Kinflo in Dedo light.

Sklop postprodukcije je razdeljen v oddelek obdelave slike in oddelek obdelave zvoka. Prvi je opremljen z delovnimi postajami Avid Adrenalina. V letu 2004 je bil dokončan sodoben tonski studio za postprodukcijo zvoka do vključno končnega oblikovanja zvoka pri filmu. Oddelek zvoka ima štiri audio suite za obdelavo in dosnemavanje zvoka ter veliko najsodobnejšo mešalnico z mešalnico AMS Neve in programsko opremo Pro Tools. Studio ima licenco Dolby. V sklopu postprodukcije je tudi manjša kinodvorana za ogled filmov in videodel.

The Viba Film studio in Ljubljana is a public institution that operates as the national film technical base. It engages in most Slovenian films of the National Film Programme, and it is as well interesting for co-productions and commercial projects.

Its premises that were built in 2002 are located in the industrial zone Stegne in Ljubljana. On its 10,000 m² the studio combines facilities for producers, film production and post-production, and the management of the public institution FS Viba film.

The Viba Film has two recording studios with production facilities, workshops, and two stores of wardrobe and requisites. The larger studio measures 665 m² and the smaller one has 475 m². Viba rents recording, lighting, and stage technical equipment. They use the 16mm and 35mm ARRIFLEX cameras with the belonging lenses, lighting equipment with ARRI or STRAND LIGHTING H.M.I. floodlights with classic floodlights as well as Kinflo and Dedo Light.

The post-production complex parts into video and audio post-production. The department of video post-production is equipped with Avid Adrenalina hardware. In 2004 a contemporary sound studio for audio post-production including the final film sound formation was finished. The audio department includes four audio suites for sound processing and dubbing, and a large state-of-the-art sound mixing facility with AMS Neve studio mixing console and Pro Tools software. The studio has the Dolby licence. In the post-production there is also a minor screening stage for film and music video viewing.

SLOVENSKI FILMSKI ARHIV THE SLOVENIAN FILM ARCHIVE

www.arhiv.gov.si



**Slovenski
filmski arhiv
Slovenian
Film Archive**

Alojzij Teršan

Zvezdarska 1
1127 Ljubljana
tel +386 1 241 42 00
fax +386 1 241 42 69
e-mail ars@gov.si

Slovenski filmski arhiv pri Arhivu Republike Slovenije (krajše SFA) je bil ustanovljen leta 1968 po arhivskem zakonu in je ena izmed najstarejših tovrstnih ustanov v tem delu Evrope. Glavne naloge SFA so evidentiranje, zbiranje in hramba ter strokovna obdelava slovenskega filmskega arhivskega gradiva. Od ustanovitve je zbranih več kot šest tisoč naslovov ali dobrih devetdeset odstotkov slovenskih filmov, od najstarejšega iz leta 1905 do najnovejše produkcije, kar je tudi v svetovnem pogledu izjemen uspeh. V zbirki so vse zvrsti, od igranih in dokumentarnih do animiranih in eksperimentalnih, tako profesionalne stvaritve kot amaterski filmi. Osnovni podatki o vseh so obdelani v interni centralni računalniški evidenci. Vsebinska več kot 2300 filmov pa je uporabnikom dostopna tako v knjižni kot računalniški obliki na internetu na naslovu www.arhiv.gov.si.

Filmsko arhivsko gradivo je dostopno vsem uporabnikom, tako iz Slovenije kot tujine za študijske, znanstvenoraziskovalne, kulturno-prosvetne in komercialne namene. Pregled in izbor gradiva se opravi na montažni mizi ali preko videorekorderja ali računalnika.

Za uporabo filmov za kopiranje na filmski trak ali na magnetne in optične nosilce in za projekcije Arhiv Republike Slovenije sklepa z uporabniki pogodbe v skladu z veljavno zakonodajo s tega področja.

SFA je polnopravni član FIAF (Mednarodno združenje filmskih arhivov in kinotek) in je v sodelovanju s Slovensko kinoteko leta 2005 v Ljubljani gostil 61. kongres FIAF.

The Slovenian Film Archive (SFA) at the Archives of the Republic of Slovenia was founded in 1968 pursuant to the Law on the Archival Material and is one of the oldest such institutions in this part of Europe. The main task of the SFA is keeping records, compiling and keeping, and professional processing of Slovenian film archival material. Since its founding, more than six thousand films or a good ninety percent of Slovenian films have been collected; from the oldest one in 1905 to the latest production, which is an extraordinary success even worldwide. All film genres can be found in the collection; from feature and documentary films to animated and experimental; professional creations as well as amateur films. The basic information about all films are processed in the internal central computer record. Content of more than 2,300 films is accessible to users in the literary or computer form on the Internet: www.arhiv.gov.si.

The film archival material is accessible to all users, from Slovenia and to those from abroad for studies and scientific research and also for cultural and educational, and commercial purposes. The survey and selection of material is performed at the editing table or over a video recorder or computer. When films are rented to be recorded on a video tape, magnetic tape or optic disc, the SFA signs a contract with individual user in compliance with the valid legislation in the field.

SFA is member of the FIAF, the International Federation of Film Archives and in 2005 it hosted the 61st FIAF Congress in Ljubljana together with the Slovenian Cinematheque.

FILMSKI ARHIV
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INSTITUCIJE/ INSTITUTION

**Filmski sklad Republike Slovenije
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Slovenian Film Fund – Public Fund**
Igor Prodnik, v. d.

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Slovenian Cinematheque**
Staš Ravter

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Slovenian Film Archive**
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PROFESIONALNA ZDRUŽENJA PROFESIONAL ASSOCIATIONS

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ustvarjalcev
Associations of Film Filmmakers**
Igor Koršič

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**Gospodarsko interesno združenje
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FILMSKI FESTIVALI FILM FESTIVALS

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**Ljubljanski mednarodni filmski
festival
Ljubljana International Film
Festival**
Simon Popek

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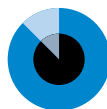
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