

FILMS FROM SLOVENIA

CANNES 2010

Market screenings



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SOME OTHER STORIES

BY **ANA MARIA ROSSI, IVONA JUKA, INES
TANOVIĆ, MARIJA DŽIDŽEVA, HANNA SLAK**

Riviera 1/ May 14, 16:00

One of the pillars of this project is to establish a forum for artistic co-operation between countries of the former Yugoslavia that will empower the new generation as leaders and stakeholders of the future of the region.

The film deals with the problems of today's youth against the background of the consequences of war: the crisis of society and morality, affecting the development and mentality of youth.

The five intertwined stories reflect the sensibility of the new generation, their temperament, dilemmas, doubts, hopes and fears. Each of the five stories contains details revealing the nature of the current political and social developments, reflecting the grey or rosy everyday life.



CIRCUS FANTASTICUS

BY **JANEZ BURGER**

Riviera 3/ May 17, 14:00

By invitation only!

When the deafening rattle of war dies away, Stevo, scared, runs around the warfare-ravaged field where his house stands badly damaged. He has been left alone with his daughter and son, as his wife has been killed by one of the grenades. When it seems that the worst is over, a terrible rumble can be heard from a distance, drawing closer to the house. After several moments of agony and tension Stevo discovers, confused, that the vehicle that stopped in front of the house is not another killing machine, but a rather unusual vehicle of Circus Fantasticus, containing a group of bizarre but utterly human characters.



PERSONAL BAGGAGE

BY **JANEZ LAPAJNE**

Palais G/ May 19, 9:45

The breathtaking opening vistas of Personal Baggage, with a choral score to match, give fair but subliminal warning to the audience: this film will twist you and turn you. This ensemble narrative of strained love and spiralling desire is surrounded by the remote yet haunting presence of the Slovene forests, which have been slowly yielding up their own gruesome historical baggage, a subtext that director Janez Lapajne uses to excruciatingly ironic effect.

