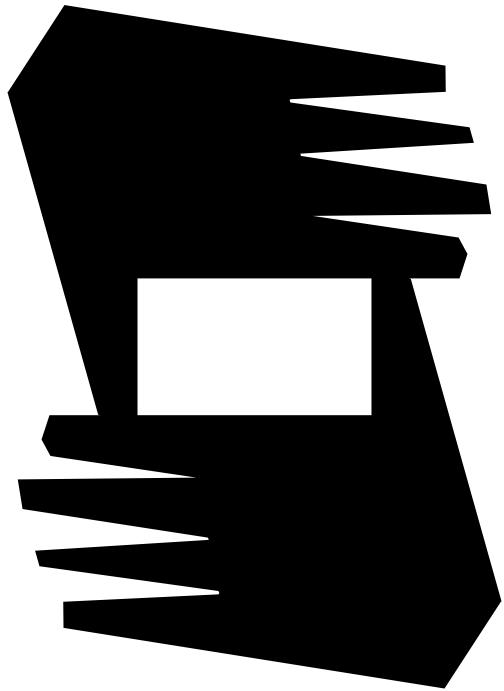


6.
festival
slovenskega
filma

naši kadri.
Celje, 24. - 27. september 2003



**6th
Festival
of Slovenian
Film**

KATALOG
CATALOGUE

6. FESTIVALU SLOVENSKEGA FILMA NA POT

Dragi obiskovalci, tuji in domači gostje, novinarji, avtorji in sodelavci 6. festivala slovenskega filma: dobrodošli v Celju!

Festival slovenskega filma je v prvi vrsti strokovni in kulturni dogodek – je praznik slovenskih filmskih ustvarjalcev, filmskih delavcev, producentov, distributerjev, prikazovalcev, strokovne javnosti, pa tudi vseh ljubiteljev slovenskega filma. Na festivalu vsako leto predstavljamo novo slovensko filmsko produkcijo in koprodukcijske projekte, z okroglimi mizami in spremjevalnimi aktivnostmi pa želimo vzpostavljati tudi kar najbolj plodne odnose ter dialog med vsemi naštetimi in tujimi predstavniki stroke, produkcije ali nekaterih pomembnih mednarodnih filmskih institucij.

Organizatorji želimo povečati prepoznavnost festivala – slovenski filmski festival naj polno zaživi tako v lokalni kot širsi slovenski javnosti in v medijih. Zato smo se z vrsto festivalskih aktivnosti – na primer s številnimi filmskimi delavnicami za mlade, ponovitvami projekcij filmov v več dvoranah v Celju, postavitvijo dveh razstav, z retrospektivo ob tridesetletnici festivalov slovenskega filma v Celju in drugimi programi ali spremjevalnimi prireditvami – trudili vključiti živahno festivalsko dogajanje 6. festivala tudi v sam kraj in v gostoljubno občino Celje.

Slovenski filmski festival je torej treba

s tega vidika še bolj razviti v viden strokovni, kulturni ter družabni dogodek, ki ga bo prepoznavala in spremljala širša slovenska javnost, delno pa tudi tuja strokovna ali poslovna javnost. Ta proces graditve prepoznavnosti festivala pa mora upoštevati več funkcij, ki jih v našem prostoru nosi – je pomembna nacionalna strokovna prireditev, je kraj srečevanja poslovnih partnerjev in filmskih ustvarjalcev ter ljubiteljev filma, je prostor debate in dialoga med vsemi akterji slovenske filmske produkcije, je poslovna priložnost za promocijo in stike z domačimi ali tujimi partnerji. Skupna želja vseh nas pa

je gotovo v tem, da bi festival postal kakovostna blagovna znamka, ki bi jo ljudje cenili in spoštovali. Z razvojem bo festival dosegal vsako leto vse večje zaupanje pokroviteljev, sponzorjev ter vseh, ki jim ta dogodek nekaj pomeni. K temu bo nedvomno prispeval tudi neposredni prenos zaključne prireditve s podelitvijo festivalskih nagrad, ki jo bo letos prenašala RTV Slovenija kot medijski partner: tega smo še posebej veseli in nam vrliva veliko optimizma za razvoj sodelovanja tudi v prihodnje.

Ob letošnji precejšnji količini prijav filmov – še posebej s porastom filmov iz različnih produkcij, financiranih z zasebnim kapitalom – lahko z optimizmom upamo, da bo tudi produkcija vse kakovostnejša, s čimer

bo tudi sama pomagala graditi pomembnost in odmevnost slovenskega filmskega festivala.

Ob koncu naj se še posebej zahvalimo občini Celje in so-organizatorjem v Celju, ki so nam obljudili, da se bodo za ugodno počutje ter dobro organizacijo zares potrudili. Seveda je lahko razumeti njihovo željo, da bi filmski festival ostal v Celju tudi v prihodnje – gostili so ga namreč že v preteklosti. Letošnji festival bo nova priložnost, da Celju uspe prepričati slovensko strokovno in širšo javnost, da si tak dogodek zasluži.

6. festival slovenskega filma vsekakor predstavlja delo in napor mnogih ljudi. Upam, da bo vsako leto, v kreativnem in vsebinskem pogledu, festival znal upoštevati znanje in izkušnje iz prejšnjih let ter jih nadgrajevati. Filmski delavci in ustvarjalci si lepega in kakovostnega festivala zelo želijo in ga nedvomno zaslужijo! Veseli pa nas tudi, da festival-ska nagrada vesna za najboljše dosežke s področja filmske ustvarjalnosti in produkcije postaja v slovenskem prostoru vse bolj dragocena; prepričani smo, da ustvarjalci, ki jo prejmejo, že znajo ceniti njen žar.

Torej: prisrčno pozdravljeni na 6. festivalu slovenskega filma – in če boste v Celju nekaj dni nenavadno malo spali, bo tako, upam, zgolj zato, ker boste kot obiskovalci

prireditev dolgo v noč razpravljalci o dobrih dosežkih naših filmskih ustvarjalcev in do jutra filozofirali o estetiki filmske umetnosti, ali pa zato, ker boste tu spoznali toliko zanimivih ljudi!

Saša Jovanović
Direktor 6. FSF

ON THE OUTSET OF THE 6TH FESTIVAL OF SLOVENIAN FILM

Dear visitors, guests from home and abroad, journalists, authors and co-workers of the 6th Festival of Slovenian Film - Welcome to Celje!

Firstly, the Festival of Slovenian Film is a professional and a cultural event – it is a celebration of Slovenian film artists, film workers, producers, distributors, cinematographs, the expert public, as well as all supporters of Slovenian film. Every year, this festival presents the new Slovenian film production and the co-production projects; additionally, the round tables and the accompanying events have the aim to set up fruitful relationships and dialogue between the mentioned above, as well as with foreign representatives of the profession and production, as well as some important international cinematic institutions.

The organisers wish to enhance the visibility of the festival – the Festival of Slovenian Film should have a full life on the local level as well as in the wider Slovenian public and media. The variety of festival activities – e.g. several film workshops for the youth, reruns of films at different venues in Celje, two exhibitions, a retrospective honouring the 30th anniversary of Festival of Slovenian Film in Celje, and other programmes and accompanying events – all have the purpose of involving the town and the hospitable Municipality of Celje into the lively atmosphere of the 6th festival.

In this manner, the Festival of Slovenian

Film must evolve into a visible professional, cultural and social event, recognised and followed by the wider Slovenian public, and, partially, also by foreign professional and business public. However, this process of enhancement of the Festival's visibility must be in accordance with the functions it carries in our environment – it is an important national professional event, a meeting point for business partners, film artists and film lovers; a venue for discussion and debate between all actors in the Slovenian film production; a business opportunity for promotion and contacts with local and foreign partners. We all share the same wish - that the festival become a quality trademark, known and respected by the public. With such an evolution, the festival will earn the trust of the funding institutions, sponsors and all interested parties. The direct broadcast of the closing event with the award ceremony, organised by the media partner this year, RTV Slovenija, will undoubtedly contribute to our goal – we are expecting this event with great enthusiasm and are very optimistic regarding our future co-operation.

Due to the quantity of this year's entries – especially with growth in entries from various private-capital productions – we can hope with a certain amount of optimism that the production will also grow in quality, thus helping enhance importance and

visibility of the Slovenian Film Festival.

In the end, we would like to express our gratitude to Celje and our co-organisers in Celje, who have promised us to make every effort necessary for a good atmosphere and for good organisation. Naturally, one can easily understand their wish to keep the Festival in Celje in the future, as well – they have already hosted it in the past. This year's festival will be a new opportunity for Celje to convince the Slovenian and wider public that the city deserves such and event.

The 6th Festival of Slovenian Film is a result of work and efforts of many people. I hope that, regarding creativity and content, the Festival will know how to use this knowledge and experience in the future, and build on it. Film workers and artists want a well-organised festival of good quality and they certainly deserve it! We are also pleased the Vesna award for best achievement in film art and production is becoming more and more appreciated in the Slovenian environment; we are convinced that the artists, receiving it already know how to appreciate its glow.

Therefore: I wish you a warm welcome at the 6th Festival of Slovenian Film – and if you miss some sleep during your stay in Celje, I hope that it will be because you will participate in debates with other visitors about the achievements of our film artists,

because you will have philosophical debates about the aesthetics of film art until dawn or because you will meet so many interesting people here!

Saša Jovanović
Director of the 6th FSF

CELULOIDNA MAŠNICA NAD MESTOM

Je Celje filmsko mesto? Je bolj filmsko od drugih slovenskih mest? Po kratkem pregledu filmske zgodovine knežjega mesta bi lahko na obe vprašanji odgovorili pritrdilno. Samo v zadnjih nekaj letih se je v Celju na filmskem področju ogromno zgodilo. Dobili smo prvi art kino v Sloveniji, imamo drugi največji multikino na tej strani Alp, ki se mu bo v kratkem pridružil še en podoben objekt, od letosnjega leta pa je mesto Celje tudi gostitelj Festivala slovenskega filma. Če pogledamo nekoliko globlje v preteklost, pa lahko brez sramu zapišemo, da se je v zadnji tretjini prejšnjega stoletja v Celju na določen način pisala zgodovina domače kinematografije. Letos namreč minevajo natanko tri desetletja, odkar je Celje prvič gostilo teden domačega filma.

Res je, da je bil domači film, tedaj še v sponah nekdanje Jugoslavije, posebna in posebej čislana blagovna znamka. Režiserji, še posebej pa igralci, so bili tako rekoč prave filmske zvezde, ki so imele poseben status tudi med navadnimi smrtniki. In prav te zvezde so dajale Celju v času tedna domačega filma prav poseben pečat. Najbrž bi se še danes našel kakšen skrben zbiralec avtogramov domačih filmskih zvezd, ki so v tistih letih prihajale v Celje. Takrat je bilo zbiranje podpisov in lovljenje igralcev poseben šport, še posebej med mladimi. Ja, Celje je bilo tudi nekoč pravo filmsko mesto. Prišli so novinarji, igralci,

režiserji, scenaristi in vsi, ki so v domačem filmskem svetu kaj pomenili. Bili so tudi filmi. In kar je še posebej pomembno, bili so tudi gledalci.

Pravijo, da je domača – zdaj že slovenska – kinematografija v letih po osamosvojitvi nekajko zamrla. Da je bila v krizi, da se ni vedelo ne kaj, kako, ne kdaj in kje. Morda bi lahko to pripisali tranziciji ali pa porodnim krčem nove države. Možno pa je tudi, da je šlo samo za navaden ciklus, ko uspešnim obdobjem sledijo leta suše in negotovosti. Kakor koli že, dejstvo, da Slovenija tudi po osamosvojitvi potrebuje svoj filmski festival, je ostalo. Navsezadnjé je to dokazoval že slovenski filmski maraton v Portorožu, ki se je pozneje preimenoval v festival slovenskega filma. Festival, ki se letos seli v Celje.

Med prvimi pogovori s snovalci filmskega festivala je bilo slišati, da je v Portorožu manjkalo domačnosti, da ni bilo pravega stika z mestom in okolico. Bo v Celju družce? Bomo lahko ustregli vsem potrebam, željam in tudi muham filmskih delavcev? Izkušnje imamo – vsaj če sodimo po filmski zgodovini našega mesta. Zavedamo pa se, da to ni dovolj. Da se je kolo časa, tudi filmskega, v zadnjih desetih letih še hitreje vrtilo. Zato smo se še toliko bolj potrudili, da bo v naslednjih dneh Celje živilo s filmom in film s Celjem. O tem, da bomo imeli

kaj videti, govoriti ogromno število naslovov, tako v tekmovalnem kot tudi v spremjevalnem programu. Če pa k temu prištejemo še neposredno umesčenost festivala v mestno jedro in kopico spremjevalnih prireditev, lahko upravičeno upamo, da bodo v Celje poleg novinarjev in filmskih delavcev, ki se takšnih festivalov udeležujejo že po službeni dolžnosti, prišli tudi gledalci. To pa je tisto, kar slovenski film potrebuje. Dobrodošli v Celju – filmskem mestu!

Bojan Šrot
župan Mestne občine Celje

A CELLULOID BOW OVER THE CITY

Is Celje a film city? Is it more of a film city than other Slovenian towns? After a brief overlook of film history of the Town of the Dukes, the answers to both questions would have to be affirmative. Celje has made great progress in the field of film in the last few years alone. The first art cinema in Slovenia was founded here, we have the second biggest multiplex on this side of the Alps, soon to be joined by another similar facility. Furthermore, since this year, Celje is also the host of the Slovenian Film Festival. Reaching farther into the past, one can doubtlessly state that, in a manner of speaking, during the last third of the previous century, history of the Slovenian cinematography was made in Celje. This year, thirty years have passed since Celje was the host of the Slovenian Film Week for the first time.

In the days of former Yugoslavia, local film was a special and truly appreciated trademark. Directors and, especially, actors were true films stars, with a special status among the mere mortals. And, it was the stars that contributed a particular mark to Celje during the Slovenian Film Week. It is not unlikely that a collector of Slovenian film stars' autographs, visiting Celje in those days, could still be found today. Collecting autographs and chasing actors and actresses was a special kind of sport in those days, especially among the young people. Indeed, Celje was a true film city once. Journalists, actors, direc-

tors, writers and everyone who was anyone in the local film industry came here. There were also films. And, last but not least, there were viewers.

People say that the local – nowadays, Slovenian – cinematography has been at a kind of a standstill since our independence was proclaimed. That it was in a crisis; that no one really knew what to do; or how, when and where to do it. Perhaps all that could be written off as a consequence of transition or as the labouring problems of the new state. On the other hand, it could have been a matter of a normal cycle, where successful periods are followed by years of draught and uncertainty. Whatever the case, the fact that Slovenia needs a film festival now that we are independent remains. This was undeniably proved by the Slovenian Film Marathon in Portorož that later became the Slovenian Film Festival. The festival that moved to Celje this year.

The opening discussions with the organisers of the Film Festival revealed that Portorož was lacking warmth, that the contact with the city and the environment was not made. Will Celje be different? Can we meet the needs, wishes and whims of the film workers? We have the experience – at least, judging by the film history of our city. However, we realize this is not enough. The wheel of time, including that of film, has gained speed in

the past ten years. Therefore, we must make a special effort to help Celje live with film and vice versa in the next few days. The great number of titles shows us there will be a lot to see in both, the competitive and the accompanying programme. If we add the placement of the festival in the immediate city centre and a number of accompanying events, one can rightfully hope that beside journalists and film workers, whose duty is to attend such festivals, Celje will be visited by viewers as well. And that is precisely what Slovenian film needs. Welcome to Celje – a film city!

Bojan Šrot
Mayor of Celje

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FESTIVALSKA EKIPA

FESTIVAL TEAM

Glavni organizator/Organised by FILMSKI SKLAD REPUBLIKE SLOVENIJE – JAVNI SKLAD	Direktor festivala/Festival director SAŠA JOVANOVIĆ	Svetovalec za filmsko selekcijo/Film selection adviser IGOR PALČIČ	Koordinacija domačih gostov/Local guests coordination ANDREJA KRALJ
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	Pomoč pri organizaciji/Organisational help DANICA BAIEE		

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	FILMSKI SKLAD REPUBLIKE SLOVENIJE – JAVNI SKLAD	Fotografinja/Photographer
	RTV SLOVENIJA	JELENA VUKOTIĆ
RTV SLOVENIJA REAKTOR d.o.o.		
Priprava razstave ob tridesetletnici Festivala slovenskega filma/30th Anniversary of the Slovenian Film Festival exhibition preparation	Režija festivalskega spota in zaključne slovesnosti/Director of the festival spot and of the closing ceremony	Oblikovanje nagrade vesna/Design of the Vesna Award
MUZEJ NOVEJŠE ZGODOVINE CELJE	IGOR GAJIČ	IRENA ROMIH
TANIKA ŠAJATOVIĆ	Režija TV prenosa/TV broadcast director	Izdelava nagrade vesna/Manufacturing of the Vesna Award
	SLAVKO HREN	ROGAŠKA CHRYSSTAL & DECOR GRY
Organizacija retrospektive/Retrospective		
PETER ZUPANC		
TANIKA ŠAJATOVIĆ		
Organizacija delavnic, okrogleh miz in spremljevalnih prireditev/Organiser of workshops, round tables and accompanying events		
BARBARA KELBL		
Organizacija film marketa/Film market organiser		
TANIKA ŠAJATOVIĆ		
Organizacija filmskih kopij/Film copy organisation		
VIKI BERTONCELJ		

NAGRADNE FILME AWARDS OF THE 6TH FESTIVAL OF SLOVENIAN FILM

Podelitev:

sobota, 27. september, 21.00, Planet TUŠ

Award Ceremony:

Saturday, September 27th, 21.00, Planet TIŠ

NAGRADA METOD BADJURA ZA ŽIVLJENJSKO DELO

podeljujejo jo Društvo slovenskih filmskih ustvarjalcev

THE METOD BADJURA AWARD FOR LIFE'S WORK

awarded by the Slovenian Film Workers' Association

VESNE

najboljši celovečerni film (igrani, dokumentarni ali animirani)

najboljši kratki film (igrani, dokumentarni ali animirani)

najboljše igrano ali dokumentarno delo, predvajano z magnetnega traku

najboljši umetniški video (video art)

najboljši študentski film

najboljša igralka

najboljši igralec

*žirija lahko po svoji presoji podeli še največ 5 nagrad vesna za scenarij, režijo, fotografijo, scenografijo, kostumografijo, montažo, glasbo, animacijo, masko, ton in posebno priznanje, s katerim lahko nagradi določeno delo izven zapisanih kategorij

Strokovna žirija 6. festivala slovenskega filma:

JANEZ LAPAJNE, filmski režiser

ŽENJA LEILER, publicistka in urednica

MILJENKO JERGOVIĆ, pisatelj in publicist

JELKA STERGEL, direktorica Ljubljanskega mednarodnega filmskega festivala

BRANKO ŠTURBEJ, igralec SNG Drama in docent na AGRFT

VESNA AWARDS

best full-length film (feature, documentary or animated)

best short film (feature, documentary or animated)

best dramatised or documentary work on magnetic tape

best art video

best student film

best actress

best actor

*The jury can award up to 5 Vesna Awards at their discretion, i.e. for screenplay, cinematography, set design, costume design, editing, music, animation, makeup and sound, or a special award for work not included in the above categories.

Jury of the 6th Festival of Slovenian Film:

JANEZ LAPAJNE, film director

ŽENJA LEILER, journalist and editor

MILJENKO JERGOVIĆ, writer and journalist

JELKA STERGEL, Director of the Ljubljana International Film Festival

BRANKO ŠTURBEJ, actor in SNG Drama and senior lecturer at AGRFT

NAGRADA JOŽE BABIČ ZA TV DOSEŽEK

najboljše televizijsko igrano delo

najboljše televizijsko dokumentarno delo

najboljša tv etuda

Žirija za podelitev nagrad Jože Babič/Jury for the Jože Babič Award:

Helena Koder

Peter Kolsek

Jaroslav Skrušný

THE JOŽE BABIČ AWARD FOR ACHIEVEMENT IN TELEVISION

best television drama

best documentary work in television

best tv study

NAGRADA ŽIRIJE DRUŠTVA SLOVENSKIH FILMSKIH KRITIKOV

THE SLOVENIAN FILM CRITICS' ASSOCIATION JURY AWARD

NAGRADA OBČINSTVA

AUDIENCE AWARD

NAGRADI KODAK IN SYNCHRO FILM

KODAK AND SYNCHRO FILM AWARDS

NAGRADE REVIJE STOP

igralka leta

igralec leta

epizodni igralec ali igralka leta

obetavni igralec ali igralka leta

STOP MAGAZINE AWARD

actress of the year

actor of the year

supporting actor or actress of the year

most promising actor or actress of the year

**URADNA SELEKCIJA
(TEKMOVALNI PROGRAM)
OFFICIAL SELECTION
(IN COMPETITION)**

**CELOVEČERNI IGRANI FILMI
FEATURE FILMS**

KAJMAK IN MARMELADA

KLEŠČAR

NA PLANINCAH

POD NJENIM OKNOM

POZABLJENI ZAKLAD

REZERVNI DELI

SLEPA PEGA

**CELOVEČERNI DOKUMENTARNI FILMI
FEATURE-LENGTH DOCUMENTARY FILMS**

PETERKA: LETO ODLOČITVE

PRSTAN

KAJMAK IN MARMELADA

CHEESE AND JAM

CELOVČERNI IGRANI FILM/TEKMOVALNI PROGRAM FEATURE FILM/IN COMPETITION

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

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

Branko Đurić

Rojen leta 1962 v Sarajevu, kjer je tudi študiral na igralski akademiji ASU. V Ljubljani živi in ustvarja že deset let. Igral je v filmih Emira Kusturice (*Dom za obešanje*, 1989), Gorana Gajića (*Kako je umrl rock and roll?*, 1989) ter Ademirja Kenovića (*Kuduz*, 1989, *Ovo malo duše*, 1991). Po prihodu v Slovenijo se je ukvarjal predvsem z gledališko režijo in pisanjem scenarijev za televizijske nadaljevanke (*Teater Paradižnik*, *Show bo show*). Za vlogo v *Nikogaršnji zemlji* (2001) Danisa Tanovića je bil nominiran za evropsko filmsko nagrado. *Kajmak in marmelada* je njegov režijski debut v formi celovečernega filma.

"Rojen sem bil v Sarajevu in sem sin mešanega zakona. Moja mati je Muslimanka, oče Srbi. Na začetku vojne v Sarajevu sem po šestih mesecih v obleganem mestu prišel v Slovenijo kot begunec. Zgodba, ki sem jo napisal, je zbirka izkušenj, ki so jih preživeli moji prijatelji in znanci, in izkušenj iz mojega (prav tako mešanega) zakona.

Ljudi ne delim po narodnosti, temveč, če jih že moram, na 'Beatlese' in 'Stones' oziroma na dobre in slabe. V filmu sem poskušal upodobiti najslabše v slabih Slovencih in slabih Bosancih. To je film o nas, ki smo mešani – o mojih starših, meni in mojih otrocih. Kljub temu, da prikazuje precej temno plat življenja, je film ljubezenska zgodba." Branko Đurić

Born in 1962, in Sarajevo, where he studied at the ASU actor's academy. He has been living and creating in Ljubljana for ten years. Although he had a remarkable filmography as an actor – he acted in films by Emir Kusturica (Time of the Gypsies, 1989), Goran Gajić (The Fall of Rock and Roll, 1989) and Ademir Kenović (Kuduz, 1989, An Additional Soul, 1991), he was mostly involved in directing in theatre and writing screenplays for TV series (Tomato Theatre, The Show Will Show) when he arrived in Slovenia. His most acclaimed film part was in the celebrated Danis Tanović's No Man's Land (2001). Cheese and Jam is his directorial debut in the category of feature films.

"I was born in Sarajevo, the son of a mixed marriage. My mother is Muslim, my father Serbian. At the beginning of the war in Sarajevo, after having spent six months in the besieged town, I came to Slovenia as a refugee. The story I have written is a collection of the experiences lived by my friends and acquaintances, and experiences from my own (also mixed) marriage.

I don't divide people by nationality, but rather (if I really must) as 'The Beatles' and 'the Stones', or eventually, as god and bad. In the film, I have tried to depict the worst in bad Slovenians and bad Bosnians. It's a film about those of us who are mixed – my parents, my children and myself. Even if it shows much of the dark side of life, the film is nevertheless a love story." Branko Đurić

festivali, nagrade/festivals, awards

Sarajevski filmski festival/Sarajevo Film Festival



REŽIJA/DIRECTED BY
BRANKO ĐURIĆ
SCENARIJ/SCREENPLAY
BRANKO ĐURIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
SVEN PEPEONIK
GLASBA/MUSIC
SASA LOŠIĆ
MONTAŽA/EDITING
MIRAN MIOŠIĆ
SCENOGRAFIJA/SET DESIGNER
GRETA GODIĆ
KOSTUMOGRAFIJA/COSTUME DESIGNER
ALAN HRANITELJ
ZVOK/SOUND
BRANKO ATANASKOVIĆ
MASKA/MAKEUP
MARIJA JUROVIĆ
IGRAJO/CAST
BRANKO ĐURIĆ, TANJA RIBIĆ,
DRAGAN BJEOGRLIĆ, IGOR
SAMOBOR, VLADO NOVAK, TEJA
GLAŽAR, RENE BITORAJAC,
SASHA DRAGAŠ, MAGNIFICO
PRODUCENT/PRODUCER
JANEZ JAUH
PRODUKCJA/PRODUCTION
ATA PRODUKCJA D.O.O.
STEGNE 5
1000 LJUBLJANA
KOPRODUKCJA/CO-PRODUCTION
RTV SLOVENIJA
SOFINANCER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE
SLOVENIJE
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLZINA/RUNNING TIME
90'
PREMIERA/PREMIRE
SARAJEVO FILM FESTIVAL 2003

MATJAŽ LATIN KLEŠČAR TONGMAN

CELOVČERNI IGRANI FILM/TEKMOVALNI PROGRAM FEATURE FILM/IN COMPETITION

Dušan Vaupotič-Dule je brezposeln Mari-borčan, ki živi s prav tako brezposelno ženo Miro in desetletnim sinom Bogdanom. Po izobrazbi je orodjar. Zaposten je bil v Metalni, dokler ni šla v stečaj. Sodelavci so mu nadeli vzdevek 'Kleščar'. Ta skovanka je povezana tudi z boleznijo, za katero sumi, da jo ima, z rakom. Nemogoče socialne razmere (premajhno in vlažno stanovanje, pomanjkanje denarja, slaba prehrana, načeto zdravje, podvrženost alkoholu, igram na srečo in nogometu ...) v Duletu vzbudijo 'sindrom Ivana Krambergerja'. Začne s politično kampanjo za predsednika države, pojavlja se na mariborskih ulicah in trgih ter mimoidoče državljan nagovarja z govorom, na katerega je zelo ponosen ...

Dušan Vaupotič-Dule is an unemployed resident of Maribor, living with an unemployed wife Mira and a ten-year-old son Bogdan. He is a toolmaker by trade. He worked in Metalna until the factory declared bankruptcy. His co-workers nicknamed him 'Tongman'.

Matjaž Latin

Rojen leta 1970 v Mariboru. Študij gledališke režije je zaključil na zagrebški Akademiji dramskih umetnosti. Doslej je postavil sedemindvajset gledaliških predstav v vseh največjih gledaliških hišah v Sloveniji, je eden izmed idejnih vodij mladega ptujskega gledališča. Nastopa tudi kot igralec, tako na gledaliških deskah kot pri filmu. Za glavno vlogo v *Porno filmu* (2000) Damjana Kozoleta je pred tremi leti prejel eno izmed festivalskih nagrad. Kleščar je njegov prvenec.

The name is also related to the disease he believes he has – cancer. The impossible social situation (an apartment that is too small and humid, lack of money, poor nutrition, damaged health and proneness to alcoholism, gambling and football...) trigger the 'Ivan Kramberger syndrome' in Dule. He starts campaigning for President, appearing on streets and squares of Maribor and soliciting the passers-by with a speech he is very proud of...

"Ne spomnim se, kdaj sem Dušana Vaupotiča-Duleta prvič srečal, zdi se mi, da ga poznam že od nekdaj. Nikoli nisva bila ravno prijatelja, vendar se je sčasoma dobesedno 'prilimal' name. Kamorkoli sem se obrnil, že je bil tam s svojim 'bundesom' in me čakal, največkrat v gostilni. Sprva sva se pogovarjala o običajnih stvareh, o 'fuzbalu, pivu in ženskah', vendar je Dule vse bolj preseloval na politiko in 'pereče probleme naše zafurane države'. Opazil sem, da ima vse več privržencev, ko sem

pa slišal, da ga citirajo celo v parlamentu, mi je postal jasno, da prihaja do novega gibanja. Dule me je začel obsedati, nikjer nisem imel miru pred njim. Povabil sem ga v gledališko predstavo, toda to je bilo premalo, Dule je hotel na televizijo. In zaštekal sem, da se ga ne bom rešil tako dolgo, dokler ne bom o njem posnel filma."

Matjaž Latin

was on the rise. I was haunted by Dule, I could not rid myself of him. I invited him into one of my theatre productions, but it was not enough. Dule wanted to be on the television. I realized he would not give me a moment of peace until I made a film about him." Matjaž Latin

"I cannot remember the first time I met Dušan Vaupotič Dule, but it seems as if I have known him since eternity. We were never actually friends, he just stuck to me at some point. Wherever I turned, there he was, waiting for me, usually in a pub. At first, we talked about the regular things, 'football, beer and women', but Dule slowly started moving onto politics and the 'urgent problems of our misgoverned state'. I noticed the number of his supporters growing, but when I heard that he had been quoted in the Parliament, I realized a new movement

filmografija/filmography

Kleščar/Tongman (2003)



REŽIJA/DIRECTED BY
MATJAŽ LATIN
SCENARIJ/SCREENPLAY
MATJAŽ LATIN, ALJOŠA
TERNOVŠEK PO PREDLOGI ROKA
VILČNIKA
FOTOGRAFIJA/CINEMATOGRAPHY
ŽIGA KORITNIK
GLASBA/MUSIC
SEBASTIJAN DUH
MONTAŽA/EDITING
DAFNE JEMERŠIČ
IGRAJO/CAST
ALJOŠA TERNOVŠEK, MIRA
MUŠIČ, BOJAN KRAJNC, PETER
TERNOVŠEK, NENAD TOKALIĆ
- NEŠO
PRODUKCIJA/PRODUCTION
PERFO PRODUCTION
RTV SLOVENIJA
KOLODVIORSKA 2-4
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
DRAMSKO DRUŠTVO
MARIBORSKA UMETNIŠKO
KULTURNA INICIATIVA
EMOTIONFILM
FORMAT/FORMAT
BETA
DOLŽINA/RUNNING TIME
77'

NA PLANINCAH ON THE SUNNY SIDE

CELOVEČERNI IGRANI FILM/TEKMOVALNI PROGRAM FEATURE FILM/IN COMPETITION

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

Sani, a boy in puberty, goes on a vacation to Slovenia with his brother Amir to visit their uncle and his wife Majda. The summer is beautiful, long and hot, and Sani enjoys meeting new people, he likes the girls and the carefree fun; however, he does not real-

Miha Hočvar

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

ize that this is more than a vacation, namely, that he would stay in Slovenia. His uncle, Majda and Amir hide the truth from him until, one day, Amir gets drunk on a trip ... and his tongue slips. Sani is distressed and shocked. Under the pressure of these new and unexpected circumstances, his puberty enters a wild phase.

"Nekdo je že povedal in povedal je dobro: 'Govoriti o glasbi je kot plesati o arhitekturi.' In tudi meni je težko pisati o svojem filmu. Želel sem si preprostosti, tako oblikovne kot vsebinske (pa še proračun je bil precej preprost). Glavno sporočilo: pazite drug na drugega. Glavno vprašanje: kaj se bo z junaki zgodilo v prihodnosti? In odgovor? Če povem po pravici: pojma nimam!" Miha Hočvar

"Someone said and they said it well: 'Talking about music is like dancing about architecture'. Similarly, I find it hard to write about my film. I wanted simplicity, of form and of content (as the budget was quite simple, too). The central message: look after each other. Central question: what happens to our heroes in the future? The answer? To tell you the truth: I haven't a clue!" Miha Hočvar

festivali, nagrade/festivals, awards
Sarajevski filmski festival/Sarajevo Film Festival

filmografija/filmography

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



REŽIJA/DIRECTED BY
MIHA HOČEVAR
SCENARIJ/SCREENPLAY
MIHA HOČEVAR, OZREN KEBO
FOTOGRAFIJA/CINEMATOGRAPHY
SLOBODAN TRNINIĆ
GLASBA/MUSIC
MITJA SMREKAR VRHOVNIK
MONTAŽA/EDITING
OLGA TONI
SCENOGRAFIJA/SET DESIGN
JURIJ KOŠAK
KOSTUMOGRAFIJA/COSTUME DESIGN
UROŠ BELANTIČ (OKTOBER
D. O. O.)
ZVOK/SOUND
STUDIO RITEM D. O. O.
MASKA/MAKEUP
MARTINA ŠUBIĆ
IGRAJO/CAST
MILENA ZUPANIĆ, FILIP
DURIĆ, SAŠA TABAKOVIĆ,
MUSTAFA NADAREVIĆ,
KARIN KOMLJANEĆ, SABINA
KOGOVŠEK
PRODUCENT/PRODUCER
JURIJ KOŠAK
PRODUKCIJA/PRODUCTION
STUDIO ARKADENA D. O. O.
BRDIDIŠČE 23
1236 TRZIN
KOPRODUKCIJA/CO-PRODUCTION
NORA PRODUCTION GROUP
D. O. O.
SOFINANCER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE
SLOVENIJE
FORMAT/FORMAT
35 MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
92' 28"
PREMIERA/PREMIRE
SARAJEVO FILM FESTIVAL 2003

POD NJENIM OKNOM UNDER HER WINDOW

CELOVČERNI IGRANI FILM/TEKMOVALNI PROGRAM FEATURE FILM/IN COMPETITION

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

Duša is a young dancer and a dance teacher. Caught between a dominant mother, an absent father and a married lover, she is becoming entangled in a 30's life-crisis, the consequences of which are not fatal, of course. She grows up and decides: she dis-

Metod Pevec

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

misses the negligent lover, even though she is pregnant with his child. Even her super-confident and erotically frivolous mother is preparing for the role of a loving grandmother. However, the true reason for all change is someone who has been coming to her window for a while. From anonymous danger and voyeuristic distaste, the enamoured suitor is successfully nearing her heart, restoring her hope in love of a man and in the purpose of life beyond youth.

”Pri pticih je vse nagon, tud zvestoba je nagon. Nagoni so čist uredu ... V naravi je vse lepo urihtan ... človek ma pa polna usta ljubezni, pa čustev, pa ne vem kaj še. Pol pa v imenu ljubezni pusti svoje mladiče. A skrbi za svojo vrsto? Vraga! Z lepimi puncami avtomobile prodaja! Kaj imata skupnega ljubezen in razmnoževanje vrste? Pri pticih je to jasno, ljudje bomo še dolgo ugibali. Vsak bo lahko povedal svojo zgodbo, napisal svojo knjigo ali pa posnel

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

svoj film na to temo.” Metod Pevec

”*Everything is instinctive with birds, even fidelity is an instinct. There's nothing wrong with instincts. Nature's got it all sorted out nicely. The man's got a mouthful of love and emotions and whatnot. And then he goes and abandons his young in the name of love. Is he looking after his kind? The hell he is! He's using pretty girls to sell cars.*” What do love and reproduction have in common? Birds know it, while people still have to find out. This is a subject anyone could tell a story, write a book or make a film about.” Metod Pevec

filmografija/filmography

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



REŽIJA/DIRECTED BY
METOD PEVEC
SCENARIJ/SCREENPLAY
METOD PEVEC
DIREKTOR FILMA/PRODUCTION MANAGER
ANDREJ ŠTRITO
FOTOGRAFIJA/CINEMATOGRAPHY
Žiga Koritnik
GLASBA/MUSIC
ALDO KUMAR
MONTAŽA/EDITING
JANEZ BRICELJ
SCENOGRAFIJA/SET DESIGN
KATJA ŠOLTES
KOSTUMOGRAFIJA/COSTUME DESIGN
SABINA BUŽDON
ZVOK/SOUND
BORIS ROMIH
MASKA/MAKEUP
ALJANA HAJDINJAK
IGRAJO/CAST
POLONA JUH, MARIJANA BRECELJ, SAŠA TABAKOVIĆ, ROBERT PREBIL, ZLATKO ŠUGMAN, TIJANA ZINAJIĆ, JÖZICA AVBELJ, ANDREJ NAHTIGAL, PRIMOŽ PETKOVŠEK
PRODUCENT/PRODUCER
DANIJEL HOČEVAR
PRODUKCIJA/PRODUCTION
EMOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
VIDEO PRODUKCIJA KREGAR
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
90 MIN
DISTRIBUCIJA/DISTRIBUTION
EMOTIONFILM, KOLOSEJ KINEMATOGRAFI

POZABLJENI ZAKLAD

THE FORGOTTEN TREASURE

CELOVČERNI IGRANI FILM / TEKMOVALNI PROGRAM / FEATURE FILM / IN COMPETITION

V idiličnem malem mestu, nekje na robu Ljubljanskega barja, kjer se je ohranilo življenje, kot ga poznamo samo še iz pripovedki, svoje brezkrbne šolske dni preživljajo učenci in učenke 6. a razreda. Kot večina stvari na tem našem svetu so tudi oni razdeljeni v dva tabora, ki kar naprej tekmujeta, zdaj za naklonjenost mladih gospodičen, zdaj spet za prestižni položaj na reki, ki se lenobno vije okoli mesteca in omogoča mlađeži pravo, pravljato pustolovsko preživljanje prostega časa.

Prvo skupino, imenovano Komarji, sestavljajo poveljnik in kapitan Fliper, prvi častnik Žvižgač, ki je na skrivaj zaljubljen v lepo in vseh vragolij polno Rokerco, in mornar Bum, najboljši Žvižgačev prijatelj in zvest spremjevalec, kasneje pa se jim, predvsem zaradi zaljubljenosti v Žvižgača,

pridruži tudi gostilničarjeva hči, imenovana Počasnela. Drugi skupini, imenovani Žabarji, poveljuje Srček, sestavlajo jo pa še Rezervni Tarzan in Važič, vsi vrli mornarji, ki se s Komarji vseskozi 'bojujejo' za premoč na reki.

Dogajanje se popolnoma zaplete, ko v mesto – na obisk k gostilničarju – pride skrivnostni neznanec, Francoz z imenom g. Merci, ki pod krinko turista raziskuje zgodovino kraja, najbolj pa ga zanimajo starekuarske knjige, še posebno Vodnikove Kuharske bukve. V njih je namreč skrita šifra, ki lahko tistemu, ki jo odkrije, omogoči najdbo velikega zaklada, ki so ga davnega leta 1810 prav v teh krajinah izgubili in potem tudi pozabili Francozi, ko so za časa Ilirskeh provinc (1808–1813) vladali na Kranjskem.

In an idyllic little town at the edge of the marsh near Ljubljana, where life has remained as we now only know it from tales, the sixth-graders spend their carefree days. As most of the world, they are divided into two camps that constantly compete for something – the attention of young ladies or a prestigious position on the river that flows around the town lazily, offering the children adventurous spending of their spare time. The first group, named Mosquitos, includes commander and captain Pinball; first mate Whistler, who is secretly enamoured with the beautiful and prankish Rockgirl; and sailor Boom, Whistler's best friend and loyal companion. Later, they are joined by Tardy, mostly due to Whistler's affection. The other group, named Frogmen, is commanded by Sweety and includes Spare Tarzan and Peacock, all of them skilled sailors who

incessantly 'fight' the Mosquitoes for control of the river. The events get a twist when a mysterious Frenchman, named Mr. Merci, comes to the town. He secretly investigates the history of the town, with a focus on cookbooks, especially Valentin Vodnik's Kuharske bukve. The book hides a secret code that will lead the person that discovers it to a secret treasure, lost and forgotten in 1810 by the French, who governed Carniola during the period of Illyrian Provinces.

nagrade/awards

zlati kolut, nagrada Kolosej kinematografov in DSFU za več kot 25 000 gledalcev/The Golder Reel Award for over 25 000 visitors, awarded by Kolosej Cinematographs and the Slovenian Film Makers' Association.

Tugo Štiglic

Rojen leta 1946 v Ljubljani. V zgodovino slovenskega filma se je že v mladih letih zapisal s svojim nastopom v filmu Dolina miru, ki ga je režiral njegov oče, France Štiglic. 'Zakrilil' je mladinsko uspešnico Poletje v školjki, ki je dobila več nagrad in nadaljevanje, v osmdesetih se je poskusil kot avtor političnega trilerja Patriot. Trenutno dela na televiziji kot režiser celovečernih filmov, reportaž, portretov, dram, dokumentarnih oddaj in tudi radijskih iger.

Born in 1946, in Ljubljana. He has entered the history of Slovenian film as a child with his performance in Sergeant Jim, directed by his father, Tugo Štiglic. He 'contrived' Summer in a Seashell, which received several awards, and its sequel; in the 90's, he made a political thriller (The Patriot). At present, he works at the national television as a director of feature films, TV-reports, portraits, dramas, documentary programmes and also radio dramas.

filmografija/filmography

Poletje v školjki/Summer in a Seashell (1986)
 Poletje v školjki 2/Summer in a Seashell 2 (1988)
 Patriot/The Patriot (1998)
 Tantadruj (1994) – TV film
 Nasmeh pod pajčolanom/A Smile Under the Veil (1993) – TV film
 Pozabljeni zaklad/The Forgotten Treasure (2002)



REŽIJA/DIRECTED BY
TUGO ŠTIGLIC
SCENARIJ/SCREENPLAY
TUGO ŠTIGLIC
FOTOGRAFIJA/CINEMATOGRAPHY
UBALD TRNKOCZY
GLASBA/MUSIC
JÓZE POTREBUJEŠ
MONTAŽA/EDITING
NIKITA LAH
SCENOGRAFIJA/SET DECORATION
MOJCA VILHAR
KOSTUMOGRAFIJA/COSTUME DESIGN
BELINDA ŠKARICA
ZVOK/SOUND
MARKO TAJIČ, IGOR LALOŠ
MASKA/MAKEUP
ROMANA ŠMID
IGRAJO/CAST
ALEŠ ŠUBIC, NINO KORITNIK,
TADEJ PIŠEK, JOŠT ZERJA,
MIHA RIBARIČ, KATJA ŠIVEC,
TAMARA GORIČANEK, ROMAN
KONČAR, DEMETER BITENC,
POLDE BIBIČ, ŠTEFKA DROLČ,
MARKO OKORN, RAFAEL
VONČINA, DESA MUCK
PRODUCENT/PRODUCER
ROMAN KONČAR
PRODUKCIJA/PRODUCTION
TIMARO PRODUCTIONS D. O. O.
LJUBLJANA
IGRIŠKA 8, P. P. 1636
1001 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
89'
DISTRIBUCIJA/DISTRIBUTION
LJUBLJANSKI KINEMATOGRAFI
ŠMARTINSKA 152
1000 LJUBLJANA

REZERVNI DELI SPARE PARTS

CELOVČERNI IGRANI FILM/TEKMOVALNI PROGRAM FEATURE FILM/IN COMPETITION

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

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

Damjan Kozole

Roden leta 1964 v Brežicah. Svoj prvi celovečerec, nizkoporačunski *Usodni telefon*, je posnel pri dvaindvajsetih. Velja za režiserja, ki se med svojo generacijo lahko pohvali z največ realiziranimi projekti, veliko jih je imelo tudi uspešno kinematografsko in festivalsko kariero. Letos so ga povabili med člane Evropske filmske akademije,

"Leta 2000 je slovenska policija ujela približno 36 000 ilegalnih priběžníků, kteří byli namenjeni v Itálii. Při hajali se z Afriky, Asie, různých zemí nezdáně Sovětského svazu, Pakistánu, Afganistánu a Číny; mezi nimi byly Kurdi, Albánci, Makedonci ... když odhadujeme, že také ujeli le čtvrtinu, lze říct, že každý den se pokoušeli až 400 ilegalů, kteří se pokoušeli přes Slovinsko až do Itálie, přibližně 150 000. To znamená, že každý rok bylo ujato až 36 000 ilegalů. To znamená, že každý den se pokoušeli až 400 ilegalů, kteří se pokoušeli přes Slovinsko až do Itálie, přibližně 150 000. Kar pomení, že je to všechno srovnatelné s 400 ilegalů. Velké množství lidí, velké množství peněz za těžkou práci. Rezervní deli je film o dvou nepomembních těžkých ilegalům z Krškeho a o šesti ilegalních priběžníků." Damjan Kozole

"In 2000, Slovenian police caught around 36 000 illegal immigrants heading for Italy. They were from Africa, Asia, from different former Soviet Union countries, Pakistan, Afghanistan and China; there were Kurds, Albanians, Macedonians ... Estimating that merely a fourth of them were caught, it can be concluded that the total number

ameriška revija Variety pa ga je razglasila za obetavnega avtorja.

Damjan Kozole. Born in 1964, in Brežice. He filmed his first low-budget feature film The Fatal Telephone at the age of twenty-two. He is known as the director with the biggest number of realized projects among his generation. Most of his films

of illegals who tried to or succeeded in getting through Slovenia in one year was almost 150 000! Which means that around 400 illegals tried their luck every day. A large number of people, a lot of money for the smugglers and many human destinies. Spare Parts is a film about two small-time smugglers from Krško and about many illegal immigrants." Damjan Kozole

odmevi

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

responses

"Terse and unsparingly bleak, Spare Parts follows a pair of small-time criminals as

had relatively successful festival careers. This year, he was offered membership in the European Film Academy, while the American Variety magazine pronounced him one of the most promising authors.

they smuggle illegal immigrants over the Italian border. By shifting the focus from the exploited to the exploiters, writer-director Damjan Kozole has made a film that sacrifices information about the plight of the unfortunate in favour of smuggler backstory that may or may not generate sympathy for their ghastly means of survival." Eddie Cockrell (Variety)

festivali, nagrade/festivals, awards

Berlin film festival,
Moscow International Film Festival,
Karlovy Vary International Film Festival,
Motovun Film festival,
Edinburgh International Film Festival,
Sarajevo Film Festival (posebna nagrada žirije/special jury award),
Montreal Cinema of Europe,
kandidat za nominacije za evropske filmske nagrade/a candidate for nominations for European Film Awards

filmografija/filmography

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



REŽIJA/DIRECTED BY
DAMJAN KOZOLE
SCENARIJ/SCREENPLAY
DAMJAN KOZOLE
FOTOGRAFIJA/CINEMATOGRAPHY
RADISLAV JOVANOV-GONZO
GLASBA/MUSIC
IGOR LEONARDI
MONTAŽA/EDITING
ANDRIJA ZAFRANOVIĆ
SCENOGRAFIJA/SET DESIGN
URSA LOBODA
KOSTUMOGRAFIJA/COSTUME DESIGN
SABINA BUDŽON
ZVOK/SOUND
JULIJ ZORNIK, MARJAN
CIMPERMAN
MASKA/MAKEUP
MOJCA GORGORANC
IGRAJO/CAST
PETER MUSEVSKI, ALJOŠA
KOVAČIĆ, PRIMOŽ PETKOVŠEK,
VALTER DRAGAN, ALEKSANDRA
BALMAZOVIĆ, VLADIMIR
VLAŠKALIĆ, VERICA NEDESKA,
ZORAN LJUTKOV
PRODUCENT/PRODUCER
DANIJEL HOČEVAR
PRODUKCIJA/PRODUCTION
EMOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
SOFINANCIER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE
SLOVENIJE
FORMAT/FORMAT
35MM, BARVNI/IN COLOUR
DOLŽINA/RUNNING TIME
87'
PRODAJA/WORLD SALES
WIGBERT MOSCHALL
MDC INT. GMBH
SCHILLERSTRASSE 7A
10625 BERLIN
DISTRIBUCIJA/DISTRIBUTION
LJUBLJANSKI KINEMATOGRAFI,
EMOTIONFILM
PREMIERA/PREMIRE
BERLINALE 2003

SLEPA PEGA

BLIND SPOT

Lupa najde narkomana Gladkega, ki je pobegnil iz bolnice. Zaprve ga v najeto sobo, z namenom, da ga reši zasvojenosti. Med zidovi izolirane sobe se kmalu zabrišejo meje med jetnikom in ječarjem. Na dan prihajajo grozljive skrivnosti in Lupa se poda v boj za lastno svobodo.

Lupa finds drug addict Gladki, who escaped from the hospital. She imprisons him in a rented room, hoping to get him off the needle. But inside the confined room, the distinction between the prisoner and the jailor is soon blurred. As creepy secrets come to light, Lupa struggles for her own freedom.

"Mislim, da so mladi v državah tranzicije pogosto prepuščeni sami sebi glede problemov, kot so zloraba drog, brezposelnost in revščina. Medtem ko se družba ukvarja z bolečim postopkom prehoda v nova družbena in ekonomska pravila ter se sooča z veliko vojno tragedijo v bližini, hodita občutek novega upanja in velikega obupa z roko v roki. Medtem ko se družba kot celota bori za pot v svobodo in ekonomsko

neodvisnost, so ceste tlakovane z malimi človeškimi tragedijami, ki jih v teh težkih časih družba dojema kot breme. Vendar pa človek ne more obstajati brez interakcije z družbo in družba se ne more razvijati brez tega, da se zaveda in da upošteva osnovne pravice in potrebe vsakega od svojih članov. In to je glavno sporočilo filma."

Hanna A. W. Slak

I believe young people of the countries in transition are often left alone to cope with problems such as drug abuse, unemployment and poverty. While the society is indulging in the painful process of transformation to new social and economical rules and is witnessing a great tragedy of war in the vicinity, the general feeling of new hope walks hand in hand with the feeling of great despair. As the society as a whole struggles for its way to freedom and economical independence, the streets are paved with little human tragedies of those who are perceived as a burden to the society in this time of hardship. But no human being can exist without interaction with the society and no society can bloom without

Hanna A. W. Slak

Rojena v Varšavi leta 1974. Preden se je vpisala na filmsko akademijo AGRFT, je študirala primerjalno književnost. Že za svoje študentske filme je prejela številne nagrade. Delala je kot asistentka režije, snemalka zvoka, kamermanka pri portretih, dokumentarcih, reklamah, režirala je tudi videospote skupine Dreamwalk (LonelyBoy, Shine, Dream). Leta 1998 je kot asistentka režije sodelovala pri nastajanju Hočevarjeve uspešnice

Jebiga, leta kasneje pri Ljubljani Igorja Šterka. Spleta pega je njen celovečerni prvenec.

Born in 1975, in Warsaw, Poland. She studied comparative literature at the Ljubljana University before she entered Film Direction at the Academy for Theatre, Radio, Film and TV in Ljubljana. Her student films received numerous awards. Later, she worked as assistant director, sound engineer and camera operator on student films, features, docu-

the awareness and consideration of the basic rights and needs of each of its members. This is the intended main statement of the film."
Hanna A. W. Slak

odmevi

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

responses

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

mentaries and TV commercials; she also directed music videos for the band Dreamwalk (LonelyBoy, Shine, Dreams). In 1998, she worked as assistant director on Miha Hocevar's famous debut Fuck it and in 1999, on Igor Šterk's second feature film Ljubljana. Blind Spot is her feature film debut.

festivali in nagrade/festivals and awards

Locarno International Film Festival,
Chicago International Film Festival,
International Film Festival Rotterdam,
Edinburgh International Film Festival,
Film Festival Cottbus, Nemčija/Germany
(DON QUIXOTE AWARD of the International Cinematography Clubs Association, FICC Award of the ECUMENICAL JURY),
Pusan International Film Festival,
International Thessaloniki Film Festivals, Grčija/Greece (nagrada festivalske žirije za najboljšo igralko Manca Dorrer/jury award for best actress for Manca Dorrer),
Independent Film Festival of Barcelona,
International Film Festival Bratislava,
Trieste Film Festival,
Beograjski mednarodni filmski festival/
Belgrade International Film Festival
Sofia International Film Festival (nagrada festivalske žirije režiserki Hanni A. W. Slak/jury award to the director Hanna A. W. Slak),
Jerusalem Int. Film Festival ...

filomografija/filmography

Brez štroma/No Power (1997) – dokumentarni/ documentary
Zjutro/Morning (1998) – kratki/short
Tunel/The Tunnel (1999) – kratki/short
Vrvohodec/Tightrope Walker (1999) – kratki/short
Dvojno življenje/Double Life (2000) – TV dokumentarni/TV documentary
Spleta pega/Blind Spot (2002) – celovečerni/ feature film



REŽIJA/DIRECTED BY
HANNA A.W. SLAK
SCENARIJ/SCREENPLAY
HANNA A.W. SLAK
FOTOGRAFIJA/CINEMATOGRAPHY
KARINA MARIA KLESZCZEWSKA
GLASBA/MUSIC
**DJ BORKA, MIHA SAJINA,
DREAMWALK**
MONTAŽA/EDITING
HANNA A.W. SLAK
SCENOGRAFIJA/SET DESIGN
MARKO JAPELJ
KOSTUMOGRAFIJA/COSTUME DESIGN
SABINA BUDŽON
ZVOK/SOUND
HANNA PREUSS, BORUT BERDEN
MASKA/MAKEUP
ALENKA NAHTIGAL
IGRAJO/CAST
**MANCA DORRER, KOLJA
SAKSIDA, UROŠ FÜRST, SILVA
ČUSIN, VINCENČ LOTOS
ŠPAROVEC, JOŽICA ABELJ**
PRODUCENT/PRODUCER
FRANCI SLAK
PRODUKCIJA/PRODUCTION
BINDWEED SOUNDVISION
TRUBARJEVA 4
1230 DOMŽALE
KOPRODUKCIJA/CO-PRODUCTION
TV SLOVENIJA
SOFINANCIRAL/CO-FUNDING
**FILMSKI SKLAD REPUBLIKE
SLOVENIJE**
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
88'
PRODAJA/WORLD SALES
BINDWEED SOUNDVISION
DISTRIBUCIJA/DISTRIBUTION
**LJUBLJANSKI KINEMATOGRAFI
ŠMARTINSKA 152
1000 LJUBLJANA**
PREMIERA/PREMIRE
**LJUBLJANA INTERNATIONAL
FILM FESTIVAL 2002**

PETERKA: LETO ODLOČITVE

PETERKA: YEAR OF DECISION

CELOVČERNI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM FEATURE-LENGTH DOCUMENTARY FILM/IN COMPETITION

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

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

Zgodba filma se začne tistega lepega majskega dne 2001, ko se je ob jagodah in češnjah za trenutek zdeло, da je vse mogoče. Jasna je postala mesto želja, na koncu pa se je izkazala za veliko več kot slikovito letovišče ob vznožju Alp - postala je preročišče ene tistih neverjetnih športnih in življenjskih zgodb. Primož

Peterka je v tem letu dosegel vse, o čemer je sploh smel sanjati. Dobil je otroka, ustvaril si je družino, vrnil se je med najboljše smučarske skakalce na svetu in za nameček osvojil še olimpijsko kolajno, ki se mu je pred štirimi leti v Naganu, ko se je zdel skoraj nepremagljiv, tako nesrečno izmaznila. Tako je to v športu, tako je to v življenju - s Primoževimi znanimi besedami: 'To ne morš verjet!'"

This documentary film about Primož Peterka is a living film monument to the young champion and his decision to find his way back to the top; however, it is also a film about a young man and his maturing. The film shows a year in the life of Primož Peterka, one of the greatest Slovenian champions and idols, twice the winner of the Ski Jumping World Championship. In the year that presented the young sportsman with so many decisive moments – the attempt to establish himself again in the sport, the birth of a child, creating a new home... - we follow his activities, his thoughts and emotions about both, his professional and private life, as well as the

thoughts and emotions of people closest to him.

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

"Primoževa izjava za televizijo, da se namerava v letu 2001, po treh letih hude športne krize, vrniti med najboljše, me je vznemirila najprej kot navijača, potem še kot filmarja. Kot navijač in filmar sem želel biti neposredna priča poskusu, ki prejšnja

Igor Šterk, *Blind Spot by Hanna A.W. Slak and to the omnibus Marmelade by Boris Petkovič, Varja Močnik, Hanna A.W. Slak and Zoran Živulovič. In 1998, he finished his first short film, The Old Bridge. He has filmed video projects (Lonely 2000, Three Loves...) that are still waiting for a favourable moment for editing. He also writes about film - with love and without mercy.*

tri leta ni mogel obrodoti sadu. Kot navijač smo (celotna filmska ekipa) verjeli, da lahko k temu pomaga tudi naša prisotnost. Kot filmar sem pričakoval, da se bo na trak ujel bogat portret posebnega leta v življenju posebnega človeka; ko si ga bomo pogledali od blizu, bomo v njem morda prepoznali življenjsko skrivnost, v vsej njeni prelestni običajnosti." Vlado Škarar

"Primož's statement on the television, revealing that, in 2001, after three years of a severe professional crisis, he intended to return to the top, excited me - firstly, as a fan, and secondly, as a filmmaker. As a filmmaker and as a fan, I wanted to witness first hand the attempt that has failed to come to fruition in the previous three years. As fans, we (the entire film crew) believed that our presence could contribute to the effort. As a filmmaker, I expected to capture a splendid portrait of a special year in the life of a special man; once we looked at him in close-up, we would perhaps be able to recognize a secret of life in all of its magnificent simplicity." Vlado Škarar

filografija/filmography

Stari most/The Old Bridge (1998) - kratki/short
Peterka: leto odločitve/Peterka: Year of Decision (2000)



REŽIJA/DIRECTED BY
VLADO ŠKAFAR
SCENARIJ/SCREENPLAY
VLADO ŠKAFAR
FOTOGRAFIJA/CINEMATOGRAPHY
ALEŠ BELAK
MONTAŽA/EDITING
VLADO ŠKAFAR
ZVOK/SOUND
JULIJ ZORNIK
NASTOPAJO/FEATURING
**PRIMOŽ PETERKA, RENATA
BOHINC, MATJAŽ ZUPAN,
ROBERT KRAJEC, UROŠ
PETERKA**
PRODUCENT/PRODUCER
DIMITRIJ GRAČNER
PRODUKCIJA/PRODUCTION
GUSTAV FILM
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
100
FORMAT/FORMAT
35MM, BARVNI
DOLŽINA/RUNNING TIME
120'
PRODAJA/WORLD SALES
GUSTAV FILM
DISTRIBUCIJA/DISTRIBUTION
DISTRIBUCIJA KINOTEKA
MIKOŠIČEVA CESTA 38
1000 LJUBLJANA

PRSTAN THE RING

CELOVČERNI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM FEATURE LENGTH DOCUMENTARY FILM/IN COMPETITION

Srečanja z evropskimi umetniki, zahodnoafriškimi rudarji, preživelimi iz taborišč v Bosni ... Vizija človeških vrednot, oziroma njihova odsočnost, v devetdesetih letih 20. stoletja. Epsko iskanje izgubljenega prstana ...

*Encounters with European artists; West African goldminers; Bosnian camp survivors... A vision of human values, and their absence, in the 90's.
An epic search for a lost ring...*

"Kako naj opišem svoj film? Spodbudilo ga je rojstvo moje hčerke in zrasel je iz tega globokega šoka, da zdaj odgovarjam za novo človeško bitje. In o tem je, na nek način – preprosto o spoznavanju novih ljudi ... Verjetno me je gnal občutek, da imam odgovornost, da odkrivam skrite dele sveta in ljudi, ki tam živijo. Rudnik zlata, taborišče, vulkan ... Prstan je krut in lep kraj. Motiv kroga ima številne pomene. Pojavi se – in je zaključen – še sam ne vem kolikokrat v mojem materialu.

Švicarsko-kanadski filmski ustvarjalec Peter Metter mi je predstavil super 16, lahkokategorno kinematografijo, in obenem tudi idejo, da bi s projektom živel, se ravnal po intuiciji in potoval. Najini poti sta se

križali v Azorih, od tam pa me je pot peljala naprej preko zahodne Afrike in Bosne. Na takšen način posnet film je, kot da bi živel ob reki podob in glasov – najprej je bilo potovanje po svetu, nato pa potovanje v iskanju preproste oblike, ki bi zajela vso kompleksnost in skrivne pomene.

Montažo sem začel leta 1996, končal pa leta 2003. Postopek montaže je tako občutljiv kot možganska kirurgija, a zanje ti nihče ne da navodil za uporabo. Moral sem se naučiti načina, da nisem usmerjal svojega materiala. Ne govoriti. Dovoliti stvarem, da spregovorijo same; pustiti svetlobi in času, da nekaj razkrijeta, nekaj resnega, nekaj lepega. Celo zabavnega. In potem poiskati ravnovesje, nekakšno avdiovizualno partituro, način, da sem različnim stvarem lahko dovolil, da so se povezale med seboj, same od sebe.

Je v filmu teza? Morda – v zelo težavnih okoliščinah, v prisotnosti smrti, smo najbolj ponjni, najbolj človeški. Do kreativnosti pride v najbolj nemogočih okoliščinah.

Ko je Dane Zajc prevedel moje pesmi in jih recitiral za zvočno podlago, je bilo to zadnje in izredno darilo projektu, kot da bi na nek način dozorel v Sloveniji. Kot da bi bila oba odločena, da najdeva prepričljiv umetniški jezik za obravnavanje odnosa

tukajšnjih ljudi do posledic sadističnih grozot v letu 1992. Tako pomembno in težko je te dogodke videti takšne, kot so. Na nek način je to bila obveznost, zahtevna in brez konca. Kot očetovstvo." Angus Reid

How can I describe my film? It was provoked by the birth of my daughter and it grew from that fundamental shock, that you are responsible for a new human being. And its about that, in a way – just meeting people... I was driven, I suppose, by a sense of responsibility to reveal hidden parts of our world, and the people who exist there. The goldmine, the camp, the volcano... The Ring is a brutal place, and a beautiful place. The motif of the circle has many meanings. It appears – and it is made – more times than I know in my own material.

The Swiss-Canadian cinematographer Peter Metter introduced me to super 16, lightweight cinema, and with it the idea of living with a project, working intuitively, making a journey. Our paths crossed in the Azores, and then my journey took me on through West Africa and Bosnia. To make a film in that way is to live alongside a river of images and voices – first one journey through the world, and then a second journey to search for a simple form to contain all the complexity, the

secret resonance.

Editing started in 1996, and ended in 2003. The process of editing is as delicate as brain surgery, but noone gives you the manual. I had to learn not to dictate my material. Not to talk. To allow things to speak for themselves, to allow the light, and the time, to reveal something, something serious, something beautiful. Funny, even. And then to find a balance, a kind of audio-visual score, a way to allow different things to connect up with one another, by themselves.

Is there a thesis? Perhaps – in extreme adversity, in the presence of death, we are at our most humble, our most human. Creativity happens against impossible odds. Because it must.

When Dane Zajc translated and spoke my poems for the soundtrack, this was a last and extraordinary gift to the project, a kind of coming of age in Slovenia. As though we could share a determination to find a convincing artistic language to address the relation of people here to the damage, the sadistic brutality of 1992. It is so important and so hard to see it for what it was. It has been a duty, in a way, demanding and endless. Like being a father." Angus Reid

Angus Reid

Rojen leta 1966. Odrasel je v Edinburghu, zadnjih sedem let pa je preživel v Sloveniji. Ustanovitelj/vodja Speakeasy – projektne raziskave v mediju spontane samoekspresije, 1988–2003. Je avtor dram, filmov, scenografij in knjig *Vzporednice*, *Dar in O pomenu revolucionarnega samomora*.

Born in 1966. After growing up in Edinburgh, he has spent the last 7 years living in Slovenia. Founder/ Director of the Speakeasy project research in the medium of spontaneous self-expression', 1988 - 2003. He is the author of plays, films, stagedesigns and the books Parallel Lines, The Gift and On the Significance of Revolutionary Suicide.

filmografija/filmography

Kako ubijati/How to kill (1991)
Bratska ljubezen/Brotherly love (1994)
Rufad in Envera Crnolić/Rufad and Envera Crnolić (1997)
Afriko v glavo!/Getting Africa in Your Head! (1999)
Dar i&ii/The Gift i&ii (2002)

REŽIJA/DIRECTED BY
ANGUS REID
SCENARIJ/SCREENPLAY
ANGUS REID
DIREKTORJI FOTOGRAFIJE/
CINEMATOGRAPHY
PETER METTLER, ANDREJ
LUPINC, ALEŠ BELAK
FOTOGRAFIJE/PHOTOGRAPHS
KRZYSZTOF MILLER, PETER
METTLER, RICHARD WELSBY
MONTAŽA/EDITING
BERT EELES, ANGUS REID
ZVOK/SOUND
BRANKO ATANASKOVIĆ, BORIS
LUNAČEK
SOUND DESIGN/OBLIKOVANJE ZVOKA
JOHN COBBAN
PRODUKCIJA/PRODUCTION
SPEAKEASY PICTURES
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
SCOTTISH SCREEN
FORMAT/FORMAT
S -16MM
DOLŽINA/RUNNING TIME
92'
PRODAJA/WORLD SALES
angus_speakeasy@yahoo.com

KRATKI IGRANI FILMI
SHORT FICTION FILMS

MADE IN CHINA

OKNO

PREŠLI BODO TUDI TO NOČ

SIROTA S ČUDEŽNIM GLASOM

ZADNJA ŽELJA

KRATKI DOKUMENTARNI FILMI
SHORT DOCUMENTARY FILMS

AMIGO

DELITVE

LETI, LETI, LETI ... ŽENSKA?

MOJA MEJA

VRTIGLAVICA, - 643M

URADNA SELEKCIJA
(TEKMOVALNI PROGRAM)
OFFICIAL SELECTION
(IN COMPETITION)

MADE IN CHINA

MADE IN CHINA

KRATKI IGRANI FILM/TEKMOVALNI PROGRAM SHORT FICTION FILM/IN COMPETITION

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

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

"Šverc z ljudmi, za kakšen dolar več. Med sne- manjem dokumentarnega filma V Tranzitu, ki je bil posnet v Prehodnem domu za tujce v Šiški, mi

Dražen Šaster

Dražen Šaster, rojen leta 1975 v Banja Luki, je po končani Ekonomski fakulteti vpisal AGRFT – smer filmska in televizijska režija. Na Festivalu slovenskega filma smo videli že dva njegova filma: dokumentarnega *V tranzitu* (2000), ki je obravnaval usodo in stanje prehodnega doma za tujce v Šiški ter mu prinesel nagrado mednarodne žirije na študentskem festivalu v Münchnu, in kratki igralni film *Žile*, ki je leta 2001 prejel nagrado za najboljši študentski film. Ukvvarja se

tudi s pisanjem filmske kritike.

*After finishing the Faculty of Economics, Dražen Šaster, born in 1975, in Banja Luka, entered film and television directing at the Academy of Theatre, Radio, Film and Television in Ljubljana. Two of his films were already shown at previous Festivals of Slovenian Film: *In Transit* (2000), a documentary about the fate and the state of the shelter home for foreigners in Šiška, Ljubljana, that won him an international jury award at the Munich Stu-*

je bilo jasno, da bom nekega dne moral povedati tudi zgodbu z drugega zornega kota. Z Made in China sem na ta način nadaljeval svojo filmsko študijo začaranega kroga migracij in eksploracij." Dražen Šaster

"Smuggling people, for a few dollars more ...



*When I was shooting a documentary film (*In Transit*) at the shelter home for foreigners in Šiška, I realized that one day I would also have to tell the story from the other angle. From this point of view, Made in China is a logical follow-up to my previous film studies of the vicious circle of migrations and exploitations."*

dent Film Festival; and a short feature film Žile, which received the Best Student Film Award in 2001. He also publishes film reviews.

filmografija/filmography

V tranzitu/In Transit (1999) - kratki dokumentarni/short documentary
Žile (2001) - kratki/short
Orgazmus/Orgasmus (2002) - kratki/short
Made in China (2003) - kratki/short

REŽIJA/DIRECTED BY
DRAŽEN ŠASTER
SCENARIJ/SCREENPLAY
DRAŽEN ŠASTER
FOTOGRAFIJA/CINEMATOGRAPHY
NEJC SAJE
GLASBA/MUSIC
IGOR ŠKAFAJ
MONTAŽA/EDITING
BLAŽ ČADEŽ
SCENOGRAFIJA/SET DESIGN
MIHA KNIFC
KOSTUMOGRAFIJA/COSTUME DESIGN
SABINA BUDŽON
ZVOK/SOUND
JULIJ ZORNIK
MASKA/MAKEUP
ANJA KLEMENŠEK
IGRAJO/CAST
MOJCA FUNKL, SEBASTJAN NARED
PRODUKCIJA/PRODUCTION
STRUP PRODUKCIJA
PREŠERNOVA 4/A
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
GOETHE INSTITUT
FORMAT/FORMAT
MINI DV, BETA PAL
DOLŽINA/RUNNING TIME
18'

PETRA SELIŠKAR

OKNO WINDOW

Odsev treh generacij v zarošenem oknu avtobusa Ljubljanskega potniškega prometa.

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

Petra Seliskar

Rojena 1978 v Ljubljani. Z gledaliških odrov se je preselila v Amsterdam na Akademijo NAFTA, kjer se je sponpadla s filmom in nizozemščino. Fakulteto je kasneje zamenjala za Northern Media School v Sheffieldu in tam končala študij režije in produkcije. Zdaj živi v Ljubljani. Njen kratki film *Iz prahu sončnih žarkov* (2001) so pokazali na Rotterdam film festivalu.

Born in 1978, in Ljubljana. From the theatre stage, she moved to Amsterdam, to the NAFTA Academy, where she took up film and Dutch. Later, she changed her place of study, moving to Northern Media School, Sheffield, where she finished directing and production. She lives in Ljubljana now. Her short film From Sunbeam Dust was shown at the Rotterdam Film Festival.

filmografija/filmography

Illusion (1999) – kratki/short

Con – Fusion Chefs and DJ (1999-2001) – dokumentarni film/documentary

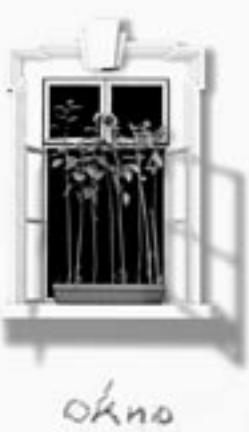
Iz prahu sončnih žarkov/From Sunbeam Dust (2001) – kratki/short

Thousand Thunders (2001) – kratki/short

Okno/The Window (2002) – kratki/short

Balkan – Kri in med/The Balkans – Blood and Honey (2003)

KRATKI IGRANI FILM/TEKMOVALNI PROGRAM SHORT FICTION FILM/IN COMPETITION



REŽIJA/DIRECTED BY
PETRA SELIŠKAR
SCENARIJ/SCREENPLAY
PETRA SELIŠKAR, TIBOR REP
FOTOGRAFIJA/CINEMATOGRAPHY
KARLA VILLAIZAN
GLASBA/MUSIC
FOLTIN
MONTAŽA/EDITING
DAFNE JEMERŠIĆ
SCENOGRAFIJA/SET DESIGN
MAJA MORAVEC
KOSTUMOGRAFIJA/COSTUME DESIGN
POLONCA VALENTINČIČ
ZVOK/SOUND
JULIJ ZORNIK
MASKA/MAKEUP
ALENKA NAHTIGL
IGRAJO/CAST
GREGOR ZORC, OSKAR CAFNIK,
PRIMOŽ PETKOŠEK, CIRILA
TODOROVČ, MILAN TODOROVČ
PRODUCENT/PRODUCER
DANIJE HOČEVAR, PETRA
SELIŠKAR
PRODUKCIJA/PRODUCTION
EMOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
GUSTAV FILM
FUJIFILM SLOVENIJA
FORMAT/FORMAT
35MM
DOLZINA/RUNNING TIME
4'

PREŠLI BODO TUDI TO NOČ

THEY WILL CROSS AGAIN

FILM/TEKMOVALNI PROGRAM SHORT FICTION FILM/IN COMPETITION

Prešli bodo tudi to noč je zgodba, ki se spopada z indiferenco ljudi in pokaže, da obstaja veliko povsem običajnih ljudi, ki skrivajo vohunijo za človeštвom izza okna svoje kuhinje ...

They will cross again tonight is a story which simply challenges people's indifference and shows that there are many ordinary people who secretly spy on humankind from inside their own kitchen ...

"Bil je čas, ko je skozi Gorico, moje mesto, prehajalo izjemno veliko prebežnikov. Na desetine jih je prehajalo vsako noč in do jutra so jih že pogoltnila večja italijanska mesta. Vedno znova se mi je vračala neka misel in nisem vedel, zakaj. Predstavljal sem si žensko, kot jih je veliko, ki čuti jesen pred drugimi in ki se je zavedla, da prebežniki že dalj časa prehajajo mejo pod njenim oknom ..., ki ni mogla več hliniti, da se nič ne dogaja ..." Matteo Oleotto

"There was a time when there was a great number of immigrants passing through my town, Gorizia, Italy. Dozens crossed over every night and, by

Matteo Oleotto

Roden leta 1977 v Gorici. Dokončal je gledališko igro na Mestni akademiji dramske umetnosti Nico Pepe v Videmu. Od leta 2002 je študent filmske režije na državni akademiji Centro Sperimentale v Rimu.

Born in 1977, in Gorizia, Italy. Graduated from theatre acting at the Nico Pepe Academy of Dramatic Arts in Udine, Italy. Since 2002, he has been studying at the National Academy of Cinematography in Rome, Italy.



sunrise, they were swallowed by the big Italian cities. A certain idea came back to me, over and over again. I imagined a woman, perfectly ordinary, who can feel autumn coming earlier than others. She realizes that immigrants have been crossing the border under her window ..., she can no more pretend that nothing is happening..." Matteo Oleotto

filmografija/filmography

Skrita življenja/Hidden Lives (1999) – dokumentarni/
documentary
Nevtralna polja/Neutral fields (1999)
Luna nas gleda/The Moon Is Watching Us (2000)
Prišli bodo tudi to noč/They Will Cross Again Tonight
(2001)

REŽIJA/DIRECTED BY
MATTEO OLEOTTO
SCENARIJ/SCREENPLAY
FRANCESCO LOCANE
FOTOGRAFIJA/CINEMATOGRAPHY
RADOVAN ČOK
MONTAŽA/EDITING
LUCIANA PANDOLFELLI
ZVOK/SOUND
MARKO TAJIĆ
SCENOGRAFIJA/SET DECORATION
ANDRAŽ TRKMAN
KOSTUMOGRAFIJA/COSTUME DESIGN
POLONA VALENTINČIĆ
MASKA/MAKEUP
GABRIJELA FLEISCHMAN
IGRAJO/CAST
ARIELLA REGGIO, STEFANO GALANTE, ISMET ABDIU, BRANKICA JANKOVIĆ, BEKIM JUSEFI
PRODUCENT/PRODUCER
ALEŠ DOKTORIĆ
PRODUKCIJA/PRODUCTION
KINOATELJE
VIA CROCE 3
34170 GORICA
ITALIJA
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
7'

MIHA MAZZINI

SIROTA S ČUDEŽNIM GLASOM

KRATKI GRANI FILM/TEKMOVALNI PROGRAM SHORT FICTION FILM/IN COMPETITION

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

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

"Vedno sem imel rad grozljivke, westerne in mjužikle; žanre, ki so v Sloveniji vsaj nezaželeni, če že ne takorečo prepovedani - zato ni čudno, da sem vse troje spravil v en sam kratek film. Nekje (in z nečim) je pač treba začeti." Miha Mazzini

"I have always been a fan of horror, western and musical – genres that are unwanted, if not forbidden in Slovenia – therefore, it is hardly unusual

Miha Mazzini

Rojen leta 1961 na Jesenicah. Publicist, pisatelj, scenarist in režiser, ne nujno v tem vrstnem redu. Napisal je scenarija dveh celovečercev (Podgorškove Sladke sanje, 2000 ter TV film Operacija Cartier, 1991 režiserja Mirana Zupaniča) in sam režiral dva kratkometražna filma (Svobodna si. Odloči se, 1999, Sirota s čudežnim glasom). Filmi so prejeli številne domače (vesna za najboljši scenarij) in tujne nagrade (evropska nagrada za TV film leta 1991, zlata palma na festivalu v Valenciji, najboljši režiser na Highgate Film festivalu v Londonu ...). Miha Mazzini je avtor sedemnajstih knjig, nazadnje je pri ameriški založbi Scala House Publishers izšel roman Guardning Hanna, 2002, piše in režira tudi reklame ter predava o filmski scenaristički (Pokaži jezik, zagrebška Akademija dramske umjetnosti).

sti), iz katere je magistriral na University of Sheffield. Je redni član Evropske filmske akademije.

Born in 1961, in Jesenice. A director and a writer of fiction and non-fiction, not necessarily in that order. He has written screenplays for two feature films (Sweet Dreams, directed by Sašo Podgoršek, 2000 and a TV film (The Cartier Operation, directed by Miran Zupanič, 1991) and has directed two short films (You're Free. Decide., 1999; and The Orphan with the Miraculous Voice, 2003). These films received numerous national (Vesna for the best screenplay) and international awards (European award for the best TV film in 1991, Golden Palm Award at the Valencia Film Festival, Best Director at the Highgate Film Festival in London...). Miha Mazzini is the author of seventeen books; the most recent, Guardning

Hanna, was published in 2002 in the USA by Scala House Publishers. He also writes and directs commercials and gives lectures on screenplay writing (Show Your Tongue, Academy of Dramatic Arts, Zagreb). He has a Master's degree in screenplay writing from the University of Sheffield. Miha Mazzini is a regular member of the European Film Academy.

filmografija/filmography

Svobodna si, odloči se/You're Free. Decide (1999) – kratki/short
Sirota s čudežnim glasom/The Orphan With the Miraculous Voice (2003) – kratki/short



REŽIJA/DIRECTED BY
MIHA MAZZINI
SCENARIJ/SCREENPLAY
MIHA MAZZINI
FOTOGRAFIJA/CINEMATOGRAPHY
IZIDOR FARIČ
GLASBA/MUSIC
MITJA VRHOVNIK SMREKAR
MONTAŽA/EDITING
JANEZ BRICELJ
SCENOGRAFIJA/SET DESIGN
MATJAŽ PAVLOVEC
KOSTUMOGRAFIJA/COSTUME DESIGN
UROŠ BELANTIČ (OKTOBER
D.O.O.)
ZVOK/SOUND
BORIS ROMIH
MASKA/MAKEUP
MIRJAM KAVČIČ
IGRAJO/CAST
SAMO KOZLEVČAR, BORIS
MIHAJL, ALENKA BIČIČ,
JANI SEVER, META VRANIČ,
VERONIKA DROLČ
PRODUCENT/PRODUCER
FRANCI ZAJC
PRODUKCIJA/PRODUCTION
ARS MEDIA D.O.O.
STEGNE 5
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
VIDEOPRODUKCIJA KREGAR
D.D.O.
SOFINANCER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE
SLOVENIJE
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
12'

ZADNJA ŽELJA

THE LAST WISH

KRATKI IGRANI FILM/TEKMOVALNI PROGRAM SHORT FICTION FILM/IN COMPETITION

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

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

"Človeško življenje je kot velik krog, sestavljen iz številnih manjših krogov, ki se ponavljajo skozi vse življenje. Je krog, ki se mora na koncu zapreti. Vsakemu živemu bitju se zdi, da je njegovo življenje posebno in bistveno drugačno od ostalih življenj, a v osnovi je krog krog, samo barve so drugačne.

Zadnja želja se začne s smrtno enega živega bitja in se konča s smrtno drugega – tudi ta film ni nič drugega kot kolaž številnih majhnih krogov, ki se vedno znova ponavljajo. Vanj sem želel

Petar Pašić

Rojen v Beogradu leta 1973. Študiral je na tamkajšnji Akademiji dramskih umjetnosti, smer filmska in televizijska produkcija. V Slovenijo je prišel pred štirimi leti. Ukvajar se predvsem s snemanjem reklam in video spotov (Murat & Jose – najboljši video v letu 2002 in nagrada viktor). Za svoj režijski debut *Soliter* je prejel nagrado na New York International Independent Film and Video festival.

Born in 1973, in Belgrade. He studied film and television production at the Belgrade Academy of Drama Arts. He moved to Slovenia four years ago. He mostly makes commercials and music videos (Murat & Jose – best video in 2002 and Viktor Award). His directorial debut *The Apartment Building* won him an award at the New York International Independent Film and Video Festival.

filmografija/filmography

Soliter/The Apartment Building (2000) – video film
Zadnja želja/The Last Wish (2003) – kratki/short



REŽIJA/DIRECTED BY
PETAR PAŠIĆ
 SCENARIJ/SCREENPLAY
PETAR PASIĆ
 DIALOGI/DIALOGUES
MARCEL ŠTEFANIČ JR.
 FOTOGRAFIJA/CINEMATOGRAPHY
MILOŠ SRDIĆ
 GLASBA/MUSIC
NEVENA GLUŠICA
 MONTAŽA/EDITING
DJORDJE MARKOVIĆ
 ZVOK/SOUND
BORIS ROMIH
 SCENOGRAFIJA/SET DESIGN
URŠA LOBODA
 KOSTUMOGRAFIJA/COSTUME DESIGN
META SEVER
 MASKA/MAKEUP
TINA LASIĆ
 IGRAJO/CAST
MATIJA VASTEL, RAFAEL VONCINA, TITO ZVONKO ULIMWENGU
 PRODUCENT/PRODUCER
BRANA SRDIĆ
 PRODUKCIJA/PRODUCTION
A ATALANTA D.O.O.
TOBĀČNA 12
1000 LJUBLJANA
 SOFINANCIER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE SLOVENIJE
 FORMAT/FORMAT
35MM, BARVNI/IN COLOUR
 DOLŽINA/RUNNING TIME
10'

AMIGO

AMIGO

KRATKI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM SHORT DOCUMENTARY FILM/IN COMPETITION

Amigo je zgodba o bivšem vohunu, poštenem kriminalcu, 'kung-fu' borcu (... kamor udari moja pest, trava ne raste več ...), poetu in lokalnem heroju iz Tolmina. Amigo skuša obdržati svojo moralnost in način življenja navkljub nestabilnim družbenim razmeram slovenske dežele v tranziciji. Cena, ki jo mora plačati za svojo moralno držo, je zelo visoka. Amigo gre z glavo skozi zid – simbolično in dobesedno. Zdi se, da je, kot srednjeveški francoški poet Francois Villon, obenem služabnik dvema: Bogu in Hudiču.

Amigo is a story about a former spy, an honest criminal, a 'kung-fu' fighter (...wherever I land my fist, grass will never grow again...), a poet and a local hero from Tolmin. Amigo tries to preserve his moral firmness and his lifestyle in spite of the unstable social circumstances in Slovenia, a country in transition. The price he is forced to pay for his moral stand is very high. He hits a wall head-on – symbolically and literally. Just as the French medieval poet Francois Villon, he appears to be serving both, God and the Devil.

"Film je nastal po ideji Janeza Lebana. Posnet je bil brez budžeta, samo z vložki avtorjev. Je prvi film Kino društva Zvezda, ki je bilo ustanovljeno oktobra 2002. Snemanje je potekalo v Tolminu, post-producija pa v beograjskem Akademskem filmskem centru. AMIGO naj bi bil prvi v nizu dokumentarcev portretov ljudi "z obroba". Simon Obleščak

Dimitar Anakijev

Rojen v Beogradu, leta 1960. Scenarist, režiser, producent, mojster haikuja, v letih 2000-2003 je bil Anakijev eden od treh direktorjev Svetovnega haiku združenja (WHA). Je tudi soustanovitelj in predsednik Kino društva Zvezda, pod okriljem katerega v Tolminu deluje filmska šola "Z glavo, ne s kamero".

Born 1960 in Belgrade. Screenplay writer, director and



"The film was made based on an idea by Janez Leban. It was filmed without a budget, merely with the authors' investments. It is the first film by the Zvezda Cinematic Society that was founded in October, 2002. The film was shot in Tolmin; the post-production was completed at the Academy Film Centre in Belgrade. AMIGO is first in a planned series of documentary portraits of people from "the outskirts" of society. " Simon Obleščak

producer, master of haiku poetry. He was one of the three directors of the World Haiku Association. He is also a co-founder and chairman of the Zvezda Cinematic Society that organizes the "With the Head, Not With the Camera" film school in Tolmin.

Simon Obleščak

Rojen leta 1967 v Šempetru pri Novi Gorici. Amigo je njegov režijski debut v formi dolgometražnega filma.

odmevi/responses

Zlati vitezi: 22. mednarodni filmski festival v Moskvi – nagrada za umetniški dosežek, Solun film festival, Sarajevo film festival (regionalni program)/22nd Moscow International Film Festival – Golden St. George Award for artistic achievement, Solun Film Festival, Sarajevo Film Festival (regional programme)

Zaposlen je na javni televiziji, piše scenarije za TV drame in oddaje, snema glasbene spote in reklame. Soustanovitelj Kino društva Zvezda.

Born in 1967, in Šempeter pri Novi Gorici. Amigo is his debut in the form of full-length films. He works at the public television, writes screenplays for TV dramas and other programmes and directs music videos and commercials. Co-founder of Zvezda Cinematic Society.

REŽIJA/DIRECTED BY
DIMITAR ANAKIEV, SIMON OBLEŠČAK
SCENARIJ/SCREENPLAY
DIMITAR ANAKIEV
FOTOGRAFIJA/CINEMATOGRAPHY
SIMON OBLEŠČAK
MONTAŽA/EDITING
ANDRIJA DIMITRIJEVIĆ
NASTOPAJO/FEATURING
WALTER DRAGOSAVLJEVIĆ
RUTAR
VAHDETA DRAGOSAVLJEVIĆ
RUTAR HODŽIĆ
PRODUCENT/PRODUCER
SIMON OBLEŠČAK, DIMITAR ANAKIEV
PRODUKCIJA/PRODUCTION
KINO DRUŠTVO ZVEZDA
BRUNOV DREVORED 19
5220 TOLMIN
KOPRODUKCIJA/CO-PRODUCTION
AKADEMSKI FILMSKI CENTAR
BEOGRAD
FORMAT/FORMAT
DV
DOLŽINA/RUNNING TIME
36'

DELITVE SEPARATIONS

KRATKI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM SHORT DOCUMENTARY FILM/IN COMPETITION

Med več kot 50.000 Slovenci, ki so zaradi rastega pritska fašizma in gospodarske krize zapustili svoje domove na Goriškem, Tržaškem in v Istri, je bilo leta 1931 tudi približno 60 družin, ki so se preselile v Makedonijo, v vas Bistrenico ob Vardarju, 100 kilometrov od Skopja. Izseljenci so verjeli, da prihajajo v objljubljeno deželo, kjer jih nihče več ne bo preganjal ali zatiral zato, ker so Slovenci. Bolj se ne bi mogli motiti. Zaradi podnebjja in malarije je bil ogrožen njihov fizični obstoj, zaradi velikosrbskih ambicij v takratni "južni Srbiji" pa tudi njihov nacionalni obstoj. Dokumentarec Delitve, ki sloni na pričevanju predstavnikov treh generacij, zarisuje dramo izseljenstva, brezdomstva, izgubljanja stare in spremenjanja nove nacionalne identitet.

Out of the 50.000 Slovenians, who had left their homes in the Primorska and Istria regions due to the growing pressure of Fascism and the economic crisis, in 1931, around 60 families moved to Bistrenica, a village on the river Vardar in Macedonia, 100 km from the capital, Skopje. The immigrants believed they came to the promised land, where no one would persecute and oppress them. Nothing could be farther from the truth. Their physical existence was endangered by the climate and malaria, while their national existence was threatened by the Serbian political ambitions in the then "Southern Serbia". Separations, a documentary based on accounts of representatives of three generations, portrays the drama immigrant life, expatriation and disappearing of the old national identity while accepting the new one.

Miran Zupanič

Rojen leta 1961 na Ptuju. Diplomiral je iz prava ter filmske in televizijske režije na AGRFT v Ljubljani. Deluje kot scenarist in režiser, obenem predava na Akademiji za gledališče, radio, film in televizijo, kjer je docent za filmsko režijo.

Born in 1961, in Ptuj. Graduated from law and from film and television directing at the University in Ljubljana.



"Režijski koncept? S sliko, besedo in glasbo premagati časovno ločnico sedemdesetih let, premagati gledalcevo ravnodušnost in mu približati nenevadno, mestoma neverjetno usodo slovenskih naseljencev v Makedoniji. Med snemanjem dokumentarca me je najbolj presenetila ljubezen, s katero so potomci primorskih izseljencev govorili o Sloveniji in slovenstvu. Smo mi, ki v Sloveniji živimo, zmožni takšne ljubezni? Dvomim." Miran Zupanič

Works as a screenplay writer and director, and is a senior lecturer in film directing at the Academy for Theatre, Radio, Film and Television in Ljubljana.

filmografija/filmography

V glavi/In the Head (1986) - študijski film/film study
Rdeča violina/The Red Violin (1988) - diplomski dokumentarni film/graduate documentary film study
Operacija Cartier/The Cartier Operation (1990) - tel-

"The concept of direction? To overcome a time gap of seventy years with picture, sound and music, to overcome the viewer's indifference and to bring the viewer closer to the unusual and occasionally incredible fate of Slovenian immigrants in Macedonia. What surprised me the most while I was making this documentary was the affection with which the descendants of emigrants from Primorska described Slovenian land and culture. Are we, the ones who live in Slovenia, capable of such love? I doubt it." Miran Zupanič

evizijski igrani film/TV film

Oči Bosne/The Eyes of Bosnia (1995) - televizijski dokumentarni igrani film/dramatised TV documentary
Radio.doc/Radio.doc (1995) - televizijski igrani film/TV film
Barabe!/Rascals! (2001)
Delitve/Separations (2003) – televizijski dokumentarni/TV documentary

REŽIJA/DIRECTED BY
MIRAN ZUPANIČ
SCENARIJ/SCREENPLAY
MIRAN ZUPANIČ
FOTOGRAFIJA/CINEMATOGRAPHY
ALEŠ BELAK
GLASBENA OPREMA/MUSIC
ILIJA SUREV, MIRAN ZUPANIČ
MONTAŽA/EDITING
MATJAŽ JANKOVIČ
ZVOK/SOUND
ANDREJ KNAFLIČ
PRODUCENT/PRODUCER
FRANCI ZAJC
PRODUKCIJA/PRODUCTION
ARS MEDIA D.O.O.
STEGNE 5
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
SOFINANCER/CO-FUNDING
MINISTRSTVO ZA KULTURO
(SKLAD ZA AV MEDIJE)
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
50'

LETI, LETI, LETI ... ALL BIRDS FLY

KRATKI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM SHORT DOCUMENTARY FILM/IN COMPETITION

Žensko telo kot predmet navdiha in zlorabe. Izbranih je šest ustvarjalk: pesnica Vera Pejović, kiparka Ksenija Baraga, fotografinja Sonja Lebedinec, glasbenica Eva Julija Čučkov, plesalka Jana Menger in deklica begunka iz vojnega območja. Skozi nedolžno otroško igro si dodelijo dele ženskega telesa – lase, oči, roke, noge, prsi in usta –, vsaka od njih jih upodobi na svojem področju. Njihovo izpoved in način upodobitve kontrastirajo posnetki telesa žensk iz reklamnih akcij, vojnih reportaž ...

The female body as a source of inspiration and an object of abuse. The focus is on six female artists: poet Vera Pejović, sculptor Ksenija Baraga, photographer Sonja Lebedinec, musician Eva Čučkov, dancer Jana Menger and a girl – a refugee from the war zone. Through an innocent child game, they assign themselves different parts of the female body – the hair, the eyes, the arms, the legs, the breasts and the mouth – each of them portrays her part in her own field. Their representations and their way of portrayal are contrasted by shots of female bodies in commercial ads, war reports...

"Ali lahko ženska leti? Žensko telo je predmet reklamnih akcij, predmet umetniškega ustvarjanja, je zlorabljeno in posiljeno v vojnah. Povzdignjeno v izvor navdiha pade,

Polona Sepe

Režiserka in scenaristka dokumentarnih, kratkih igranih filmov in TV nadaljevank (*Razpoke v času*). Postavila je koncept priljubljene humoristične TV kuharske oddaje z Gregorjem Bakovičem in Bojanom Emeršičem *Čari začimb*. Že tretje leto dosegla velike uspehe v EBU (European Broadcast Unity) pri izmenjavi kratkih igranih otroških filmov, ki so prevedeni v vse evropske jezike.

Polona Sepe Director and screenplay writer of documen-



ko postane predmet zlorabe. Film je eksperimentalni portret petih slovenskih ustvarjalk (Vera Pejović, Eva Julija Čučkov, Jana Menger, Ksenija Baraga, Jasna Hribenik) in deklice begunke, ki podelijo z nami svoje delo in svoje doživljanje telesa." Polona Sepe

"Can a woman fly? The female body is the object

taries, short feature films and a TV series (Cracks in Time). She devised the concept of the popular TV culinary programme with Gregor Bakovič and Bojan Emeršič, The Magic of Spices. For three years, she has been very successful in the EBU (European Broadcast Unity) exchange of short films for children that are translated to all European languages.

filmografija zadnjih let/filmography

Kar seješ to žanješ/You Reap What You Sow (2001) – EBU kratki/EBU short film

in commercial ads and artistic creation, it is abused and raped in war. Elevated into a source of inspiration, it falls when it is abused. The film is an experimental portrait of five Slovenian female artists (Vera Pejović, Eva Julija Čučkov, Jana Menger, Ksenija Baraga and Jasna Hribenik) and a refugee girl, who share their work and their view of the body with the viewer." Polona Sepe

Težave viteza gabra/The Troubles of Knight Gaber (2002) – EBU kratki/EBU short film

Čarobni napoj/The Magic Potion (2003) – EBU kratki/EBU short film

Jaz sem pa muzikant/I Am a Musician (2002) – dokumentarni/documentary

Leti, leti, leti ... ženska?/All Birds Fly? (2002) – eksperimentalni dokumentarni/experimental documentary

Žalostni ne pojejo/The Sad Don't Sing (2003) – igrano dokumentarni/dramatised documentary

REŽIJA/DIRECTED BY
POLONA SEPE
SCENARIJ/SCREENPLAY
POLONA SEPE
FOTOGRAFIJA/CINEMATOGRAPHY
ZORAN HOCHSTATTER
GLASBA/MUSIC
CVETKA BEVC
MONTAŽA/EDITING
JURIJ MOŠKON
ZVOK/SOUND
JOŽE TRTNIK
SCENOGRAFIJA/SET DESIGN
URŠA LOBODA
KOSTUMOGRAFIJA/COSTUME DESIGN
ZVONKA MAKUC
MASKA/MAKEUP
ANJA NEDIĆ GODINA
NASTOVAJO/FEATURING
**VERA PEJOVIĆ, EVA JULIJA
ČUČKOV, JANA MINGER,
KSENIIJA BARAGA, JASNA
HRIBERNIK, DAMIRA HUSIĆ**
PRODUCENT/PRODUCER
IGOR PEDIČEK
PRODUKCIJA/PRODUCTION
CASABLANCA
STEGNE 5
1000 LJUBLJANA
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
14' 30"

MOJA MEJA

MY BORDER

KRATKI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM SHORT DOCUMENTARY FILM/IN COMPETITION

Leto 1947, 16. september. Meja se je vrinila med hiše in ulice, med polja in vrtove, med ljudi – in razdelila svet na dve polovici. Postala je pregrada in izziv. Dokumentarna videonovela je namenjena mlajši generaciji, ki ji meja ni nikoli predstavljala problema, ampak le povsem naravno dejstvo, kot je naravna Soča, ki teče ob njej. Namenjena je generaciji, ki se je rodila ob njej, ko so jo imenovali železna zavesa, generaciji, ki jo je sprejela kot nepremakljivo oviro.

16th September, 1947. The border was forced between houses and streets, between fields and gardens, between people – it divided the world in two. It became an obstacle and a challenge. This documentary video-novella was made for the younger generation, which never saw the border as a problem but merely as a natural fact – like the river Soča that runs along it. It was also made for the generation that was born along it when it was called the Iron Curtain, the generation that saw it as an unsurpassable obstacle.

“Besedo sva dali predvsem tistim, ki so se rodili v času, ko ta svet še ni bil razdeljen in je meja ostro zasekala v njihova življenja. Naj spregovorijo vsem, ki živijo na katerikoli strani

Anja Medved

Rojena leta 1969 v Šempetu pri Novi Gorici. Po diplomi na AGRFT je študij nadaljevala na Art Centru, College of Design, v Pasadeni, ZDA. Bila je soustanoviteljica multimedijijske skupine Microinetrnational iz Los Angelesa, sodelovala je v projektih Atol Marka Peljhana. Asistirala je pri predstavah Vita Tauferja in soreanžirala tri dokumentarne filme v produkciji Kinoateljeja.

Born in 1969, in Nova Gorica. After finishing Academy for Theatre, Radio, Film and Television she continued her studies at the College of Design at the Art centre,



katerekoli boleče meje, predvsem pa vsem tistim tisočem, ki prav to mejo prečkajo noč za nočjo z isto neukinljivo željo – željo po boljšem življenju.” Nadja Velušček

“We mostly interviewed people who were born in a time the world was not yet divided; the people

Pasadena, USA. He was a co-founder of the group Microinternational from Los Angeles, she contributed to Marko Peljhan's project Atol. She was assistant director in some of Veno Taufer's productions and co-directed three documentary films produced by Kinoatelje.

Nadja Velušček

Rojena v Plavah pri Novi Gorici. Diplomirala je iz slovenščine in italijanščine na Filozofski fakulteti v Ljubljani. Je sooblikovalka filmskih projektov Kinoateljeja in sodelavka Film Video Monitorja. V realizaciji Kinoateljeja je bila avtorica dokumentarcev *Cvetotča*

who were affected the most. We wanted them to speak to all who live on either side of any painful border, but especially to those, who cross this particular border night after night with the same relentless wish – the wish for a better life.” Nadja Velušček

Brda (1998), *Niso letele ptice* (1999), *Nora Gregor, Pravilo igre* (2001) in številnih predstavitev video filmov.

Born in Plave pri Novi Gorici. Graduated from Slovenian and Italian languages at the Faculty of Arts in Ljubljana. She co-authors film projects by Kinoatelje and collaborates with the Film Video Monitor. Under the wing of Kinoatelje, she created documentaries Brda in Bloom (1998), Birds Didn't Fly (1999), Nora Gregor, Game-Rule (2001) and several video representations.

REŽIJA/DIRECTED BY
NADJA VELUŠČEK, ANJA MEDVED
SCENARIJ/SCREENPLAY
NADJA VELUŠČEK
FOTOGRAFIJA/CINEMATOGRAPHY
RADOVAN ČOK
MONTAŽA/EDITING
MORENA FORTUNA
ZVOK/SOUND
HIJACINT IUSA
PRODUCENT/PRODUCER
ALEŠ DOKTORIČ
PRODUKCIJA/PRODUCTION
KINOATELJE
VIA CROCHE 3
34170 GORICA - ITALIJA
KOPRODUKCIJA/CO-PRODUCTION
SLOVENSKI PROGRAM PRI
DEŽELNEM SEDEŽU RAI ZA
FURLANIJO JULIJSKO KRAJINO
FORMAT/FORMAT
BETA, BARVNA
DOLŽINA/RUNNING TIME
50'

DEAN PESTATOR

VRTIGLAVICA, VRTIGLAVICA,

KRATKI DOKUMENTARNI FILM/TEKMOVALNI PROGRAM SHORT DOCUMENTARY FILM/IN COMPETITION

**– 643M
– 643M**

Jure je jamar. Vneto trenira, ker se želi spustiti v najglobljo jamsko vertikalno na svetu – Vrtiglavico, 643 metrov globoko brezno v Kaninskem pogorju v Sloveniji. Ponudi se mu priložnost, da se prikluči češki odpravi. V zimskih razmerah je že priti do vhoda v jamo precej zahtevna naloga. V jamarstvu je pač tako, da se marsikaj odvije drugače, kot si zamislil. Ko se že veseli prihoda do dna in skoraj doseženega svetovnega rekorda (čeprav tu rekorder ni človek, ampak narava; je pa jama kot rekord zabeležena v slavnem Guinessovi knjigi rekordov), se izkaže, da imajo težave z vrvjo.

Jure is a caver. He trains hard because he wants to go into the deepest vertical cave in the world – Vrtiglavica, a 643-meters deep abyss in the Kanin mountain chain in Slovenia. When he is already excited about his arrival to the bottom and a nearly beaten world record (although the record should not go to man, it should go to nature; the cave does hold the record in the famous Guinness Book of Records), a problem with the rope appears.

"Jamarstvo se v Sloveniji ponaša z vrhunskimi dosežki v svetovnem merilu. Posebej izstopa Kaninski masiv, ki ga ponekod po svetu imenujejo kar jamarska Himalaja. Tako veliko in toliko globokih jam na tako majhnem področju je velika redkost. Dejstvo pa je, da so jamarski dosežki pri nas v javnem slabo poznani.

Scenarij za film je bil zastavljen zelo ohlapno, saj smo se zavedali, da nas v zelo težkih pogojih dela (sneg, mraz, veter, ekstremne razmere v jami itd.)

Dejan Pestator

Rojen leta 1964 v Ljubljani. Inženir strojništva, ki dela kot snemalec in občasno režira, največkrat TV oddaje, oglase in glasbene spote. Njegov priljubljeni žanr so dokumentarni filmi, omiljena tema pa slovenski alpinizem.



čaka obilo naključij, ki jih filmarji pač ne smemo prezreti. Priznati je treba, da smo imeli med snežanjem obilo sreče z vremenom, ki bi tako krhko ekipo zlahka prisililo k porazu." Dejan Pestator

"Slovenian speleology prides itself with achievements of global significance. The Kanin mountain, known in some places as the Himalaya of speleology, is of particular importance. Such a great number of caves so deep, in an area so small, is a rarity in the world. However, achievements of Slo-

venian speleologists are poorly known at home. The script for the film was outlined in a very sketchy manner, since we were well aware that the circumstances, extremely difficult for work and very unpredictable (snow, cold, wind, conditions in the cave, etc.), would have to be taken into account. It has to be admitted that, during the filming, we had enormous luck concerning the weather, which could have otherwise easily forced the crew to give up." Dejan Pestator

filmografija/filmography

Hrepenenje/Craving –igrani TV film/TV feature film
Kaj ima ljubezen s tem?/What's Love Got To Do With It?
– dokumentarni/documentary film
Iskanje pirata Veselega Rogerja/The Search for the
Pirate Merry Roger – dokumentarni/documentary
Vrtiglavica, 643 m – dokumentarni/documentary

REŽIJA/DIRECTED BY
DEAN PESTATOR
SCENARIJ/SCREENPLAY
DEAN PESTATOR
FOTOGRAFIJA/CINEMATOGRAPHY
DEAN PESTATOR, MATEJ
DULAR, JURE LEBEN
GLASBA/MUSIC
DANIEL ČRNE, ALOJZ STUDEN-LUJ
MONTAŽA/EDITING
VOJKO POLIČ, DEAN PESTATOR
ZVOK/SOUND
VLADO POPOVIČ
NASTOPA/CAST
JURE LEBAN
PRODUKCIJA/PRODUCTION
KOBE D.O.O.
STARI TRG OB KOLPI 33
8342 STARI TRG OB KOLPI
SOFINANCER/CO-FUNDING
MINISTRSTVO ZA KULTURO
(SKLAD ZA AV MEDIE)
FORMAT/FORMAT
SP BETA, BARVNA
DOLŽINA/RUNNING TIME
28'

ANIMIRANI FILMI

ANIMATED FILMS

BE

BIZGECI: ČEŠNJE

BIZGECI: NA JUG

GORA

LAB PARTY

IZDELOVALEC MASK

PERK

**URADNA SELEKCIJA
(TEKMOVALNI PROGRAM)
OFFICIAL SELECTION
(IN COMPETITION)**

BIZGEKI: NA JUG NINCOMPOOPS - SOUTHWARD

ANIMIRANI FILM/TEKMOVALNI PROGRAM ANIMATED FILM/IN COMPETITION

BIZGECI: ČEŠNJE NINCOMPOOPS - CHERRIES

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

Grega Mastnak

Rojen leta 1969 v Ljubljani. Leta 1990 je vpisal študij slikarstva na ALU. V času študija je prejel študentsko Prešernovo nagrado za umetniške dosežke na področju slikarstva. Od jeseni 1994 do pomladni 1995 se je izpopolnjeval na praški FAMU, oddelek za animirani film. 1998 je zaključil slikarsko specialko pri profesorju Gustavu Gnamušu. Poleg slikarstva se intenzivno ukvarja tudi s strippom (izdal je mladinski strip album *Lov za izgubljenimi rolerji*), ilustracijo in animiranim filmom.

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

*Born June 9th 1969, in Ljubljana. In 1990, he started studying painting at the Academy of Fine Arts in Ljubljana. During his studies, he received the Prešeren Award for artistic achievement in painting. From autumn 1994 to spring 1995, he studied at the FAMU in Prague. In 1998, he completed his post-graduate studies in painting under the mentorship of professor Gustav Gnamuš. In addition to painting, he is very active in comics (he published a comic book *The Hunt for the Lost Rollerblades*), illustration and animated film.*

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

filmografija/filmography

Skrivnost starega klobuka/*The Secret of the Old Hat* (1985) - animacija/animation
 AAAAAA (1986) - animacija/animation
 Bostjanček sanjarji/*Bostjanček Daydreams* (1988) - animacija/animation
 Evforija/*Euphoria* (1999) - animacija/animation
 Peta hiša na levi/*The Fifth House to the Left* (1999) - animirani komentarji za nadaljevanko/animated commentary in a TV series

It is the grey autumn and, influenced by commercials, Koki decides to go south, to a warmer climate. He takes Professor, Bigot and Figot with him, only Nero is wise enough to stay at home. On their journey, they face impassable obstacle and, tired, they return home where they put a stop to a cat party.

Luknjasta barka/*The Ship With Holes* (2002) - animirani videospot/animated music video

Bizgeci/Nincompoops (2003) - animirana serija/animated series



filmografija/filmography
spodaj/below

REŽIJA/DIRECTED BY
GREGA MASTNAK
SCENARIJ/SCREENPLAY
GREGA MASTNAK, PETER POVH
GLASBA/MUSIC
VOJKO SFILIGOJ
MONTAŽA/EDITING
JAN SIMONČIĆ
ANIMACIJA/ANIMATION
GREGA MASTNAK
AVGÜSTIN BOŠTJAN FRANC
PRODUCENT/PRODUCER
IGOR PEDIČEK
PRODUKCIJA/PRODUCTION
CASABLANCA
STEgne 5
1000 LJUBLJANA
FORMAT/FORMAT
35MM
DOLŽINA/RUNNING TIME
5'



Grega Mastnak
zgoraj/above

REŽIJA/DIRECTED BY
GREGA MASTNAK
SCENARIJ/SCREENPLAY
GREGA MASTNAK, PETER POVH
ANIMACIJA/ANIMATION
GREGA MASTNAK
VLADIMIR LEBEN
TINA AVŠIČ
GLASBA/MUSIC
VOJKO SFILIGOJ, ANA PUPEĐAN
MONTAŽA/EDITING
JAN SIMONČIĆ
ZVOK/SOUND
VOJKO SFILIGOJ
PRODUCENT/PRODUCER
IGOR PEDIČEK
PRODUKCIJA/PRODUCTION
CASABLANCA
STEgne 5
1000 LJUBLJANA
FORMAT/FORMAT
35MM
DOLŽINA/RUNNING TIME
5'

GORA THE MOUNTAIN

ANIMIRANI FILM/TEKMOVALNI PROGRAM ANIMATED FILM/IN COMPETITION

**BE
BE**

Film Be je klasično animirana zgodba o slovenski ovci, ki po neprijetni avtoštoparski izkušnji, zamenjavi nahrbtnika in številnih bližnjih srečanjih v hotelu Eden najde in nadaljuje svojo pot. Niso pomembni napisni in glasovi A, E, I, O, U, za srečo je bistven prav I LOVE U. Blaga satira na politično združevanje Evrope.

The film Be is a classically animated story about a Slovenian sheep. Following an unpleasant hitch-hiking experience, a backpack swap and numerous close encounters in Hotel Eden, the sheep finds her path and continues her journey. Signs

Marjan Manček

Rojen 1948 v Novem mestu. Diplomiral je na Filozofski fakulteti v Ljubljani iz angleščine in zgodovine. Med študijem se je preživiljal z risanjem karikatur za domače in tujne časopise ter revije. Ilustrira knjige in mladinsko periodiko, ustvarja stripe, avtorske slike, likovne zaslove za lutkovne predstave in animirane filme. Večkrat je razstavljal doma in v tujini ter prejel nekaj nagrad. Živi in dela v Selščku nad Cerknico.

Dva možička splezata na goro – nos. Nanjo oziroma nanj zapičita zastavico. Lastnik nosu misli, da težavo povzročajo komarji ...

Mitja Manček

Rojen leta 1986. Obiskuje drugi letnik gimnazije. Od malih nog je spremljal nastajanje animacij v očetovi delavnici. Tako risanje kot animacija sta kmalu postala tudi njegova strast, njegovo ustvarjanje na področju animiranega filma se je začelo že v zgodnjem otroštvu. Vsi njegovi risani filmi, ki so nastali v osnovnošolskem obdobju, so bili na srečanjih najmlajših filmskih in video ustvarjalcev Slovenije uvrščeni med najboljše. V vseh svojih dosedanjih filmih ostaja zvest klasični animaciji, ki se navezuje na glasbo, katere avtor in izvajalec glasbe je prav tako sam.

and vowels A, E, I, O, U are insignificant, however an I LOVE U is crucial for her luck. A mild satire about political integration of Europe.

"Film Be je nastal kot reakcija na večletno politično, diplomatsko in medijsko pripravo na vstopanje Slovenije v Evropsko unijo." Marjan Manček

"The film Be was created in reaction to several years of political, diplomatic and media preparation of Slovenia for European Union membership."

Marjan Manček

Born in 1948, in Novo mesto. Graduated from English language and history at the Faculty of Arts. During his studies he supported himself with drawing caricatures for local and foreign newspapers and magazines. He illustrates books and youth periodicals, creates comics, picture books and artistic designs for puppet shows and animated films. He has had several exhibitions at home and abroad, and has received a number of awards. He lives and works in Selšček nad Cerknico.

Two little men climb a mountain that turns out to be a nose. They stick a flag into it. The owner of the nose believes they are mosquitoes.

Mitja Manček. Born in 1986. Attending the second year of grammar school. He has observed creation of animations in his father's workshop since he was little. Both, drawing and animation soon became a passion of his; he started creating animated films when he was a child. All of his animated films created while he was in elementary school were among the best works at the festivals for the young film and video artists of Slovenia. In all of his films, Mitja Manček sticks to classical animation, which is in relation to music he also is the author, performer and singer of.


filmografija/filmography

Zavetje/Shelter (1982)
Po delu počitek/A Rest After Work (1982)
Ljubo doma/Sweet Home (1985)
Na liniji/On the Line (1989)
Hribci/Hillocks (1993)


filmografija/filmography

Neptun, skrivenostni planet/Neptune, the Mystery Planet (1999)
Rdeča papica/Little Red Riding Hood (2000)
Živi dolgčas/Pure Boredom (2001)
Gora/The Mountain (2002)

REZIJA/DIRECTED BY
MARJAN MANČEK
SCENARIJ/SCREENPLAY
MARJAN MANČEK
ANIMACIJA/ANIMATION
MARJAN MANČEK, MARTA MANČEK, MITJA MANČEK
TEHNIKA/TECHNIQUE
RISBA NA PAPIRU
MONTAŽA/EDITING
JANEZ BRICELJ
ZVOK/SOUND
BRANE SOLCE, MATIJA SOLCE
PRODUCENT/PRODUCER
DANIJEL HOCEVAR
PRODUKCIJA/PRODUCTION
EMOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
KOPRODUKCIJA/COPRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
35MM
DOLŽINA/RUNNING TIME
8'

REZIJA/DIRECTED BY
MITJA MANČEK
SCENARIJ/SCREENPLAY
MITJA MANČEK
ANIMACIJA/ANIMATION
MITJA MANČEK
TEHNIKA/TECHNIQUE
RISBA NA PAPIRU/PAPER DRAWING
TRIK KAMERA/TRICK CAMERA
BORKO RADEŠEK
GLASBA/MUSIC
MITJA MANČEK
LABORATORIJ/LABORATORY
BORKO RADEŠEK
PRODUKCIJA/PRODUCTION
KUD CINEAST
EIPPROVA 19
1000 LJUBLJANA
FORMAT/FORMAT
35MM, ČB/BLACK AND WHITE
DOLŽINA/RUNNING TIME
3'

LAB PARTY

LAB PARTY

ANIMIRANI FILM/TEKMOVALNI PROGRAM ANIMATED FILM/IN COMPETITION

Leta 2223 so strokovnjaki za raziskavo razdejane Azije odkrili ostanke neke civilizacije. V preživelem mestu Katastropolis so naleteli na obstoj živih bitij, ki so jih poimenovali Plastosi. Tipične Plastose prepoznamo po kombinaciji človeških organov z organskimi deli drugih živih bitij in pogosto tudi po kombinaciji organskih in mehanskih delov.

In the year 2223, the experts for exploration of the devastated Asia discovered the remains of a civilization. In the surviving city of Catastropolis, they found living organisms, which they named "Plastoses". A distinctive feature of typical Plastoses is a combination of human organs with organic parts of other life forms and often also a combination of organic and mechanic parts.

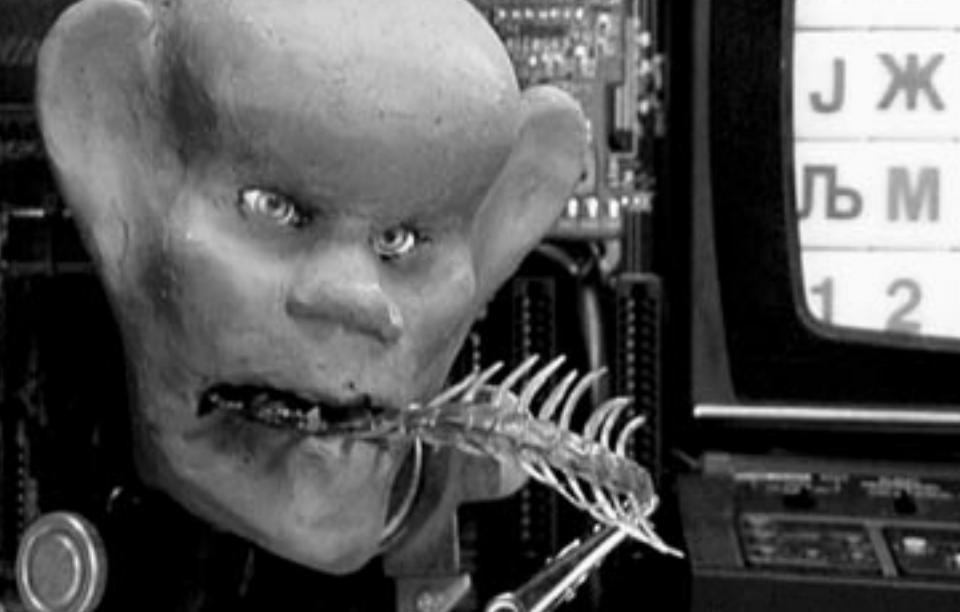
"Ko razmišljam kot arheolog, se mi pri odkrivanju in rekonstruiranju živiljenjskih navad Plastosov pojavljajo dvomi ali so Plastosi sprogramirana bitja ali lahko govorimo o nekakšni evoluciji bionike in mehanike v povezavi z organiko. Njihov nenehni boj za preživetje, opazovanje njihovega vsakdanjega živiljenja nam odpira nove poglede v njihov čutni svet. Njihova kultura in bivanjske navade nam razkrivajo marsikatere skupne poteze tako s človekom kot z živaljo.

Plastosi so bitja prihodnosti, ki so skozi obrede čaščenja 'kulта hitrosti' ohranili spomin na težke dogodke njihove preteklosti, se duhovno dvigovali in ohranjali stik s predniki. Njihova prirojena zmožnost razmišljanja je tista, ki podziga željo,

Marko A. Kovačič

Roden 1956 v Ljubljani. Diplomiral je na Akademiji za likovno umetnost, leta 1988 je končal podiplomski študij kiparstva. Ukvaja se z različnimi mediji: s performansom, skulpturo, instalacijami, teatrom in videom.

Born 1956 in Ljubljana. Graduated from the Academy of Fine Arts; in 1988 finished a Master's degree in sculpture.



da bi zaobjeli objekte, ki jih ni mogoče zaobjeti." Marko A. Kovačič

"When I am thinking as an archaeologist, discovering and reconstructing the life-style of the Plastoses, I am faced with a dilemma – are Plastoses programmed creatures or can a certain form of evolution of bionics and mechanics combined with organics be discussed. Monitoring of their daily living and their infinite struggle for survival opens new views of their emotional world. Their culture

He uses various art forms – performance, sculpture, installations, theatre and video.

videografija/videography

Casus Belli (1983)
Part II; Hey Joe (1984)
Inspektor Swake (1985)
Song of Flesh and Image Was Made Body (1985)

and habits reveal numerous similarities to both, man and animal.

Plastoses are creatures of the future, who have preserved memories of past hardship through worship rituals of the 'Cult of Speed'; they have been growing spiritually while preserving the bond with their ancestors. Their innate cognitive ability is what fuels their desire to grasp objects that cannot be grasped." Marko A. Kovačič

American Dream (1986)
Mirror Knows the Secret (1987)
No More Heroes Any More (1992)
Forth Into the Past (1995)
Let'ssss Go (2001)
Lab Party (2002)

Kolja Saksida stran/page 66

REŽIJA/DIRECTED BY
KOLJA SAKSIDA, MARKO A. KOVAČIĆ

SCENARIJ/SCREENPLAY
KOLJA SAKSIDA, MARKO A. KOVAČIĆ

FOTOGRAFIJA/CINEMATOGRAPHY
KOLJA SAKSIDA, MARKO A. KOVAČIĆ

GLASBA/MUSIC
DJ BORKA, MIHA
MONTAŽA/EDITING
KOLJA SAKSIDA

SCENOGRAFIJA/SET DESIGN
KOLJA SAKSIDA, MARKO A. KOVAČIĆ

ZVOK/SOUND
DJ BORKA
PRODUCENT/PRODUCER
EVA ROHRMAN

PRODUKCIJA/PRODUCTION
FORUM LJUBLJANA
METELKOVA 6/1
1000 LJUBLJANA

KOPRODUKCIJA/CO-PRODUCTION
ZVVKS PRODUCTION
FORMAT FORMAT
MINI DV

DOLŽINA/RUNNING TIME
4' 40"

IZDELovalec mask THE MASK MAKER

ANIMIRANI FILM/TEKMOVALNI PROGRAM ANIMATED FILM/IN COMPETITION

'Spremenil bom svojo podobo, spremenil bom oči, spremenil bom sebe. Postavil se bom za ogledalo, da najdem svojo pravo podobo. Morda mi bo tokrat uspelo, tako kot je mnogim drugim.' Ti uvodni verzi predstavijo *Izdelovalca mask*, ki takoj ob spremembji političnega sistema odvrže staro masko in si nadene novo, bolj demokratično in pošteno. Na ta način obogati, vendar pa se ne more izogniti klicu naslednje stranke, Smrti, ki ga prisili, da si nadene njeno masko: 'Strgala ti jo bom z obraza, ne boš se več mogel pretvarjati. Nadel si boš masko, ki ni resnična, da boš postal kar resnično si ...' Nato se oba pridružita ostalim nosilcem mask na simbolični srednjeveški freski 'Ples Smrti' v cerkvi v Hrastovljah.

'I will change my image, I will change my eyes, I will change myself. I will put myself beyond the mirror, to find my true image. Perhaps this time I will succeed, just as many others have.' These introductory verses introduce the Mask Maker, who takes off his old mask as soon as political system changes and immediately puts on a new democratic and honest one. He becomes rich in this manner, yet he cannot escape the call of his last client, Death, who makes him wear her mask: 'I will tear it off your



face and you will no longer be able to pretend. You will put on a mask that is unreal and become what you really are ...' Then, they both join the masked men on 'The Dance of Death', a symbolic medieval fresco in a church in Hrastovlje, Slovenia.

Koni Steinbacher

Koni Steinbacher, animator in režiser animiranih filmov, se je rodil leta 1940. Kot učitelj likovnega pouka dela na osnovni šoli v Izoli. Poleg ostalih predmetov je učil tudi filmsko vzgojo in vodil filmski krožek na šoli. Njegovi učenci so naredili preko 100 kratkih igranih in animiranih filmov na 8mm, 16 mm in video in zanje prejeli nagrade doma in v tujini. Leta 1970 je začel snemati amaterske kratke filme, leta 1973 pa je posnel svoj prvi animirani film *Telematerija*.

Koni Steinbacher, animator and director of animated films, was born in 1940. He works as an art teacher at the elementary school in Izola since. Among other subjects, he has been teaching film education and has also run a film group at the school. His students have already made about 100 short films, animated and feature, on 8 mm, 16 mm and video, for which they have also received awards, both at home and abroad. In 1970, he started with amateur short films, in 1973, he made his first animated film *Telematterija*.

filmografija/filmography

Študent/The Student (1974) (co-director Janez Marinšek)
Kokon/The Cocoon (1978)
Epidemija (1982)
Kamen/The Stone (1984)
Izmišljena zgoda/The Fiction Story (1986)
Kače/The Snakes (1987-89) (co-director Janez Marinšek)
Peter Klepec (1998-99)
Večerja/The Supper (2000)
Izdelovalec mask/The Mask Maker (2002)

REŽIJA/DIRECTED BY
KONI STEINBACHER
SCENARIJ/SCREENPLAY
MARIJAN TOMŠIČ
ANIMACIJA/ANIMATION
KONI STEINBACHER
FOTOGRAFIJA/CINEMATOGRAPHY
BORKO RADEŠEK
GLASBA/MUSIC
GORAST RADOJEVIĆ
MONTAŽA/EDITING
KONI STEINBACHER
ZVOK/SOUND
GORAST RADOJEVIĆ
SCENOGRAFIJA/SET DESIGN
KONI STEINBACHER
PRODUKCIJA/PRODUCTION
ARF D.O.O.
GLAVARJEVA 47
1000 LJUBLJANA
FORMAT/FORMAT
35MM IN BETA; BARVNI/
COLOUR
DOLŽINA/RUNNING TIME
8'

Perk je animacija oziroma video spot, ki je nastal v sodelovanju s polka-punk skupino Orlek. Vendar pa ima tudi ozadje ...

Perk is an animation, a video spot which was conceived in a collaboration with the polka-punk band Orlek. But it also has a background story ...

“Člani skupine Orlek in jaz živimo v istem kraju, v Zagorju. Perkmandeljc je rudniški škrat ter poznan in spošтовan prebivalec našega kraja. Ko sem bil še majhen, so me starši pogosto strašili: ‘Perkmandeljc te bo odvlekel v svojo votljino tako kot vse poredne otroke.’ Perkmandeljc ima nagajivo naravo in je lahko velika nadloga. Vendar pa so v zlatih časih rudnika rudarji in Perk živel v nekakšni simbiozi. On jih je opozarjal na bližajoče se rudarske nesreče (vdori vode, uhajanje plina itd.), rudarji pa so mu v zahvalo v kakšnem temnem kotičku rudnika pustili košček svojega kosila. Modro je bilo imeti dober odnos s Perkmandeljecem. Ko pa so rudnik v mojem kraju zaprli, je tudi škrat izgubil službo. V tej težki situaciji se vede kot številni brezposelnici rudarji – ne ve, kaj bi sam s seboj, piže velike količine piva in ves čas gleda TV ...” Dušan Kastelic

“Members of the band Orlek and I live in the same town, Zagorje, Slovenia. Perkmandeljc is a mine elf and a well-known and respected resident of

Dušan Kastelic

Rojen 1964, živi v Zagorju. Dela kot svobodni grafični oblikovalec, ilustrator, animator, avtor stripov, programer računalniških iger ... Perk je njegov prvi poskus v 3D računalniški animaciji in njegov prvi kratki animirani film.



our town. When I was a child, parents would often warn me: ‘Perkmandeljc will take you away into his cave like all naughty children.’ Perkmandeljc has a mischievous nature and can be a real pain in the neck. However, during the golden age of the mine, miners and Perk were living in a kind of symbiosis. He would warn them of oncoming mine accidents (i.e. water breaks, gas leaks, etc.) and in return, miners never forgot to leave him a bite of their lunch in some dark corner of the mine. It was wise to have a good relationship with

Born in 1964, lives in Zagorje. He works as a freelance graphic designer, illustrator, animator, author of comics, programmer of computer games ... Perk is his first attempt in 3D computer animation and his first short animation film.

REŽIJA/DIRECTED BY
DUŠAN KASTELIC
SCENARIJ/SCREENPLAY
DUŠAN KASTELIC
ANIMACIJA/ANIMATION
DUŠAN KASTELIC
TEHNIKA/TECHNIQUE
3D RAČUNALNIŠKA ANIMACIJA
KAMERA/CAMERA
JOŽE RANZINGER
GLASBA/MUSIC
BOJAN BERGANT, ORLEK
MONTAŽA/EDITING
DUŠAN KASTELIC/JOŽE RANZINGER
ZVOK/SOUND
JULIJ ZORNIK, PETER ŽEROVNIK
PRODUCENT/PRODUCER
DANIJELO HOČEVAR, DUŠAN KASTELIC
PRODUKCIJA/PRODUCTION
BUGBRAIN STUDIO
POLJE 18
1410 ZAGORJE OB SAVI
E-MOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
SOFINANCIER/CO-FUNDING
FILMSKI SKLAD REPUBLIKE SLOVENIJE
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
2'45"
DISTRIBUCIJA/DISTRIBUTION
FILMSKI SKLAD REPUBLIKE SLOVENIJE
SLOVENIAN FILM FUND

**URADNA SELEKCIJA
(NETEKMOVALNI PROGRAM)
OFFICIAL SELECTION
OUT OF COMPETITION)**

**FILMI ŠTUDENTK IN ŠTUDENTOV AGRFT
FILMS MADE BY STUDENTS OF THE
ACADEMY OF THEATRE, RADIO, FILM AND
TELEVISION**

BOŠ PA MRZLO JEDO

CHE SARA

FUŽINE ZAKON

IZLET

KO BOM JAZ UMRL BO EN MAJHEN POGREB

MESEČNIKI DANES SPIJO

ODLEPLJENI

ORGAZMUS

SELITEV

UKRADENI OTROCI

ZLATO SRCE

BOŠ PA MRZLO JEDO SO, YOU WILL EAT IT COLD

ŠTUDENTSKI FILM/TEKMOVALNI PROGRAM FILM STUDY/IN COMPETITION

Kako se enajstletni Jaka znebi prijateljice in vrstnika, ki ga maltretira.

Miha Mlaker

Rojen leta 1976 v Mariboru, kjer je končal gimnazijo. Študiral je komunikologijo na dunajski univerzi in se leta 1998 vpisal na AGRFT.

Born in 1976, in Maribor, where he also finished grammar school. He studied communicology at the University of Vienna and entered the Academy in 1998.

How eleven-year-old Jaka rids himself of a girlfriend and of a peer that bullies him.

filmografija/filmography

My way (2000)
Državljan Kaiser/Citizen Kaiser (2001)
Moving In (2002)
Boš pa mrzlo jedo/So, You Will Eat It Cold (2002)



REŽIJA/DIRECTED BY
MIHA MLAKER
SCENARIJ/SCREENPLAY
MIHA MLAKER
FOTOGRAFIJA/PHOTOGRAPHY
VEN JEMERSIĆ
MONTAŽA/EDITING
JANEZ BRICELJ
SCENOGRAFIJA/SET DESIGN
MAJA LESNIK
KOSTUMOGRAFIJA/COSTUME DESIGN
SIMONA SÜC
ZVOK/SOUND
JOZE TRTNIK, JULIJ ZORNIK
MASKA/MAKE-UP
NIKA LIKAR
IGRAJO/CAST
JON POLANEC, KLAUDIJ FERLE, LANA PRAČEK, MILENA MUHIC KRAMER, BOZIDAR SALA-FUSA
PRODUKCIJA/PRODUCTION
AGRFT
NAZORJEVA 3
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
12'

"Potem sem se pa obrnila in v trenutku sem vedela, da je to Bog Oče. Bil je veličasten, velik, jaz sem bila proti njemu kot nekakšna mravljica. Rekel mi je, da sem izbrana za več nalog, ena od teh je tudi, da bom rodila Jezusa." Sara, 15 let

"Then I turned around and instantly realized that it was God, the Father. He was magnificent and great, and I was merely an ant compared to Him. He told me I had been chosen for several tasks, and one of them was giving birth to Jesus. "Sara, 15 years of age."

Matjaž Ivanišin

Rojen leta 1981 v Mariboru. Od leta 2000 študira filmsko režijo na AGRFT v Ljubljani. *Che Sara* je njegov prvi film.

Born in 1981, in Maribor. He has been studying film and television directing at the Academy since 2000. Che Sara is his first film.

filmografija/filmography

Che Sara (2002)



REŽIJA/DIRECTED BY
MATJAŽ IVANIŠIN
SCENARIJ/SCREENPLAY
MATJAŽ IVANIŠIN
FOTOGRAFIJA/PHOTOGRAPHY
TONI LAZNIK
GLASBA/MUSIC
RICCHI E POVERI
MONTAŽA/EDITING
ZVEZDANA SABOTIČ
ZVOK/SOUND
FRANCI VELKAVRH, IGOR LALOS
PRODUKCIJA/PRODUCTION
AGRFT
NAZORJEVA 3
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
19'

MARTIN TURK

IZLET

THE EXCURSION
ŠTUDENTSKI FILM/TEKMOVALNI PROGRAM FILM STUDIJ/IN COMPETITION

GORAN VOJNOVIĆ

FUŽINE ZAKON FUŽINE RULES!

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

Goran Vojnović

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

Born in 1980. When he was six, his family moved to Fužine, a vast urban residential area, where he attended

Mlada družina se odpravi na izlet.

Martin Turk

Roden leta 1978 v Trstu. Na AGRFT se je vpisal leta 1998.

Born in 1987, in Trieste, Italy. He entered the Academy in 1998.

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

school, played basketball and football, where he wrote his first poems and also shot his first feature film.

filmografija/filmography

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

A young family takes a trip.

filmografija/filmography

Dvakrat na teden/Twice a Week (2000)
Oblak/The Cloud (2001)
Izlet/The Excursion (2002)



REŽIJA/DIRECTED BY
GORAN VOJNOVIĆ

SCENARIJ/SCREENPLAY
GORAN VOJNOVIĆ

FOTOGRAFIJA/PHOTOGRAPHY
RADOVAN ČOK

GLASBA/MUSIC
MARIJAN MLAKAR

MONTAŽA/EDITING
JANEZ BRICELJ

SCENOGRAFIJA/SET DESIGN
NATAŠA ROGELJ, MIHA

FERKOV

KOSTUMOGRAFIJA/COSTUME DESIGN
NATAŠA ROGELJ, MIHA

FERKOV

ZVOK/SOUND
MARKO TAJIČ, HANNA

PREUSS

MASKA/MAKE-UP
MIRJAM KAVČIČ

IGRAJO/CAST
MATEVŽ BIBER, LUKA

GRUDEN, JOZIČ AVBELJ,

ANDRAŽ POLIČ, PRIMOŽ

FORTE
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
15'

REŽIJA/DIRECTED BY
MARTIN TURK

SCENARIJ/SCREENPLAY
MARTIN TURK

FOTOGRAFIJA/PHOTOGRAPHY
RADOVAN ČOK

GLASBA/MUSIC
ALDO KUMAR

MONTAŽA/EDITING
STANKO KOSTanjevec

SCENOGRAFIJA/SET DESIGN
MIHA FERKOV

KOSTUMOGRAFIJA/COSTUME DESIGN
ZVONKA MAKUC

ZVOK/SOUND
JOZE TRTNIK, JULIJ ZORNICK

MASKA/MAKE-UP
MIRJAM KAVČIČ

IGRAJO/CAST
TOMI JANEŽIČ, IVA BABIČ,

BORUT PINOSA, URŠKA VIDE

PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
12'

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

Florijan Skubic

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

Nočne ptice so šle spati, dnevne pa se še niso prebudile, biologi bi rekli, da je nastopila modra ura, trenutek popolne tišine.

Marko Cafnik

Rojen leta 1977 v Mariboru. Preden se je vpisal na Akademijo, je študiral filozofijo in teologijo.

Born in 1977, in Maribor. Before entering the Academy, he studied philosophy and theology.

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

Born in 1976, in Ljubljana. In 1995, he started studying politology at the Faculty of Social Sciences. Five years later he entered the University again, this time at the Academy.

The night owls have all gone to sleep and the early birds have not yet risen; biologists would say that the "blue hour", a moment of perfect silence, has come.

filmografija/filmography

Mesečniki danes spijo/The Sleepwalkers Sleep Tonight (2002)



filmografija/filmography

Ko bom jaz umrl, bo en majhen pogreb/When I Die, It Will Be a Small Funeral (2002)



REŽIJA/DIRECTED BY
FLORIJAN SKUBIC
SCENARIJ/SCREENPLAY
FLORIJAN SKUBIC
FOTOGRAFIJA/PHOTOGRAPHY
JANEZ HORVAT
MONTAŽA/EDITING
ZVEZDANA SABOTIČ
ZVOK/SOUND
MARKO TAJČ, IGOR LALOŠ
PRODUKCIJA/PRODUCTION
AGRFT
NAZORJEVA 3
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
18'

REŽIJA/DIRECTED BY
MARKO CAFNIK
SCENARIJ/SCREENPLAY
MARKO CAFNIK
FOTOGRAFIJA/PHOTOGRAPHY
ALEŠ BELAK
GLASBA/MUSIC
BOJANA ŠALJIČ
MONTAŽA/EDITING
ZVEZDANA SABOTIČ
ZVOK/SOUND
JOŽE TRTNIK, IGOR LALOŠ
PRODUKCIJA/PRODUCTION
AGRFT
NAZORJEVA 3
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
12'

DRAŽEN ŠTADER

ORGAZMUS

ŠTUDENTSKI FILM/TEKMOVALNI PROGRAM FILM STUDIJ/IN COMPETITION

NINA N BLAŽIN

ODLEPLJENI UNPLUGGED

Robi in Maša sta izgubljena v brezdelju. Čas preživljata tako, da hodita po rave partijih. Kot večina mladih tudi onadva ne najdetra prave motivacije za bolj polno življenje. V svojem nezadovoljstvu se odločita, da bosta novo, boljše življenje poiskala v Amsterdamu.

Nina N Blažin

Rojena v Ljubljani leta 1980. Po končani gimnaziji se je uspešno vpisala na AGRFT.

Born in 1980, in Ljubljana. After finishing grammar school, she successfully entered the Academy.

Robi and Maša are lost in idleness. They spend their time by going to rave parties. Like the majority of the young generation, they cannot find proper motivation to improve their lives. In their discontent, they decide to seek a new and better life in Amsterdam.

filmografija/filmography

En dan/A Day (2001)
Odlepljeni/Unplugged (2002)



REŽIJA/DIRECTED BY
NINA N BLAŽIN
SCENARIJ/SCREENPLAY
NINA N BLAŽIN
FOTOGRAFIJA/PHOTOGRAPHY
JURE ČRNEC
MONTAŽA/EDITING
JANEZ BRICELJ
SCENOGRAFIJA/SET DESIGN
NATAŠA ROGELJ
KOSTUMOGRAFIJA/COSTUME DESIGN
NATAŠA ROGELJ
ZVOK/SOUND
JOZE TRTNIK, JULIJ ZORNIK
MASKA/MAKEUP
MIRJAM KAVČIČ
IGRAJO/CAST
MINCA LORENCI, JAŠA
JENUL, VANJA PLUT
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
15'

REŽIJA/DIRECTED BY
DRAŽEN ŠTADER
SCENARIJ/SCREENPLAY
DRAŽEN ŠTADER
FOTOGRAFIJA/PHOTOGRAPHY
VEN JEMERŠIĆ
GLASBA/MUSIC
ACO PEŠUT
MONTAŽA/EDITING
ZVEZDANA SABOTIČ, DRAŽEN
ŠTADER, BLAŽ CADEŽ
SCENOGRAFIJA/SET DESIGN
MIHA FERKOV
KOSTUMOGRAFIJA/COSTUME DESIGN
NATAŠA ROGELJ
ZVOK/SOUND
MIHA JARAMAZ, IGOR GAJIČ
MASKA/MAKEUP
MIRJAM KAVČIČ
IGRAJO/CAST
GASPER JARNI, KARIN
KOMLJANEK, ZVEZDANA
MILAKAR, JURE ZRNEC,
MOJCA FUNK
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
19'

Orgazmus je enodnevna seksualna odisejada še ne povsem dozorelega Luke, ki brezupno hreneni po svežnju prave akcije.

Dražen Štader

Dražen Štader, rojen leta 1975 v Banja Luki, je po končani Ekonomski fakulteti vpisal AGRFT - smer filmska in televizijska režija. Na Festivalu slovenskega filma smo videli že dva njegova filma: dokumentarnega *V tranzitu* (2000), ki je obravnaval usodo in stanje prehodnega doma za tujece v Šiški ter mu prinesel nagrado mednarodne žirije na študentskem festivalu v Münchenu, in kratki igralni film *Žile*, ki je leta 2001 prejel vesno za najboljši študentski film. Ukvarja se tudi s pisanjem filmske kritike.

After finishing the Faculty of Economics, Dražen Štader, born in 1975, in Banja Luka, entered film and television

Orgazmus is a one-day sexual odyssey of not-entirely-mature Luka, who is hopelessly craving some substantial action.

*directing at the Academy. Two of his films were already shown at previous Festivals of Slovenian Film: *In Transit* (2000), a documentary about the fate and the state of the shelter home for foreigners in Šiška, Ljubljana, that won him an international jury award at the Munich Student Film Festival; and a short feature film *Žile*, which received the Best Student Film Award in 2001. He also publishes film reviews.*

filmografija/filmography

V tranzitu/In Transit (2000)
Žile/Žile (2001)
Made in China/Made in China (2002)
Orgazmus/Orgasmus (2002)



UKRADENI OTROCI

STOLEN CHILDREN

FILM STUDY/IN COMPETITION

SELITEV

MOVING AWAY

Starejši potepuh že od nekdaj živi v starem kombiju brez koles, ki je parkiran pred hišo v mirni četrti mesta. Zdi se, da se je z okolico, otroci in sosedji dobro spoprijateljil. A starka v sosednjem hiši umre, v hišo pa se vseli njen sin. Čeprav je do klošarja vljuden, ni najbolj vesel neugledne, pred hišo stojče gmote pločevine. Čež nekaj dni se pojavi pajek z dvema uslužencema, ki kombi naložita in odpeljeta.

Jurij Gruden

Rojen v Trstu leta 1975. Na AGRFT se je vpisal leta 1996.

Born in 1975, in Trieste. Entered the Academy in 1996.

An older tramp has been living in an old wheelless van parked in front of a house in a quiet part of town for an eternity. He appears to be getting along well with the community, children and his neighbours. An old woman next-door dies and her son moves into her house. Although he is polite to the tramp, he is all but pleased with the wreckage standing in front of the house. A few days later, two workers come with a tow-truck, load the van and tow it away.

filmografija/filmography

Podobe mesta/*Images of the City* (2000)
 Nekoga moraš imeti rad/*You Have To Love Somebody* (2002)
 Selitev/*Moving Away* (2002)

Born in 1975, in Trieste. Entered the Academy in 1996.

Augusta 1942 so nemški okupatorji ugrabili več kot šeststo slovenskih otrok, od novorojenčkov do skorajda odraslih fantov in deklet. Starše so Nemci aretirali kot bandite, večino od njih pobili ali jih odpeljali v koncentracijska taborišča, iz katerih so se vrnili le redki. Večina otrok je naslednja tri leta preživelata v otroških taboriščih, nekatere so posvojili Nemci. Po koncu vojne so se skoraj vsi vrnili v prazne in požgane domove. Prijelo se jih je ime 'ukradeni otroci'.

Hana Kovač

Rojena leta 1976 v Mariboru. Leta 2000 je na fakulteti za družbene vede diplomirala iz kulturologije in se obenem vpisala na AGRFT, kjer študira filmsko režijo.

Born in 1976, in Maribor. In 2000, she graduated from

In August 1942, German invaders kidnapped over six hundred Slovenian children, from new-borns to almost mature boys and girls. Their parents were arrested as criminals, most of them were killed or taken to concentration camps, from which few of them returned. Most of the children spent the next three years in concentration camps for children, some of them were adopted by Germans. After the war, most of them returned to their empty, burnt down homes. They were called 'stolen children'.

culturalogy at the Faculty of Social Sciences and entered film and television directing at the Academy.

filmografija/filmography

Ukradeni otroci/*Stolen Children* (2002)

Born in 1976, in Maribor. In 2000, she graduated from



REŽIJA/DIRECTED BY
JURIJ GRUDEN
 SCENARIJ/SCREENPLAY
JURIJ GRUDEN
 FOTOGRAFIJA/PHOTOGRAPHY
RADOVAN COK
 GLASBA/MUSIC
MLAĐEN SAVIĆ
 MONTAŽA/EDITING
JANEZ BRICELJ
 SCENOGRAFIJA/SET DESIGN
NATAŠA ROGELJ
 KOSTUMOGRAFIJA/COSTUME DESIGN
NATAŠA ROGELJ
 ZVOK/SOUND
JOŽE TRTNIK
 MASKA/MAKEUP
MIRJAM KAVČIĆ
 IGRAJO/CAST
LOJZE, GOJMIR LEŠNJAK, SIMON FUNK, BRANKO ZAVRSAN, MIHAELA NOVAK
 PRODUKCIJA/PRODUCTION
AGRFT
 NAZORJEVA 3
 1000 LJUBLJANA
 KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
 FORMAT/FORMAT
16MM, BARVNI/COLOUR
 DOLŽINA/RUNNING TIME
13'



REŽIJA/DIRECTED BY
HANA KOVAC
 SCENARIJ/SCREENPLAY
HANA KOVAC
 FOTOGRAFIJA/PHOTOGRAPHY
ŽIGA KORITNIK
 GLASBA/MUSIC
ROK BUKOVEC
 MONTAŽA/EDITING
ZVEZDANA SABOTIČ
 ZVOK/SOUND
FRANC VELKAVRH, JOŽE TRTNIK, IGOR LALOŠ
 PRODUKCIJA/PRODUCTION
AGRFT
 NAZORJEVA 3
 1000 LJUBLJANA
 KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
 FORMAT/FORMAT
16MM, BARVNI/COLOUR
 DOLŽINA/RUNNING TIME
15'

ZLATO SRCE GOLDEN HEART

V odročni psihiatrični bolnišnici so pacienti, med katerimi sta tudi Max in Simon, prepuščeni na milost in nemilost tiranskemu doktorju Guzmanu, ki skriva svojo nesposobnost pri krotenju kaosa, ki se je razpasel po ustanovi. Nekega dne pride v bolnišnico mlada in zagnana doktorica Glorija, ki je odločena, da bo stvari postavila na svoje mesto. Vendar tok dogodkov odide svojo pot, razkrije skrivnosti in preseneti vse vpletene.

Klemen Dvornik

Rojen leta 1977 v Novem mestu. Natanko čez pet let je bila v ZDA premiera Spielbergovega E. T. vesoljčka, filma, ki je usodno zaznamoval njegovo življenje. Tri leta kasneje, ko ga je mama peljala gledat film, je namreč ugotovil, kaj bo postal. Vesoljec?

In a remote psychiatric clinic, the patients, including Max and Simon, are at the mercy of Doctor Guzman, a tyrant who tries to conceal his inability to control the chaos that has taken over the institution. One day, young and ambitious Doctor Glorija comes to the clinic, determined to take control of the situation. However, events take a course of their own, revealing secrets and surprising everyone involved.

Born in 1977 in Novo mesto. Five years later, Spielberg's E.T. premiered in the USA, a film that would irreversibly mark his life. Another three years later, when his mother took him to see the film, he recognized what he would become. An alien?



filmografija/filmography

Zjutro/Morning (1998)
Tišina pred nevihto/Calm Before the Storm (2000)
Zlato srce/Golden Heart (2001)
Ostrorogi Jalen (2002) - dokumentarni/documentary

REŽIJA/DIRECTED BY
KLEMEN DVORNIK
SCENARIJ/SCREENPLAY
KLEMEN DVORNIK
FOTOGRAFIJA/PHOTOGRAPHY
RADOVAN COK
GLASBA/MUSIC
TOMISLAV JOVANOVIĆ
MONTAŽA/EDITING
JANEZ BRICELJ
SCENOGRAFIJA/SET DESIGN
MIHA FERKOV
KOSTUMOGRAFIJA/COSTUME DESIGN
BARBARA ZEMLIČ
ZVOK/SOUND
MIHA JARAMAZ, DRAGO KOCIS
MASKA/MAKEUP
MIRJAM KAVČIĆ
IGRAJO/CAST
GREGOR ZORC, PRIMOŽ EKART, JURIJ SOUCEK, PIA ZEMLJIČ
PRODUKCIJA/PRODUCTION
AGRET
NAZORJAVA 3
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
19'

**URADNA SELEKCIJA
(NE TEKMOVALNI PROGRAM)
OFFICIAL SELECTION
(OUT OF COMPETITION)**

**CELOVEČERNI IGRANI FILMI
FEATURE FILMS**

LILIJINA ZGODBA
POLETJE V ZLATI DOLINI

LILIJINA ZGODBA

LILLY'S STORY

CELOVČERNI IGRANI FILM/NETEKMOVALNI PROGRAM FEATURE FILM/OUT OF COMPETITION

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

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

Mid-seventies, a time when, due to the military dictatorship, Greeks fled their country, just as many oppressed nations with similar fates do

Robert (Roviros) Manthoulis

Rojen leta 1929 V Grčiji. Od leta 1967 v Parizu živeči priznani grški režiser starejsje generacije snema celovečerce, televizijske filme, dokumentarce, režira tudi v gledališču. Njegovi filmi so bili prikazani v Cannesu, Moskvi in drugod, zanje je prejel veliko nagrad (v Locarno, Bruslu, Atenah, Solunu ...).



now. Piran was the place where they met every summer, because its bright colours, tourists, the sea and the sun reminded them of Greece.

One of the refugees is a director who has moved to Paris with his crew in search of financial support for his film, a criticism of the political repression in Greece. During the waiting and the preparations for filming, the artists are involved in various 'incidents': a reporter appears, wanting to write a story about the lead actress and her stand against the authorities for which she was

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

filmografija/filmography

- Oikogeneia Papadopoulou (1960)
- Kyria diamarhos, I (1960)
- Roke kvíšku, Hitler!/Hands up, Hitler! (1962)
- Iz oči v oči/Face to face (1966)
- Blues pod kožo/The Blues under the Skin (1973)
- O ljudeh in bogovih/Of Men and Gods (1992)
- Lilijina zgodba/Lilly's Story (2003)

REŽIJA/DIRECTED BY
ROBERT MANTHOULIS
SCENARIJ/SCREENPLAY
ROBERT MANTHOULIS
FOTOGRAFIJA/CINEMATOGRAPHY
NIKOS KAVOUKIDIS
GLASBA/MUSIC
NIKOS MAMANGAKIS
MONTAŽA/EDITING
YORGOS HELIDONIDIS
SCENOGRAFIJA/SET DESIGN
DUŠKO MILAVEC, DORA LELUDA
KOSTUMOGRAFIJA/COSTUME DESIGN
ZVONKA MAKUC, DORA LELUDA
ZVOK/SOUND
NICOS PAPADIMITRIOU
IGRAJO/CAST
ANNA GALIENA, BRUNO PUTZULU, BRANE ZAVRŠAN, VIOLETA TOMIC, JULIETTE ANDREA, YORGOS VOGIATZIS, MINAS HADJISSAVAS, OLIA LAZARIDOU, RENOS MANDIS, YOTA FESTA, CHRISTINA ALEXANIAN, ATHENA PAPPA, ALAN WENGER
PRODUCENT/PRODUCER
CONSTANTIN MORIATIS
PRODUKCIJA/PRODUCTION
YGREC PRODUCTIONS (FR)
EURIMAGES
KOPRODUKCIJA/CO-PRODUCTION
GREEK FILM CENTRE
CASABLANCA (SLOVENIJA)
STUDIO MAJ (SLOVENIJA)
LUMIERE PRODUCTIONS (GR)
TELE FILM (GR)
PRODAJA/WORLD SALES
GREEK FILM CENTRE
YGREC PRODUCTIONS
DISTRIBUCIJA/DISTRIBUTION
CREATIVA, ROJČEVA 1, LJUBLJANA
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
130'
PREMIERA/PREMIRE
VENICE FILM FESTIVAL 2001

SRĐAN VULETIĆ

POLETJE V ZLATI DOLINI SUMMER IN THE GOLDEN VALLEY

CELOVEČERNI IGRANI FILM/NETEKMOVALNI PROGRAM FEATURE FILM/OUT OF COMPETITION

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

At the 'Dženasia' (traditional Muslim funeral) of his father, Fikret, a sixteen year-old boy, finds out that his father was deeply in debt with Hamid, a man whom Fikret has not known nor seen until now. The amount is high and Hamid demands at the funeral that Fikret should pay his father's debt. This means great shame for the family and they become a target of public contempt. Therefore, Fikret, although merely a child, decides to "buy back" his father's soul. To return the money and secure 'Halal' (redemption) for his father and dignity for himself he sets out to the real world of Sarajevo – a world ruled by post-war chaos, corruption, misery and terrible poverty.

"Pripadam generaciji sinov, ki jim očetje niso pustili drugega kot dedičino uničenih mest,



porušenih načel in kaosa zlomljene družbe. Generacije sinov so postale ujetnice slabih odločitev iz preteklosti. Film prikoveduje o momentu, ko se moramo mi, sinovi, odločiti ali naj popravljamo napake očetov ali naj jim preprosto rečemo, naj odjabejo. Jaz bi izbral slednje." Srdjan Vuletić

"I am a part of a generation of sons whose fathers

Born in 1971, in Bjeljina, Bosnia and Herzegovina. In 1995, he graduated from the Academy of Performing Arts, Sarajevo. During the war in Bosnia and Herzegovina, he remained in Sarajevo and volunteered as a male nurse. And made films (1993, How I Burnt My Legs). He received several awards (two European Film Awards, the then Felix; awards at the Berlinale and at the St. Petersburg International Film Festival; and a victory at the home festival in Sarajevo...) and has travelled around the international films festivals. Summer in the Golden Valley is his feature debut.

filografija/filmography

Kako sem si opekel noge/How I Burnt My Legs (1993)
Osmi marec med vojno/March 8th in Wartime (1993)
Vojni kino/War Cinema (1994)
Hop, Skip & Jump (2000)
10 minut/10 Minutes (2002)
Poletje v Zlati dolini/Summer in the Golden Valley (2003)

REŽIJA/DIRECTED BY
SRDJAN VULETIĆ
SCENARIJ/SCREENPLAY
SRDJAN VULETIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
SLOBODAN TRNINIĆ
GLASBA/MUSIC
SIMON BOSWEL
MONTAŽA/EDITING
CATHERINE KELBER
SCENOGRAFIJA/SET DESIGN
KEMAL HRUSTANOVIC
KOSTUMOGRAFIJA/COSTUME DESIGN
AMELA VILIĆ
ZVOK/SOUND
TOMISLAV FOGEĆ
MASKA/MAKEUP
JOLANDA BUHIN
IGRAJO/CAST
HARIS SIJARIĆ, SVETOZAR CVETKOVIĆ, KEMAL ČEBO, ZANA MARJATOVIĆ, ALEKSANDER SEKSAK, SADŽIDA ŠEFTIĆ, ADMIR GLAMOČAK, EMIR HADŽIHAFIZBEGOVIĆ
PRODUCENT/PRODUCER
ADEMR KENOVIC
PRODUKCIJA/PRODUCTION
REFRESH PRODUCTION (BOSNA IN HERCEGOVINA)
FILDEBROC S.A. (FRANCIJA)
CLUBDEAL LTD., UK
KOPRODUKCIJA/CO-PRODUCTION
STUDIO ARKADENA/ FILMSKI SKLAD RS
NOVOTNY&NOVOTNY FILM PRODUCTION GESMBH (AVSTRIJA)
RTV FBBIH
FORMAT/FORMAT
35MM
DOLŽINA/RUNNING TIME
104'
PREMIERA/PREMIERE
SARAJEVO FILM FESTIVAL 2003

SPREMLJEVALNI PROGRAM ACCOMPANYING PROGRAMME

FILM NO.1
IN NASTANE POEZIJA
IZGINEVANJE
KO UMIRAŠ
MOSK
ZVVIKS ZVVIKS
OSTROROGI JALEN
SREČANJE
SSTRESS
TITICACA - POTOVANJE S ČOLNI
TITICACA
VONJ PO ZEMLJI
ŽIVI DOLGČAS

IN NASTANE POEZIJA AND POETRY IS CREATED

KRATKI DOKUMENTARNI FILM/SPREMIJEVALNI PROGRAM / SHORT DOCUMENTARY FILM/ACCOMPANYING PROGRAMME

Aljoša Žerjal je tržaški filmski amater in je v svojem krogu dobro poznan. Lahko bi rekli, da je stari maček. Pred petdesetimi leti je začel z 8mm kamero, danes pa se v nobenem primeru ne bi ločil od digitalike. Žerjal sodi med tiste radovedne in pozorne ljudi, ki nenehno opazujejo svet. Njegova kamera lovi najrazličnejše situacije, od prieditev v zamejskih kulturnih društvih do ribičev v Vietnamu, romarjev v Mehiki ali templjev v Tibetu. Nastajajo filmi, ki tekojo poezijo o človeku, njegovi zgodbini, kulturi in neponovljivosti.

Martina Kafol

Rojena leta 1964 v Trstu. Od leta 1993 sodeluje s TV Koper, pripravlja prispevke o umetnosti in filmu. Med letoma 1996 in 1999 sta z režiserko Majo Žerovnik posnela trideset dokumentarcev o zamejskih vaseh. Nekaj

Aljoša Žerjal is a film amateur from Trieste and is well known in his circles. It can be said he is a veteran. Fifty years ago, he started with a 8mm camera, while today, he would never be separated from his digital camera. Žerjal is one of those curious and attentive people who are always observing the world. His camera has captured a variety of themes, from the Slovenian emigrants' cultural societies' events to fishermen in Vietnam, from pilgrims in Mexico to Tibetan temples. His films weave poetry about humanity, its history, culture and uniqueness.

del: Premikanja, Spomini, Všeč so mi bile njegove roke, Postaja Topolovo (s Katjo Colja), Moj svet.

Born in 1964, in Trieste. Since 1993, she has been collaborating with TV Koper, reporting about art and film.



Between 1996 and 1999, she collaborated with director Maja Žerovnik to make 30 documentaries about Slovenian emigrants' villages in Italy. Some of her work: Movements, Memories, I Liked His Hands, Topolovo Station (with Katja Colja) and My World.

Moderno svet računalnikov, informacije televizijskih postaj in ostalih elektronskih medijev ustvarjajo občutek strahu in odtujenosti od realnega. Meja med realnim in irealnim je zabrisana. Agresija medijev nas primora verjeti celo v vojno in v to, da je vojna nekaj dobrega. Kratki eksperimentalni video film.

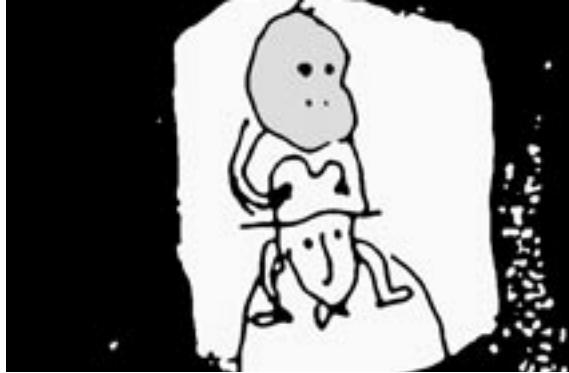
The modern world of computers, television station information and other electronic media create a sense of fear and detachment from reality. The border between the real and unreal is blurred. The aggression of the media forces us to believe

in war as a good thing. Short experimental video film.

"Film no.1 je prvi predmoderni video film, katerega namen je kritizirati čas in se izogniti poneumljanju ljubiteljev avantgardne filmske umetnosti." Oliver Marčeta

"Film No. 1 is the first pre-modern video film, the purpose of which is to criticize out time and to avoid dullness of the avant-garde film art lovers." Oliver Marčeta

Born in 1969, in Onek pri Kočevju. Creates in the fields of painting and animation; he studied at the University of Applied Arts Vienna, where he completed a Masters' programme in animated film. He is one of the founders of the "Pre-modern" movement and works as a free artist in painting and animation.

**filmografija/filmography**

Jesus von New Orleans (1994)
Dalmatinski pes, Internaciona/Dalmatian Dog, International (1995)
Hotel Intercontinental (1997)
Kamnosek/Stonewall (1998)
Očetova ura/Father's Watch (1999)
Super 8 (2000)
Fijaker/Coachman (2001)

REŽIJA/DIRECTED BY
OLIVER MARČETA
SCENARIJ/SCREENPLAY
OLIVER MARČETA
ANIMACIJA/ANIMATION
OLIVER MARČETA
FOTOGRAFIJA/PHOTOGRAPHY
OLIVER MARČETA
GLASBA/MUSIC
OLIVER MARČETA
MONTAŽA/EDITING
OLIVER MARČETA
ZVOK/SOUND
OLIVER MARČETA
PRODUKCIJA/PRODUCTION
OLIVER MARČETA
olivermarceta@hotmail.com
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
5'

REŽIJA/DIRECTED BY
MARTINA KAFOL
SCENARIJ/SCREENPLAY
MARTINA KAFOL
FOTOGRAFIJA/PHOTOGRAPHY
ANDREA SIVINI
MONTAŽA/EDITING
ALESSANDRO PINTO
ZVOK/SOUND
FABIO ROBICH
NASTOPA/FEATURING
ALJOŠA ŽERJAL
PRODUKCIJA/PRODUCTION
DEŽELNI SEDEŽ RAI ZA FJK
ULICA F. SEVERO 7
TRST, ITALIJA
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
50'

DAVID OSIVNIK

KO UMIRAŠ

WHEN YOU'RE DYING

KRATKI IGRANI FILM/SPREMLJEVALNI PROGRAM

SHORT FICTION FILM/ACCOMPANYING PROGRAM

MARIJAN HINTEREGGER

IZGINEVANJE DISAPPEARING

CELOVČERNI IGRANI FILM/SPREMLJEVALNI PROGRAM

FEATURE FILM/ACCOMPANYING PROGRAMME

Na najstniški zabavi Majki po nesreči ubije svojo bivšo punco Mašo. S prizorišča nesreče zbeži, ne da bi ga pri tem kdo opazil. Naslednji dan ga obiščejo policisti, pa tudi njegovi prijatelji (Kreš, Mašin brat, Roki, Mašin fant in Tomi), ki opazijo njegovo čudno obnašanje. Ko se na vajih glasbene skupine sprejo, se Majki začne s svojemu dekletu Nini ter ji prizna umor. Nina skrivnost izda njegovim prijateljem ...

David Osivnik

Rojen leta 1975 v Kopru. Študiral je arhitekturo v Ljubljani ter se nato preselil v Chicago, kjer je opravil magisterij iz arhitekture na Illinois Institute of Technology. Že od mladih let se je zanimal za avdio produkcijo, naslednji korak je bil film. S prijateljsko ekipo je posnel še *Prekleti stol* (komična grozljivka, neodvisni kratki) in *Stari dej prijav* (erotična komedija).

At a teen party, Majki accidentally kills his ex-girlfriend Maša. He runs from the scene of the accident unnoticed. The next day, he is questioned by the police. His friends (Kreš, Maša's brother; Roki, Maša's boyfriend; and Tomi) notice his strange behaviour. After a fight at the their band's practice, Majki seeks help with his girlfriend Nina and confesses that he has killed Maša. She betrays him to his friends ...

Born in 1975, in Koper. He studied architecture in Ljubljana and moved to Chicago, where he completed his postgraduate studies at the Illinois Institute of Technology. When he was young, he was interested in audio production, the next step was film. He made two more films with his team of friends, *The Damned Chair* (horror comedy, short independent) and *Word Up, Dude* (erotic comedy).

65



REŽIJA/DIRECTED BY

MARIJAN HINTEREGGER

SCENARIJ/SCREENPLAY

MARIJAN HINTEREGGER

FOTOGRAFIJA/CINEMATOGRAPHY

MARIJAN HINTEREGGER

GLASBA/MUSIC

MARIJAN HINTEREGGER

MONTAŽA/EDITING

MARIJAN HINTEREGGER

IGRAJO/CAST

DUNJA WUTTE, CHRISTIAN

LESSIAK, GERHARD DORFER,

TATJANA PAVČIĆ, LUĐEK

BAGARI, METKA TRDIN,

PETER RAAB

PRODUKCIJA/PRODUCTION

MARIJAN HINTEREGGER

hintereger@gmx.at

FORMAT/FORMAT

BETA SP, BARVIN/COLOUR

DOLŽINA/RUNNING TIME

80'

REŽIJA/DIRECTED BY

DAVID OSIVNIK

SCENARIJ/SCREENPLAY

MATJAŽ PRIMC, DAVID

OSIVNIK

FOTOGRAFIJA/CINEMATOGRAPHY

DAVID OSIVNIK

GLASBA/MUSIC

LINK

MONTAŽA/EDITING

DAVID OSIVNIK

SCENOGRAFIJA/SET DESIGN

MATJAŽ PRIMC

KOSTUMOGRAFIJA/COSTUME DESIGN

DAVID OSIVNIK, MATEJ

FRANCA, MATJAŽ PRIMC

ZVOK/SOUND

DAVID OSIVNIK

MASKA/MAKEUP

BARBARA TRANČAR

IGRAJO/CAST

MATEJ FRANCA, MATJAŽ

PRIMC, BORUT BIZJAK,

BARBARA TRANČAR, TOMAŽ

TROŠT

PRODUKCIJA/PRODUCTION

david.osivnik@hotmail.com

FORMAT/FORMAT

VIDEO, BARVIN/COLOUR

DOLŽINA/RUNNING TIME

51'

Prikaz različnih stopenj razvoja bitja Plastos, prebivalcev Katastropolisa, arheološkega nahajališča iz 23. stoletja in edinega preživelega mesta na Zemljni, ki so ga odkrili ob izlivu Oba. Plastosi vse žive in vse mehanske dele porabijo do konca, znova in znova. Ničesar ne vržejo stran. Po razpadu stvari shranijo elementarne dele v vitrine.

Dogodek je bil ujet v objektiv leta 2226 v rokah znanstvenika dr. Filipa Warwicka, posnetek pa je kasneje sprožil številna nova kulturološka vprašanja in odkritja.

Kolja Saksida

Rojen leta 1981 v Kranju. Prvo filmsko vlogo je odigral pri štirinajstih (*Naprej*, kratki film Borisa Petkoviča), pri sedemnajstih je posnel svoj prvi film *Eksperimentalec* (ekspert za eksperimente, hkrati pa še talec). Kasneje je sodeloval z režiserji mlajše generacije in nastopal v videospotih, študentskih filmih (*Vrvohodec, Rop stoletja*), v Hočevarjevem *Jebiga*, igra glavno vlogo v *Slepi pegi* Hanne A. W. Slak. Bil je tudi asistent režije pri filmu *Nikogaršnja zemlja* (2001) Danisa Tanovića. Leta 2001

Iz enačb številk, ki jih predstavljajo črke, je rezultat beseda. Že stari Grki so ugotovili, da je v matematiki vse definirano in da je v resnicni vsaka neznanka z(n)anka.

An equation of numbers represented by letters results in a word. The ancient Greeks already found that in mathematics everything is defined and that every unknown variable is, in fact, a known loop.

“Najnovejši magnetni zapisi iz življenja Plastosov, ki so plod dolgoletnega raziskovanja v laboratoriju Zvviks, so me pripeljala do ugotovitve, da moraš

filmografija/filmography

Eksperimentalec (ekspert za eksperimente, hkrati pa še talec/an expert for experiments and a hostage) (1999) – kratki eksperimentalni/short experimental

Portrayal of different stages of development of the Plastos Creatures, inhabitants of Catastropolis, an archaeological site, discovered in the 23rd century at the mouth of the river Ob. Plastoses expend all organic and mechanic parts completely, over and over again. After decomposition, they store all elementary parts in vitrines. This event was captured by scientist Dr. Philip Warwick and it gave rise to numerous new culturological questions and discoveries.

je ustanovil produkcijsko skupino Zvviks, kjer se ukvarja z animacijo in drugimi žanri nizkoproračunske digitalne video produkcije.

Born in 1981 in Kranj. He played his first film role at fourteen (Ahead, a short film by Boris Petkovič); when he was seventeen, he shot his first film ExperimentsTalec (an expert for experiments and a hostage). He moved on to work with directors of the younger generation, appeared in music videos, student films (Tightrope Walker, Robbery of the

vsak kader pred posnetkom naprej preračunati, ker brez hipoteze lahko izgubiš nadzor nad gibljivo sliko ...” Kolja Saksida

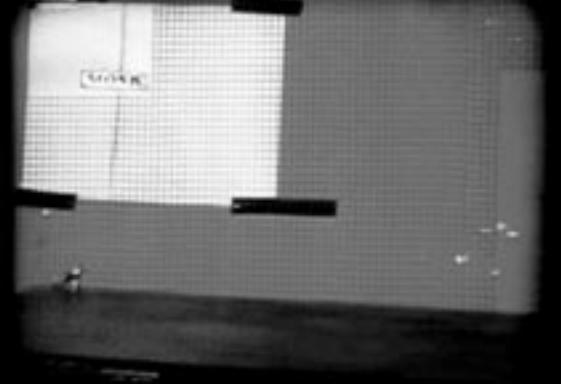
The latest magnetic recordings from the life of Plastoses, a result of years of research in the Zvviks laboratory, have led me to the conclusion that each sequence of a film should be calculated before it is captured, since absence of a hypothesis can lead to lack of control over a moving picture ...” Kolja Saksida

Let'ssss Go (2001) – animacija/animation

Lab Party (2002) – animacija/animation

Mosk (2002) – animacija/animation

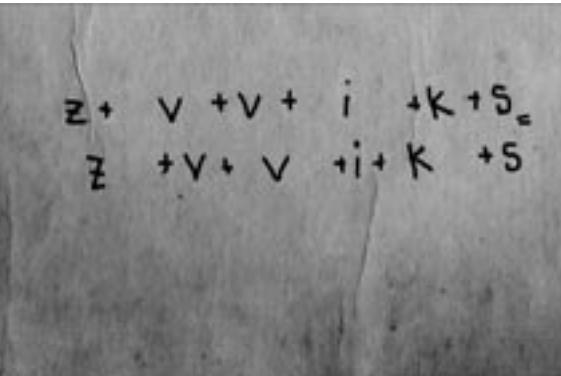
Zvviks zvviks (2002) – animacija/animation



Century), Hočevar's Fuck it and is playing the lead role in Blind Spot by Hanna A. W. Slak. He was also assistant director in No Man's Land by Danis Tanović. In 2001, he founded Zvviks, a production group working in the fields of animation and other genres of low-budget digital production.

filmografija/filmography

spodaj/below



RÉŽIJA/DIRECTED BY
KOLJA SAKSIDA
SCENARIJ/SCREENPLAY
KOLJA SAKSIDA
ANIMACIJA/ANIMATION
KOLJA SAKSIDA
KREATURE/CREATURES
MARKO A. KOVACIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
KOLJA SAKSIDA
GLASBA/MUSIC
BORKA
MONTAŽA/EDITING
KOLJA SAKSIDA
SCENOGRAFIJA/SET DESIGN
KOLJA SAKSIDA
PRODUKCIJA/PRODUCTION
ZVVIKS PRODUCTION
PREGLOV TRG 3
1000 LJUBLJANA
FORMAT/FORMAT
SUPER 8
DOLŽINA/RUNNING TIME
110"

RÉŽIJA/DIRECTED BY
KOLJA SAKSIDA
SCENARIJ/SCREENPLAY
KOLJA SAKSIDA
ANIMACIJA/ANIMATION
KOLJA SAKSIDA
GLASBA/MUSIC
BORKA
MONTAŽA/EDITING
KOLJA SAKSIDA
PRODUKCIJA/PRODUCTION
ZVVIKS PRODUCTION
PREGLOV TRG 3
1000 LJUBLJANA
FORMAT/FORMAT
MINI DV
DOLŽINA/RUNNING TIME
110"

KATJA COLJA

SREČANJE THE REUNION

KRATKI DOKUMENTARNI FILM/SPREMIJERALNI PROGRAM

KLEMEN DVORNIK

OSTROROGI JALEN SHARP-ANTLERED JALEN

KRATKI DOKUMENTARNI FILM/ACCOMPANYING PROGRAMME

Zgodba o pisatelju Janezu Jalnu se začne z rojstvom na Rodinah na Gorenjskem. Spremljamo njegovo otroštvo in družino, šolanje na kranjski gimnaziji, študij teologije in leta službovanja v različnih krajih ljubljanske škofije do njegove smrti v Ljubnem. Priovedujejo jo ljudje, ki ga še vedno nosijo v spominu: sodelavci, sorodniki, farani. Predstavljen je tudi njegov priatelj, duhovnik in pesnik Ivan Sadar.

Klemen Dvornik

Rojen leta 1977 v Novem mestu. Absolvent filmske in TV režije na AGRFT. Snema študentske filme (glej filmografijo) in dela kot režiser televizijskih oddaj ter videospotov (Društvo mrtvih pesnikov, Kingston, Nuša Derenda, Klemen Klemen ...).

Born in 1977, in Novo Mesto. He is a pre-graduate of film and TV directing at the Academy for Theatre, Radio, Film and Television. He makes student films (see filmography) and works as a director of television programmes and

The story about writer Janez Jalen starts with his birth in Rodine na Gorenjskem. We see his childhood, his family, education at the grammar school in Kranj, years of working in various towns in the Ljubljana archdiocese, and ultimately, his death in Ljubno. The story is told by people who still remember him – his colleagues, relatives and people from his parishes.

music videos (Društvo mrtvih pesnikov, Kingston, Nuša Derenda, Klemen Klemen ...).

filmografija/filmography

Zjutro/Morning (1998)
Tišina pred nevihto/A Calm Before the Storm (2000)
Zlato srce/Golden Heart (2001)
Ostrorogi Jalen/Sharp-Antlered Jalen (2002)



REŽIJA/DIRECTED BY
KLEMEN DVORNIK
SCENARIJ/SCREENPLAY
MARJETA ŽEBOVEC
FOTOGRAFIJA/CINEMATOGRAPHY
MATEJ KRŽNIK
GLASBA/MUSIC
GREGOR PIRŠ
MONTAŽA/EDITING
IGOR GAJC, KLEMEN DVORNIK
ZVOK/SOUND
IGOR GAJC
MASKA/MAKEUP
GORĐANA KAŽIĆ
NASTOPA/FEATURING
PAVLE RAVNOHRIĆ
PRODUKCIJA/PRODUCTION
MARJETA ŽEBOVEC
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
50'



REŽIJA/DIRECTED BY
KATJA COLJA
SCENARIJ/SCREENPLAY
KATJA COLJA
FOTOGRAFIJA/CINEMATOGRAPHY
GIANNI ALDI
GLASBA/MUSIC
AAV
MONTAŽA/EDITING
ALESSANDRO PINTO
ZVOK/SOUND
FABIO ROBICH
IGRAJO/CAST
EVFRAZIJA KRAVOS, EMA TUL, LJUDMILA PURIC,
MILEVA KRAVOS, TATJANA KOREN
PRODUKCIJA/PRODUCTION
DEŽELNI SEDEŽ RAI ZA FURLANJU IN JULIJSKO KRAJINO
ULICA F. SEVERO 7 TRST

FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
32'

TITIKAKA - TEKMOVANJE S ČOLNI

TITICACA - THE BALSAS BOAT RACE

KRATKI DOKUMENTARNI FILM/SPREMIJEVALNI PROGRAM SHORT DOCUMENTARY FILM/ACCOMPANYING PROGRAMME

Rojen leta 1964, po poklicu strojevodja, se ukvarja z jadralskim padalstvom in alpinizmom. Vedno je stremel k temu, da bi oba športa povezal, kar mu je pozneje tudi uspelo v pripomoglo pri odkrivanju in raziskovanju novih krajev ter zblževanju z ljudmi iz vsega sveta. Jadril je v poljskih Tatrah, po saharskih pobočjih, dvakrat pod himalajskimi vršaci. Po treh organiziranih odpravah v

Peruju nadaljuje z raziskovanjem Kordilijer.

Born in 1964, an engine driver by trade, he is involved in paragliding and alpinism. He had always been trying to somehow join the two sports and, finally, he succeeded; this helped him in discovery and exploration of new places and in bringing people from around the world together. He paraglided in the Polish Tatra Mountains, over the slopes of

Balsas de totora, pleteni čolni prebivalcev Los Uros, so posebnost Titicace in svetovna znamenitost. Jože Cajzek v svojem filmu pokaže prvo in do tega trenutka edino mednarodno tekmovanje z njimi, ki ga je tudi sam organiziral. Sam je zanj vadil kar na slovenskih vodah, a v pravem "titikaškem" čolnu, ki ga je pred leti pripeljal domov. V filmu predstavlja še podobe sedanosti in preteklosti Peruja, Titicace in Andov.

Potovanje od zgroženosti do spontanega nasmeška v enem kadru. Vse se začne na električnem stolu.

The journey from horror to a spontaneous smile in one shot. It all begins in an electric chair.

in post-production – the feature film Marmelade, an omnibus of young female and male directors, in which he has directed the first episode; and Borders of the New World, a documentary narrative about a people driven from the Western Sahara.

filmografija/filmography

Naprej/Ahead (1998) – kratki/short
Director's Cut (2001) – kratki/short
Sstress (2003) – kratki/short

Born in 1971 in Zenica. In 1995, he graduated as traffic engineer in Portorož; after that he dedicated himself to film art. He lives and works in Ljubljana as a television and film director. At the moment, two of his films are



REŽIJA/DIRECTED BY
BORIS PETKOVIĆ
SCENARIJ/SCREENPLAY
BORIS PETKOVIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
BOZO ZADRavec
MONTAŽA/EDITING
BORIS PETKOVIĆ, JANEZ BRICELJ
ZVOK/SOUND
JULIJ ZORNIK
SCENOGRAFIJA/SET DESIGN
PETRA SELISKAR, ANJA KLEMENSEK
KOSTUMOGRAFIJA/COSTUME DESIGN
SABINA BUZDUN
MASKA/MAKEUP
MOJCA GOROGRANC
IGRA/CAST
VLADIMIR VLAŠKALIČ
PRODUKT/PRODUCER
DANIJE HOČEVAR, BORIS PETKOVIĆ
PRODUKCIJA/PRODUCTION
EMOTIONFILM
KERSNIKOVA 4
1000 LJUBLJANA
KOPRODUKCIJA/CO-PRODUCTION
VIBA FILM
RTV SLOVENIJA

FORMAT/FORMAT
35MM
DOLŽINA/RUNNING TIME
2'55"

REŽIJA/DIRECTED BY
JOŽE CAJZEK
SCENARIJ/SCREENPLAY
JOŽE CAJZEK
ANIMACIJA/ANIMATION
MILOS RADOSAVLJEVIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
JOŽE CAJZEK
MONTAŽA/EDITING
URBAN POTOČNIK, ZVEZDAN SIMIĆ

ZVOK/SOUND
BOSTJAN KAČČNIK
PRODUKCIJA/PRODUCTION
JOŽE CAJZEK
FORMAT/FORMAT
BARVNA/COLOUR SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
40'



Sahara and twice beneath the Himalayan tops. After setting up three expeditions to Peru, he now continues with exploration of the Cordilleras.

MIRKO SIMIĆ

VONJ PO ZEMLJI THE SCENT OF THE EARTH

KRATKI DOKUMENTARNI FILM/SPREMIJEVALNI PROGRAM

SHORT DOCUMENTARY FILM/ACCOMPANYING PROGRAMME

JOŽE CAJZEK

TITIKAKA LAKE TITICACA

Jezero Titikaka je že v preteklosti predstavljalo center andske pokrajine Altiplano. Med prebivalci je poznano tudi kot sveto jezero, Lago Sagrado. S svojo višinsko lego (3813m) in ogromno površino (8560 kvadratnih kilometrov) velja za najvišje in največje plovno jezero na svetu. Razgibana in razvijana obala človeku v domišljiji pričara pumo, ki v kremljih drži andsko žival "viskače", podobno zajcu. In res nosi jezero pumino ime, v jeziku indijancev Ajmara in Kečua pomeni Titikaka sivo ali kamnito pumo, ta pa je predstavljala sveto podobo življenja na zemlji. V času predinkovskih civilizacij Tiawanako, Collas in Llupacas je bilo jezero domovanje boga Wiracocha, ki je kraljeval na Altiplanu kot sin boga sonca.

In the past, Lake Titicaca, has already been the centre of the Andean Altiplano region and is known as the holy lake, Lago Sagrado, among inhabitants of the region. With its high altitude (12,500 ft) and vast surface (3,200 sq miles), Lake Titicaca is the largest lake on the continent and the highest navigable lake in the world. In the uneven shape of its shore, one's imagination can easily see a puma, holding a rabbit-like animal in its paws. Indeed, the lake bears the name of the puma – in the languages of the Aymara and the Ketchua peoples Titicaca translates as Grey Puma or Rock Puma. In the past, the image of puma represented a holy image of life on Earth. In the period of the pre-Inca civilizations, Tiawanako, Collas and Llupacas, the lake was home to god Wiracocha, reigning on Altiplan as the Son of the Sun God.

"St. Marie de la Mer, vasica na jugu Francije. Bilo je štiriindvajsetega maja, na dan svete Sare, o kateri legenda pravi, da je priplula iz Palestine ob koncu 15. stoletja. Prišla je s cigani. In danes, šesto let kasneje, se spet zborejo. Od vseposod prihajajo, da bi počastili črno boginjo. Vidiš njihove poglede, slišiš strast, ki te žegečka na koncu jezika. Začutiš skravnost, ki ni čisto dorečena, in prideš v cerkev, da pojšeš z njimi. Muzika postane twoje srce, ki daje ritem duši." Mirko Simić

Mirko Simić

Rojen leta 1965 v Valjevu, Srbija. Živi in ustvarja v Ljubljani. V osmdesetih je bil član več umetniških skupin, pripravljal je neodvisne avtorske video projekte. Kasneje je delal na javni televiziji, bil je pobudnik Slovenskega video festivala v Idriji, opravlja tudi pedagoško delo na področju filmske produkcije. Sode-

"St. Marie de la Mer, a village in southern France. It was May 24th, St. Sarah's day, who, according to the legend, sailed from Palestine at the end of the 15th century. She came with the gypsies. And today, six hundred years later, they gather again. They come from everywhere to honour their black goddess. You can see the looks in their eyes and hear the passion tingling at the rim of the tongue. You sense the slightly uncertain mystery; and then you come to the church to join their singing. The music becomes your heart, giving rhythm to the soul." Mirko Simić

luje pri gledaliških predstavah, razstavah, koncertih. S svojimi projektmi je gostoval na številnih svetovnih festivalih in bil tudi večkrat nagrajen.

Born in 1965, in Valjevo, Serbia. Lives and works in Ljubljana. In the 80's, he was a member of several artistic groups; he made independent original video projects.



Jože Cajzek
stran/page 68



Later, he worked at the public television and was one of the founders of the Slovenian Video Festival in Idrija. He also teaches in the field of film production. He contributes to various theatre productions, exhibitions and concerts. With his projects, he was a guest at several festivals around the globe and received several awards.

REŽIJA/DIRECTED BY
JOŽE CAJZEK
REŽIJA/DIRECTED BY
JOŽE CAJZEK
SCENARIJ/SCREENPLAY
JOŽE CAJZEK
ANIMACIJA/ANIMATION
MILOS RADOSAVLJEVIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
JOŽE CAJZEK
MONTAŽA/EDITING
URBAN POTOČNIK, ZVEZDAN SIMIĆ
ZVOK/SOUND
BOSTJAN KAČIČNIK
PRODUKCIJA/PRODUCTION
JOŽE CAJZEK
FORMAT/FORMAT
BARVNA/COLOUR SP. BARVNI/COLOUR
DOLŽINA/RUNNING TIME
29'

REŽIJA/DIRECTED BY
MIRKO SIMIĆ
SCENARIJ/SCREENPLAY
MIRKO SIMIĆ
FOTOGRAFIJA/CINEMATOGRAPHY
MIRKO SIMIĆ
GLASBA/MUSIC
ŠUKAR
MONTAŽA/EDITING
MIRKO SIMIĆ
ZVOK/SOUND
MIRKO SIMIĆ
PRODUCENT/PRODUCER
MIRKO SIMIĆ
PRODUKCIJA/PRODUCTION
SIMETRIX
ULICA BRATOV UČAKAR 72
1000 LJUBLJANA
KOPRODUKCIJA/COPRODUCTION
KUD ETNOKULT
FORMAT/FORMAT
BETA SP. BARVNI/COLOUR
DOLŽINA/RUNNING TIME
25'

ŽIVI DOLGČAS

PURE BOREDOM

ANIMIRANI FILM/SPREMIJEVALNI PROGRAM ANIMATED FILM/ACCOMPANYING PROGRAMME

Rodi se otrok. Nato odraste, toda celo življenje cuza palec ter dela slabe stvari. Ko umre, se sprašuje: Kam je odšlo življenje?

Mitja Manček

Rojen leta 1986. Obiskuje drugi letnik gimnazije. Od malih nog je spremjal nastajanje animacij v očetovi delavnici. Tako risanje kot animacija sta kmalu postala tudi njegova strast, njegovo ustvarjanje na področju animiranega filma se je začelo že v zgodnjem otroštvu. Vsi njegovi risani filmi, ki so nastali v osnovnošolskem obdobju, so bili na srečanjih najmlajših filmskih in video ustvarjalcev Slovenije uvrščeni med najboljše. V vseh svojih dosedanjih filmih ostaja zvest klasični animaciji, ki se navezuje na glasbo, katere avtor in izvajalec glasbe je prav tako sam.

A child is born. Then, he grows up, but keeps on sucking his thumb and doing bad things. When he dies, he asks himself: "Where did life go?"

Mitja Manček. Born in 1986. Attending the second year of grammar school. He has observed creation of animations in his father's workshop since he was little. Both, drawing and animation soon became a passion of his; he started creating animated films when he was a child. All of his animated films created while he was in elementary school were among the best works at the festivals for the young film and video artists of Slovenia. In all of his films, Mitja Manček sticks to classical animation, which is in relation to music he also is the author, performer and singer of.

**filmografija/filmography**

Neptun, skrivnostni planet/Neptune, the Mystery Planet (1999)

Rdeča papica/Little Red Riding Hood (2000)

Živi dolgčas/Pure Boredom (2001)

Gora/The Mountain (2002)

REŽIJA/DIRECTED BY
MITJA MANČEK
SCENARIJ/SCREENPLAY
MITJA MANČEK
ANIMACIJA/ANIMATION
MITJA MANČEK
TEHNIKA/TECHNIQUE
RISBA NA PAPIRJU/PAPER
DRAWING
TRIK KAMERA/TRICK CAMERA
BORKO RADEŠEK
GLASBA/MUSIC
MITJA MANČEK
MONTAŽA/EDITING
BORKO RADEŠEK
PRODUKCIJA/PRODUCTION
KUD CINEAST
EIPPROVA 19
1000 LJUBLJANA
FORMAT/FORMAT
35MM, BARVNI/COLOUR
DOLZINA/RUNNING TIME
4'

INFORMATIVNI PROGRAM

INFORMATIVNE SCREENING

**24 POLJUBOV
DESETA ZAPOVED
KDO SE BOJI JERRYJA SPRINGERJA?
PROSTA PETA
TRČENI BOB**

DESETA ZAPOVED THE TENTH COMMANDMENT

24 POLJUBOV 24 KISSES

FEATURE FILM/INFORMATIVNI PROGRAM

Zgodba o mladom dekletu, ki se zavoljo svoje ve-like želje hrabro loti nemogoče naloge.

Gimnazijka Valentina jaha v konjeniškem klubu. Prijava se za pridobitev licence za skakanje čez ovire, a zato potrebuje lastnega konja. Najprej zamaan prepričuje očeta, nakar se prijava na mednarodni fotografski razpis. Odločena je, da bo doseglala prvo nagrado, čeprav nima pojma o fotografirjanju. Naslov fotografske teme se glasi 24 ur in Valentina svojega fanta Marija prepriča, da ji mora priskočiti na pomoč ter vsako uro poljubiti neznano dekle. Vsi niso navdušeni nad tem, da bi Valentina tako zlahka odnesla glavno in bogato denarno nagrado. Neodvisni igrani celovečer, posnet po pravilih dogme 95.

Viki Voglar

Rojena leta 1947 v Mariboru. Njen neodvisni celovečerni mladinski film *Obleka naredi človeka* iz leta 1998 je prvi igrani celovečer, ki ga je posnela slovenska režiserka. Ukvarya se z medijskim izobraževanjem, piše scenarije.

Frenk, stari mafijiški maček, bi nadvse rad sklenil še zadnji posel pred "upokojitvijo" – gre za predajo zloglasnih diamantov iz Rusije. Iz zapora je nepričakovano izpuščen Frenkov bivši šef Mek, ki meša štrene že tako neugodni zmešnjavi interesov apatične Frenkove desne roke Rajca, Anžeta, sumljivega Frenkovega pastorka, Frenkove vedno pijane bivše Mekove žene ter skrivnostnega Poldija. Za nameček se spletkom pridružita še mafijiški podmladek in policija. Kriminalna komična drama.

Tomaž Morič

Rojen leta 1978 na Jesenicah. Za film se je začel zanimati že v srednješolskih letih. Vpisal se je na Fakulteto za elektrotehniko. Med študijem je snemal kratke amaterske filme. Po seminarju JSKD je začrtal smernice svojega prvega celovečernega projekta.

A story about a young girl who bravely undertakes an impossible task because of a great desire. Valentina is a high-school girl who is a horseback rider. She applies for a steeplechase license, however, she needs her own horse to get it. At first, she tries and fails to convince her father. Then she enters an international photography contest. Although she hasn't a clue about photography, she is determined to win the 1st prize. The title of the photography subject is 24 hours and Valentina convinces her boyfriend Mario to help her. He has to kiss an unfamiliar girl every hour. However, not everyone agrees that she should get the high 1st prize so easily.

An independent feature film, made according to the principles of dogma 95.

Born in 1947, in Maribor. Her independent feature film for the youth, Clothes Make a Man, is the first feature film made by a Slovenian female director. She works in media education and writes screenplays.

Frenk, an old gangster, is eager to complete his last job before 'retirement' – it is a handover of a load of infamous diamonds from Russia. Frenk's ex-boss Mek is unexpectedly released from prison and he starts to interfere with an already unfavourable mix of different interests of Frank's indolent right hand Rajc; Anže, Frank's suspicious stepson; Frenk's wife and Mek's ex-wife, who is always drunk; and the mysterious Poldi. On top of all this, the gangster new-blood and the police join in the intrigues.

Born in 1978, in Jesenice. Film started to interest him in his secondary school years. He is a student at the Faculty of Electrical Engineering. In his spare time, he makes amateur short films. After a seminar organized by the Republic of Slovenia Public Fund for Cultural Activities, he drafted the outline for his first feature film project.



REŽIJA/DIRECTED BY
VIKI VOGLAR
SCENARIJ/SCREENPLAY
VIKI VOGLAR
FOTOGRAFIJA/CINEMATOGRAPHY
BOR SOJAR VOGLAR
MONTAŽA/EDITING
BOR SOJAR VOGLAR
ZVOK/SOUND
BOR SOJAR VOGLAR
IZBIRA LOKACIJ/LOCATION MANAGER
VIKI VOGLAR
IGRAJO/CAST
IRENA BAHČ, GREGOR GRŽINA, ZMAGO JELINCIC PLEMENITI, PETTR ADAMČ, CIRIL TRČEK, ZORICA PODKRAJEK
PRODUKCIJA/PRODUCTION
KD ŠTUDENTSKI PLESNI ANSAMBL, ČRT SOJAR VOGLAR
STEFANOVA 5
1000 LJUBLJANA
FORMAT/FORMAT
DV
DOLŽINA/RUNNING TIME
117'



REŽIJA/DIRECTED BY
TOMAZ MORIC
SCENARIJ/SCREENPLAY
TOMAZ MORIC
ANIMACIJA/ANIMATION
MARE MCKHACHE
KAMERA/CAMERA
TOMAZ MORIC, BORIS DOLENC
MONTAŽA/EDITING
SEBASTIEN BOISGARD
ZVOK/SOUND
ROBERT OREH
MASKA/MAKEUP
MATEJA PIRC
IGRAJO/CAST
ZIGA MULEJ, DEMETER BITENC, JANEZ DOBRAVEC, KLEMEN URR, NATASA PETERNEL, KATJA VERDERBER
PRODUKCIJA/PRODUCTION
FILMART
HRUŠICA 212
4276 HRUŠICA
FORMAT/FORMAT
DV
DOLŽINA/RUNNING TIME
104'

MILAN LEBAR

PROSTA PETA FREE HEEL

DOKUMENTARNI FILM/DOCUMENTARY FILM/RTV SLOVENIJA PRODUCTIONS

LEO SPAI

KDO SE BOJI JERRYJA SPRINGERJA WHO'S AFRAID OF JERRY SPRINGER

CELOVČERNI IGRAN FILM/INFORMATIVNI PROGRAM FEATURE FILM/INFORMATIVE SCREENING

Meščanska hiša – v njej prebivata Samanta in Dario, poročen mlad par, poln protislovij in konfliktov. Ona je hči bogatega trgovca, po očetovih zaslugah je tudi sama uspešna poslovna ženska, urednica ženske revije, on boemski roker v poznih dvajsetih, ki v življenju ni dosegel tako rekoč nič in je zato skorada povsem odvisen od žene. Svoj podrejeni položaj prikriva s cinizmom in uporništvom, tako da med mladoporočencema nenehno prihaja do prepirov. Tistega dne Samanta povabi domov na večerjo svojega novega, privlačnega sodelavca Petra in njegovo zaročenko Jano ...

Leo Spai

Leo Spai alias Blaž Štrukelj. Igralec, scenarist in režiser. Med letoma 1992 in 1996 je študiral igrno na Theatre of Arts v Los Angelesu, dva semestra je spoznaval osnove filmske režije in scenaristike na LA City College. Po vrtnitvi v Slovenijo je delal v SNG Mari-

Samanta and Dario, a newly married couple, live in contradiction and conflict in a house in the city. She is the daughter of a rich trader who helped her in her business career of an editor of a women's magazine; he is a bohemian rocker in his late twenties who has not really achieved anything in his life and is completely dependant on his wife. He tries to hide his subordinated position with cynicism and rebellion, causing endless quarrel between the newlyweds. One day, Samantha invites her new attractive colleague and his fiancé Jana home to dinner ...

bor, leta 1998 se je pridružil ŠKUC-u, kjer vodi filmsko sekcijsko in snema video projekte.

Actor, screenplay writer and director. Between 1992 and 1996, he studied acting at the Los Angeles Theatre of Arts and completed two semesters of elementary film



direction and screenplay writing at the LA City College. After his return to Slovenia, he worked in theatre, at the SNG Maribor. In 1998, he joined ŠKUC, a students' cultural centre, where he is in charge of the film department and where he makes his video projects.

REŽIJA/DIRECTED BY
LEO SPAI
SCENARIJ/SCREENPLAY
LEO SPAI
FOTOGRAFIJA/CINEMATOGRAPHY
IVAN MERLJAK
GLASBA/MUSIC
KIAN DE BONALDI, DJ PSIHO,
DJ YANOUSH
MONTAŽA/EDITING
JANKO BADOVINAC, LEO SPAI
ZVOK/SOUND
AZRA KAMBERI
KOSTUMOGRAFIJA/COSTUME DESIGN
LUKA LESKOVŠEK
MASKA/MAKEUP
EMPERATRIZZ, TINKA
IGRAJO/CAST
LINDA SIMIČ, MIHA ARK,
MAJKA MERLJAK, SAMO
JAKOB, IVO GODNICK
PRODUKCIJA/PRODUCTION
CINEMA SKUC
KERSNIKOVA 4
1000 LJUBLJANA
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
81'



Lebar, owner of the Video Oskar production company, who is very experienced in the field of directing video representations, sport films, music videos and commercials, realized the idea on film.

REŽIJA/DIRECTED BY
MILAN LEBAR
SCENARIJ/SCREENPLAY
MILAN LEBAR
KAMERA/CAMERA
MILAN LEBAR
MONTAŽA/EDITING
MILAN LEBAR
PRODUKCIJA/PRODUCTION
VIDEO OSKAR
MILAN@VIDEOOSKAR-SPSI
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
40'

Film prikazuje športne in življenjske poti najboljših slovenskih telemovalcev v telemark smučanju. Skozi njihove oči se na atraktivnen, duhovit in adrenalina poln način predstavlja zanimiva športna disciplina, njena zgodovina, šola, tekmovanja in festivali. Zgodbo osrednjih priповedovalcev s svojim pogledom dopolnjujejo znani slovenski športniki in športni funkcionarji. Prioved se dinamično prepleta v naravnem okolju in v filmu ne manjka idiličnih posnetkov na atraktivnih lokacijah.

Milan Lebar

Avtorja filma *Prosta peta* sta Kranjcana Milan Lebar in Urban Simčič. Ideja za film o telemark smučarjih se je porodila Urbanu Simčiču, direktorju telemark reprezentance Slovenije in navdušenemu smučarju. Milan Lebar, lastnik produkcijske hiše Video Oskar z bogatimi izkušnjami s področja režiranja pred-

The film portrays the sport paths and the life paths of the best Slovenian telemark skiers. Through their eyes, and in an attractive and witty manner, rich with adrenalin, this interesting sport is presented, including its history, schools, competitions and festivals. The story told by the central characters is supported by views from well-known sportsmen and sport officials. The narrative is dynamically interwoven with the natural environment, making the film rich with idyllic shots made on attractive locations.

stavitevih, športnih filmov, glasbenih in reklamnih spotov ter oddaj, pa je idejo prenesel na filmski trak.

The authors of the film Free Heel are Milan Lebar and Urban Simčič. The idea for a film about telemark skiers came from Urban Simčič, director of the Slovenian National Telemark Team and a skiing enthusiast. Milan

TRČENI BOB

MAD BOB

KRATKI IGRANI FILM/INFORMATIVNI PROGRAM SHORT FICTION FILM/INFORMATIVE SCREENING

Nori Bob, zrakoholik, zaljubljen v dekleta in glasbo, uživa življenje v polnem zagonu. Vse dokler ne izgubi svoje steklenice.

Matej Ocepek

Matej Ocepek dela kot montažer, snemalec, glasbeni ustvarjalec, režiser, oblikovalec, fotograf, mikroman. Nekaj časa se je 'ilegalno' šolal na fotografski in filmski šoli Rockport College, Maine, ZDA, se tihotaplil na predavanja, izposojal opremo in postal prvi evropski študent te šole. Posnel je že več amaterskih filmov in spotov. Čaka na neomejeno količino filmskega traku, ki bi trajala do konca življenja.

Mad Bob is an airoholic, in love with girls and music, who enjoys his life to the fullest. Until, one day, he loses his bottle.

Works as editor, cameraman, musician, director, designer, photographer and soundman. For a while, he 'illegally' attended the photography and film school at Rockport College, Maine, USA, sneaking into classes, borrowing equipment, until he became the first European student at the school. He made several amateur films and videos. He is waiting for an unlimited quantity of film that would last him for the rest of his life.



RÉZJA/DIRECTED BY
MATEJ OCEPEK
SCENARIJ/SCREENPLAY
MATEJ OCEPEK
FOTOGRAFIJA/CINEMATOGRAPHY
MATEJ OCEPEK
MONTAŽA/EDITING
MATEJ OCEPEK
ZVOK/SOUND
MATEJ OCEPEK
SCENOGRAFIJA/SET DESIGN
MATEJ OCEPEK
IGRAJO/CAST
CONNOR MURPHY
PRODUKCIJA/PRODUCTION
DIGITAL STUDIO SLAK
GUNCELJSKA 14
1210 LJUBLJANA
FORMAT/FORMAT
BETA SP. BARVNI/COLOUR
DOLŽINA/RUNNING TIME
7'

POSEBNA PROJEKCIJA
SPECIAL SCREENING

PESNIKOV PORTRET Z DVOJNIKOM

PESNIKOV PORTRET Z DVOJNIKOM

THE PORTRAIT OF A POET WITH A DOUBLE

CELOVČERNI IGRANI FILM/POSEBNA PROJEKCIJA FEATURE FILM/SPECIAL SCREENING

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

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

"Film je plod skoraj petletnega dela, ki je segal od priprave in režije TV nadaljevanke

Franci Slak

Rojen leta 1963 v Krškem. Scenarist, režiser in producent, avtor eksperimentalnih, animiranih, televizijskih igranih in celovečernih filmov. Pripada generaciji, ki je svoja ključna filmska dela posnela v osemdesetih, kasneje se je pri realizaciji projektov zatekal predvsem k javni televiziji. Kot producent podpira projekte mladih avtorjev in študentov AGRFT, kjer tudi predava.



do oblikovanja in finalizacije kinematografske verzije. Dramski lok se je za razliko od epske nadaljevanke osredotočil na osebno drama človeka-pesnika, ki ga kot senca sprembla Pacnjek, mladostni prijatelj in potepuh, nekakšen Prešernov alter-ego." Franci Slak

"The film is the fruit of five years of work, ranging

Born in 1963, in Krško. He is a writer, director and producer, and author of experimental, animated, television and feature films. He belongs to the generation that made most of their major film work in the 80's. Later he worked mostly under the wing of the public television. As a producer, he mostly supports projects by young authors and students of AGRFT, where he also lectures.

filmografija/filmography

Krizno obdobje/A Time of Crisis (1981)
Eva (1983)
Butnskala/Bumpstone (1985)
Hudodelci/The Offenders (1987)
Nasmehi/Smiles (1987) – TV film
Ko zaprem oči/When I Close My Eyes (1992) – TV film
Pet majskih dni/Five Days in May (1996) – TV film
Pesnikov portret z dvojnikom/The Portrait of a Poet With a Double (2003)

REŽIJA/DIRECTED BY
FRANCI SLAK
SCENARIJ/SCREENPLAY
MATJAZ KMECL, BRANKO ŠOMEN
FOTOGRAFIJA/CINEMATOGRAPHY
BOJAN KASTELIC
GLASBA/MUSIC
MITJA SMREKAR
MONTAŽA/EDITING
NIKITA MAJA LAH
SCENOGRAFIJA/SET DESIGN
SETA MUŠIĆ
KOSTUMOGRAFIJA/COSTUME DESIGN
MARIJA KOBIC
ZVOK/SOUND
HANNA PREUSS
MASKA/MAKEUP
KWIETA HOLASOVA
IGRAJO/CAST
PAVLE RAVNOHRIB, VLADO NOVAK, MATJAZ TRIBUŠON, MARIO ŠELIH, VERONIKA DROLČ
PRODUCENT/PRODUCER
FRANCI SLAK
PRODUKCIJA/PRODUCTION
BINDWEED SOUNDVISION
TRUBARJAVA 4
1230 DOMŽALE
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
SOFINANCIRAL/CO-FUNDING
FILMSKI SKLAD REPUBLIKE SLOVENIJE
PRODAJA/WORLD SALES
FILMSKI SKLAD REPUBLIKE SLOVENIJE
MIKLOŠČEVA 38
1000 LJUBLJANA
FORMAT/FORMAT
35 MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
109'

TELEVIZIJSKA PRODUKCIJA
TELEVISION PRODUCTIONS

PRODUKCIJA RTV SLOVENIJA
PRODUCTION OF RTV SLOVENIJA

GANGL

VLADIMIR

ALAHU PREDANE

BOHINJSKA MANIFESTA

BUTALCI

DANGER

HIŠA (FAHIRA)

HRČEK MIHA PRIPOVEDUJE

HRIBOVSKA SAGA

KOORA

MAKE LOVE NOT CRUELTY

MATI

NEDOKONČANO POTOVANJE NA JAPONSKO

PRIJATELJA

SKRIVNOSTI

TANGO -5

TEŽAVE VITEZA GABRA

GANGI GANGI

TELEVIZIJSKI FILM/PRODUKCIJA RTV SLOVENIJA TELEVIZIJSKA PRODUKCIJA RTV SLOVENIJA PRODUKCIJA TELEVISION FILM/RTV SLOVENIJA PRODUCTIONS

Omnibus treh zgodb. Telefonist Mali, smetarja Mocart in Mirč ter vratar Anžo so na prvi pogled nezanimivi posamezniki, ki pa se jim v življenju dogajajo nekoliko neobičajne stvari. Mali, ki dela na telefonskih informacijah, sredi lepega dne pokliče mrtva sošolka. Mocart in Mirč, intelektualca-smetarja, se neke noči spremeni v poštna roparja. Vratar Anžo, avtor, glavni igralec, snemalec, režiser in montažer svojega kung-fu filma, pa postane osrednji lik zgodbe o ugrabitev glavne igralke svojih filmov, punc Bube. Gangl je igra s kartami, ki jo igrajo na slovenskem podeželju, znotraj nje pa je več manjših iger, kot so mali, dvanaest in fajer.

An omnibus of three stories. Telephone operator Mali, garbage men Mocart and Mirč, and porter Anžo are seemingly uninteresting individuals. However, things that happen to them are slightly unusual. Mali, who works at the telephone information department, suddenly gets a phone call from a dead ex-school mate. Mocart and Mirč, intellectuals/garbage-men turn into post office robbers for a night. Anžo the porter, the author, lead actor, cameraman, director and editor of his own kung-fu film becomes the central character of a story about his kidnapped lead actress, his girlfriend Buba.

Marko Radmilovič

Rojen leta 1964 v Mariboru. Scenarist in režiser, petnajst let je delal na Radiu Slovenija. Avtor preko dvestotih radijskih dokumentarcev ter številnih dokumentarnih filmov in oddaj. Dobitnik Badjurove diplome Društva slovenskih filmskih ustvarjalcev za scenarij filma *Nebo nad Ženavljam*.



Gangl is a card game played in rural Slovenia that consists of other lesser games, i.e. little, twelve and fire.

"Ko sem napisal scenarij, sem hotel sem posneti hermetičen film. Ne velikega, ne majhnega, ne dragega ne poceni, ne epohalnega, ne vsakdanjega. Posneti hermetičen film. Nič ne gre noter, nič ne gre ven. Vesolje samo in vesolje za sebe.

Born in 1964, in Maribor. Screenplay writer and director, Marko Radmilovič has worked at Radio Slovenija for fifteen years. Author of over two hundred radio documentaries as well as numerous documentary films and television programmes. He received the Badjura Award, awarded by the Slovenian Film Artists' Association for the screenplay for the film Sky Over Ženavlje.

Gangl. Ena sama igra, potem se začne znova."
Marko Radmilovič

"When I wrote this screenplay, I decided to make a hermetic film. Neither big nor small, neither expensive nor cheap, neither epochal nor ordinary. A hermetic one. Nothing goes in, nothing goes out. The Universe itself and by itself. Gangl. One game, and then it starts again." Marko Radmilovič

izbrana filmografija/selected filmography

Fašizem pod Slovenci/Fascism Under Slovenians (1995)
– TV dokumentarni film
Zaklad dolenske princese/The Treasure of the Princess of Dolenjska (1999) – TV film
Dokumentarije/Documentaries (2000, 2001) – dokumentarna serija/documentary series
Za naše goste iz tujine (2002, 2003) – dokumentarna serija/For Our Foreign Guest (2001, 2003) – documentary series

REŽIJA/DIRECTED BY
MARKO RADMILOVIČ
SCENARIJ/SCREENPLAY
MARKO RADMILOVIČ
FOTOGRAFIJA/PHOTOGRAPHY
BOJAN KASTELIC
GLASBA/MUSIC
TOMAZ RAUCH, DANILO ŽENKO, SIMON ŠIMAT
MONTAŽA/EDITING
GORAN GLAVIČIČ
SCENOGRAFIJA/SET DESIGN
GRETA GODNIČ
KOSTUMOGRAFIJA/COSTUME DESIGN
MOJCA MAIER
ZVOK/SOUND
MARJAN CIPERMAN, ANDREJ LOGAR
MASKA/MAKEUP
NADA BRVAR
IGRAJO/CAST
ROMANA ŠALEHAR, SEKUMADY KONDE-MADY, MILOŠ BATTELINO, LOJZE SVETE, SAMO ŠIMAT, TINA KREN
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
UREDNIŠTVO IZVIRNEGA IGRANEGA PROGRAMA 2002
FORMAT/FORMAT
S16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
93'05"

ZORAN ŽIVULOVIĆ VLADIMIR

TELEVIZIJSKI FILM/PRODUKCIJA RTV SLOVENIJA TELEVISION FILM/RTV SLOVENIJA PRODUCTIONS

Da bi lažje pokrili stroške, se Maša, Miki in Aleš odločijo oddati prazno sobo v najetem stanovanju. Na njihov oglas se javi uglajen in prijazen, a vendorle nekoliko nenavaden petdesetletnik Vladimir. Aleš pogreša svojega pokojnega očeta in ga takoj najde v novem sostanovalcu, zato pa ima Miki že od prvega dne svoje pomisleke glede Aleševe izbire. Sprva ustrežljivi in prijazni Vladimir začne vse bolj najedat idilično sožitje v študentski skupnosti.

To lower their expenses, Maša, Miki and Aleš decide to sublet the empty room in their rented apartment. Their ad is answered by a dignified and polite, yet slightly unusual man in his fifties, Vladimir. Aleš misses his late father and immediately finds him in their new roommate, while Miki has had doubts about Aleš's attitude since day one. Initially helpful and kind, Vladimir starts to increasingly undermine the idyllic harmony of the students' home.

"Vladimir je zgodba o okolišinah, v katerih lahko vsak človek postane nasilen. Pa tudi zgodba o ljubezni, prijateljstvu in zaupanju ter generacijskem prepadu. Odrska postavitev na malem odru SNG Drama je bila označena za psihotriler, TV verzijo pa sem poimenoval psihopatska komedija. Zaradi 'klasične in minimalistične' dramske predloge (ena lokacija, širje protagonisti, veliko dialoga) je bila pred snemanjem osnovna ideja precej jasna: omogočiti igralcem čim boljše razmere in jim pri podajanju zgodbe pomagati s postopnim spremjanjem atmosfere – od svetle,



barvite, polne in umirjene na začetku do temne, monokromatske, prazne in nervozne na koncu. Vladimir je mešanica oziroma kombinacija Disneyevega Mikija Miške in ortodoksnih ikon."

"Vladimir is a story about circumstances that can make any person act violently. It is also a story about love, friendship and trust; and about the generation gap. The stage production in Slovenian National Theatre Drama (SNG Drama, Ljubljana) was labeled a psycho-thriller, I dubbed the TV version

a psychopathic comedy. Due to the 'classical and minimal' dramatic text (one location, four protagonists, lots of dialogue), the general idea before the filming was to help the actors, and thus the story itself, by gradually changing the set atmosphere from bright, colourful, crowded and steady in the beginning, to dark, monochrome, empty and nervous in the end.

Vladimir is a mixture, or combination, of Disney's Mickey Mouse with orthodox icons."

He has directed several short TV dramas and films The Story That Is (1993, short documentary), The Place of Murder (1994, short film), Magic Fingers (1997, short film) and M.arK.obreC.elj (2000, documentary). He has been waiting for his big screen debut for several years.

Zoran Živulović

Rojen leta 1970 v Ljubljani. Po končani Srednji šoli za računalništvo se je najprej vpisal na Fakulteto za elektrotehniko in računalništvo, leta 1991 je opravil sprememne izpite na AGRF in postal študent filmskih in televizijskih režije. Dosed je režiral kratke TV drame in filme *Zgodba, ki je* (1993, kratki dokumentarni), *Mesto umora* (1994, kratki igrani), *Čarobni prsti* (1997, kratki

igrani), *M.arK.obreC.elj* (2000, dokumentarni). Čaka svoj prvi film na platnu.

Born in 1970, in Ljubljana. After secondary school, he first entered the Faculty of Computers and Information Science. In 1991, he passed the entry exams for the Academy for Theatre, Radio, Film and Television in Ljubljana and became a student of film and TV directing.

REŽIJA/DIRECTED BY
ZORAN ŽIVULOVIĆ
AVTOR DRAME/BASED ON A PLAY BY
MATJAZ ZUPANIČ
FOTOGRAFIJA/PHOTOGRAPHY
SIMON TANŠEK
GLASBA/MUSIC
MITJA VRHOVNIK SMREKAR
MONTAŽA/EDITING
ZORAN ŽIVULOVIĆ, MATJAŽ JANKOVIĆ
SCENOGRAFIJA/SET DESIGN
DAMIJAN CAVAZZA
KOSTUMOGRAFIJA/COSTUME DESIGN
LUKA ŽAN
ZVOK/SOUND
SAMO KOZLEVČAR, ANDREJ LOGAR
MASKA/MAKEUP
TINA ŠUBIĆ
IGRAJO/CAST
DARE VALIČ, MANCA DORRER, MARKO MANDIČ, DAVOR JANJIĆ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
UREDNIŠTVO IZVIRNEGA
IGRANEGA PROGRAMA, 2002
FORMAT/FORMAT
SI6MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
97'28"

BOHINJSKA MANIFESTA

THE BOHINJ MANIFESTATION

DOKUMENTARNI FILM/PRODUKCIJA RTV SLOVENIJA DOCUMENTARY FILM/RTV SLOVENIA PRODUCTIONS

ALAHU PREDANE

DEVOTED TO ALLAH

V Sloveniji po podatkih islamske verske skupnosti živi približno 100.000 muslimanov. Samo med Radovljico in Jesenicami živi približno 1300 muslimanskih družin. Veliko muslimank in muslimanov je na Jesenicih, kjer so tudi dobro organizirani. Redno se sestaja tudi skupina mlađih, izobraženih muslimank. Vsaj polovica jih ima visokošolsko izobrazbo, a dela ne morejo dobiti, ker želijo biti 'pokrite'.

Boštjan Mašera

Rojen leta 1970 v Ljubljani. Po srednji šoli dela kot tonski tehnik, montažer ter režiser na Kanalu A. Leta 1994 postane študent AGRFT. Njegove eksperimentalne in študentske filme so prikazali na mnogih festivalih v tujini in doma, kjer so bili večkrat nagrajeni (*Romeo in Julija iz Kočevskega Roga*, 1997) Režiral je več kot 170

According to the information from the Islamic Religious Community, there are 100.000 Muslims living in Slovenia. There are 1300 Muslim families just in the region between Radovljica and Jesenice. There are many Muslims in Jesenice and they are well-organized. They also have regular meetings of a group of young, educated Muslim women. At least half of them have university degrees, but cannot find work due to their decision to be 'covered'.

oddaj v skorajda vseh uredništvih TV Slovenija.

Born in 1970, in Ljubljana. After finishing secondary school he worked as a sound engineer, editor and director at Kanal A. In 1994, he started studying at AGRFT. His experimental and student films were on the programmes of numerous film festivals at home and abroad, receiving



several awards (Romeo and Juliet of the Forest, 1997). To this day, he directed more than 170 shows for most of the departments at RTV Slovenia.

"Že Janez Mencinger je hudomušno pripisoval bohinjski kravi široko razgledanost, saj se pase visoko pod vršaci in zategadelj najdlje vidi, obenem pa je pogosto v stiku s tujci, kajti visokogorsko pohodništvo je bilo že tedaj v polnem razmahu. Danes hribolazci, ki jo srečujemo po idiličnih visokogorskih pašnikih, ne moremo 'izklopiti' ne misli ne dejanskih vez, ki nas priklepajo na naše siceršnje okolje, čeprav se v hribe najpogosteje podajamo ravno s tem namenom. Tudi film govori o razpetosti med naravo in civilizacijo." Marjan Frankovič

Marjan Frankovič

Rojen leta 1950 v Belčjem vrhu. Režiser na RTV Slovenija, kjer dela že od študentskih let. Dandanes ustvarja predvsem dokumentarne filme različnih zvrst in

Janez Mencinger has wittily described the Bohinj cow as well versed, since it grazes in highland and can therefore see very far; at the same time, it is often in contact with foreigners - mountaineering was already in full bloom in his day. Today, mountaineers, meeting the cow on idyllic mountain pastures, cannot 'disconnect' neither the thought of, nor the actual bonds that connect us with our environment, although disconnecting is the usual purpose of mountaineering. The film is also about the division between the nature and the civilization." Marjan Frankovič

dolžin, posnel je tudi nekaj igralnih in otroških filmov. Večinoma realizira lastne zamisli in scenarije.

Born in 1950, in Belčji Vrh. He has worked at RTV Slov-



enja since he was a student. He makes documentary films, as well as dramas and children's films. He mostly realizes his own ideas and screenplays.

REŽIJA/DIRECTED BY
BOŠTJAN MAŠERA
SCENARIJ/SCREENPLAY
BOŠTJAN MAŠERA
OPREMIJE/VALEČ GLASBE/MUSIC
BLAZ SIVIC
MONTAŽA/EDITING
JANI BATIC
ZVOK/SOUND
ANDREJ KNAFLIČ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA 2002
KULTURNO-DOKUMENTARNI
PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
48'1"

REŽIJA/DIRECTED BY
MARJAN FRANKOVIČ
SCENARIJ/SCREENPLAY
MARJAN FRANKOVIČ
KAMERA/CAMERA
ALES BELAK
MONTAŽA/EDITING
ANA ZUPANČIČ
ZVOK/SOUND
IGOR LALOŠ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
KULTURNO-DOKUMENTARNI
PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
51' 05"

DANGER

DANGER

ANIMIRANI FILM/PRODUKCIJA RTV SLOVENIJA ANIMATED FILM/RTV SLOVENIJA PRODUCTION

EKA VOGELNIK

BUTALCI

BUTALCI

Metka Klepetka je zvedava in vedoželjna deklica. Rada pride na obisk k stricu Joži, ki ima zanko vedno pripravljeno kakšno novo zgodbjo, za popestritev pa je tam še škratovka Rajčica. Butalska usoda Frana Milčinskega je znana vsem. Duhovita parodija je tokrat predstavljena v lutkovno-ilustracijski obliki, pripoved je podkrepljena z animiranimi ilustracijami Franceta Podrekarja iz njegove knjige, ki je izšla leta 1949.

Eka Vogelnik

Rojena leta 1946 v Ljubljani. Diplomirana arhitektka in slikarka deluje kot ilustratorka, gledališka scenografka in kostumografinja ter kot režiserka, zlasti na lutkovnem področju. Za TV oddaji *Ljubljanske skice* in *Makalonca* je leta 1993 dobila nagrado Arts Link v New Yorku. Ilustrirala je preko trideset knjig, likovno opremila preko trideset gledaliških predstav, avtorsko postavila sedem marionetnih predstav in pet

*Chattering Betty is a curious and inquisitive girl. She likes to visit Uncle Joe, who always has a story ready for her. And to make everything even more exciting, there is also a pixie named Paradiseidae. This animated film is based on *Butalci*, a book by Fran Milčinski, a famous Slovenian author. *Butalci* are inhabitants of a village Butale – simpletons, every one of them. This witty parody was now created with a combination of puppets and animated illustrations, originally by France Podrekar and made for Fran Milčinski's book, published in 1949.*

TV ali filmskih produkcij. V zadnjih letih se posveča predvsem razvijanju različnih tipov luktur in lutkovni pedagogiki.

Eka Vogelnik was born in 1946, in Ljubljana. A graduate from architecture and painting, she works as an, as a scenographer in theatre and as a director, mostly of puppet shows. In 1993, she received the Arts Link Award in New York for her TV programmes Ljubljana Sketches

Lepilec plakatov se ustavi pred praznim zidom višoke hiše, odloži pribor, razvije plakat in ga začne lepiti. Na plakatu lobanja in napis DANGER. Lepilec se začne temu opozorilu divje krohotati ...

A poster hanger stops before an empty wall of a tall building, he puts down his tools, unrolls the poster and starts gluing. On the poster we see a skull and the word DANGER. The poster hanger starts laughing wildly ...

"Plakat je najstarejše sredstvo množičnega obveščanja; človek je do vseh teh sredstev do

Ciril Gale

Rojen leta 1946 v Ljubljani. Diplomirani novinar in magister političnih znanosti. Ukvvarja se z novinarstvom in ustvarja TV oddaje, animirane filme, piše scenarije za stripe, ki jih realizira skupaj z risarji iz domovine in

neke mere odtujen; dostikrat ima občutek, da mu sporočajo neka sporočila, ki zanj niso najbolj pomembna ali vsaj ne zares usodna, zato jih ne jemlje povsem resno; prav v tej nerescnosti pa se pokaže usodnost sporočila." Ivo Antič

"The poster is the oldest means of publicization; people are relatively detached from mass media; they often feel the media are communicating messages that are not particularly relevant or, at any event, really fatal, therefore, people do not take them seriously; however, the fatality of the message is in fact hidden in this irrelevance." Ivo Antič

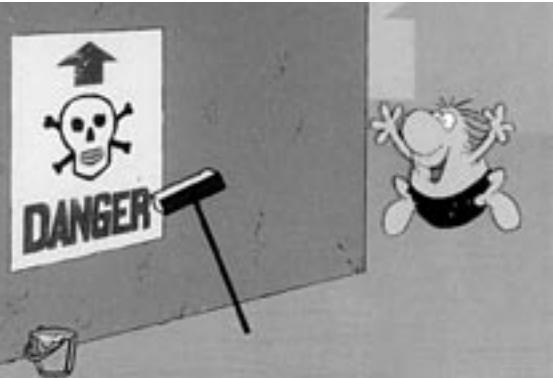
tujine, izdal je knjigo *Strip – deveta umetnost*, prvo 'teoretično' knjigo o stripu v Jugoslaviji in Sloveniji.

Born in 1946, in Ljubljana. He is a journalist and has a MA degree in political science. Besides journalism he creates

TV programmes, animated films and writes scripts for comic books he realizes with artists at home and abroad. He published Comics – The Ninth Art, the first 'theoretical book' about comics in Yugoslavia and Slovenia.



and Makalonca. She illustrated over thirty books, made artistic designs for more than thirty theatre productions and is the author of seven marionette shows, and of five film and TV productions. In the recent years, she is mainly involved in development of different types of puppets and teaching puppetry.



REŽIJA/DIRECTED BY
EKA VOGELNIK
SCENARIJ/SCREENPLAY
EKA VOGELNIK
LUTKE/PUPPETEERS
BRINA VOGELNIK SAJE, PETRA PIKOLO, LUKA ROPRET, MATAŽ PIKOLO
GLASBA/MUSIC
BRINA VOGELNIK SAJE, LUKA ROPRET, JAKA HAWLINKA
MONTAŽA/EDITING
MIHAEL TOMINŠEK
SCENOGRAFIJA/SET DESIGN
EKA VOGELNIK
ZVOK/SOUND
BOJAN BEZLJ, UROŠ MAJERLE, IGOR LALOS
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
OTROŠKI IN MLADINSKI PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
16' 45"

REŽIJA/DIRECTED BY
CIRIL GALE
SCENARIJ/SCREENPLAY
CIRIL GALE
RISBE/DRAWINGS
RATOMIR RACA PETROVIĆ
ANIMACIJA/ANIMATION
MODESTA VODNIK
TRIK KAMERA/TRICK CAMERA
RASTO NOVAKOVIC
GLASBA/MUSIC
TONE JUREČIĆ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
OTROŠKI IN MLADINSKI PROGRAM
KOPRODUKCIJA/CO-PRODUCTION
KLUB DEVETE UMETNOSTI
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
'

HRČEK MIHA HAMSTER MIKE

ANIMIRANI FILM / PRODUKCIJA RTV SLOVENIJA DOCUMENTARY FILM / RTV SLOVENIJA PRODUCTIONS

Hrček Miha je gospod v zrelih letih. Njegov skromni dom je poln zanimivih stvari, med drugim tudi knjig, iz katerih nam preko basni razkriva stare ljudske modrosti. V njegovih zgodbah največkrat nastopajo priljubljene živali iz gozda, travnikov in polj: štorklja Helena, koza Rozi, vrana Ana, žabec Grega, zajec Uhec ...

Katarina Nikolov

Katarina Nikolov je rojena leta 1969 v Postojni. Od leta 1989 aktivno deluje v slovenskem kulturnem prostoru kot scenaristka, producentka in kostumografinja ter sodeluje pri filmskih, gledaliških in plesno-gibalnih (največkrat neodvisnih) produkcijah. Režirala je več TV in radijskih oglasov, animiranih risanih filmov za otroke ... Hrček Miha je serija desetih risank.

Hamster Mike is an elderly gentleman. His humble abode is full of interesting things, including books of fables, from which he unravels ancient folk wisdom. His stories mostly feature popular forest, meadow and field animals, e.g. Stork Helen, Goat Rose, Crow Ana, Frog Greg and Rabbit Bunny.

Born in 1969, in Postojna. Since 1989, she has been actively involved in the Slovenian cultural scene; she is involved in film, theatre and dance-movement (mostly independent) productions as a writer, producer and costume designer. She has directed several TV and radio ads, animated films for children, etc. Hamster Mike is a series of ten animated films.



HIŠA (FAHIRA) THE HOUSE (FAHIRA)

DOKUMENTARNI FILM / PRODUKCIJA RTV SLOVENIJA DOCUMENTARY FILM / RTV SLOVENIJA PRODUCTIONS

Vojna v nekdanji Jugoslaviji Fahiro in njen družino prisili, da zapustijo svojo hišo v Bratuncu. Nastanijo se v begunskem centru v Ljubljani, kjer skupaj z drugimi prišleki živijo v lesenih barakah. Fahira si najbolj na svetu želi svoj dom in svojo sobo. Z mamo obiščeta domačo vas. Fahira dokumentira svojo pot s kamero, sposojeno v šoli. Tako ji bo ostal vsaj spomin, kajti v njihovi hiši zdaj živi druga družina, ki je bila med vojno prav tako izgnana iz svojega doma.

Tina Košak Koren

Rojena leta 1971 v Ljubljani. Po gimnaziji študira na Theatre Studies v St.Louis-u v ZDA, nato na Lee Strasberg Institute v Londonu.

Due to the war in the former Yugoslavia, Fahira and her family were forced to leave their home in Bratunac. They settle at the refugee centre in Ljubljana, where they live in wooden shacks with other refugees. What Fahira wants more than anything in the world is her home and her room. Her mother takes her to the village Bratunac. Fahira records her journey with a camera she borrows from her school. This way, she would at least have a memory of their home. Their house is occupied by another family, also refugees forced to leave their home.

Born in 1971, in Ljubljana. After grammar school, she entered the Theatre Studies in St. Louis, USA, and later at the Lee Strasberg Institute in London.



REŽIJA/DIRECTED BY
TINA KOŠAK KOREN
SCENARIJ/SCREENPLAY
TINA KOŠAK KOREN
KAMERA/CAMERA
MARKO KOČEVAR
GLASBA/MUSIC
SASO GĀČNIK
MONTAŽA/EDITING
MATJAZ JANKOVČ,
MARJANA FILIPČ
ZVOK/SOUND
UROŠ MAJERLE
NASTOPOJO/FEATURING
**FAHIRA HUŠIĆ, SAHZA
HUŠIĆ, AMAR HUŠIĆ, SELMA
RAMČLOVIĆ**
PRODUKCIJA/PRODUCTION
TV SLOVENIJA
**OTROSKI IN MLADINSKI
PROGRAM**
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
14' 57"

REŽIJA/DIRECTED BY
KATARINA NIKOLOV
SCENARIJ/SCREENPLAY
KATARINA NIKOLOV
ANIMACIJA, SLIKOVNA OZAJA/J
ANIMATION, BACKGROUND PICTURES
JANEZ FERLAN
RISBA/DRAWING
GREGA ČVETKO
GLASBA/MUSIC
UROŠ RAKOVEC
ZVOK/SOUND
BOSTJAN KAČIČNIK
PRIPOVEDUJE/NARRATOR
IZTOK JEREB
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
VIDEO PRODUKCIJA KREGAR
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
3'

KATARINA NIKOLOV

KOORA KOORA

DOKUMENTARNI FILM/PRODUKCIJA RTV SLOVENIJA

ŠPELA KUCLAR

HRIBOVSKA SAGA A HIGHLAND SAGA

DOCUMENTARY FILM/RTV SLOVENIJA PRODUCTIONS

Jezersko je kraj, kjer nebolični vrhovi Kamniških planin ločijo sončno Kranjsko od gorate Koroške. Najznamenitejša jezerska družina so Karničarji. To so hribovci, alpinisti in gorski reševalci. Oče Andrej je bil soustano-vitelj smučarskega in kulturnega društva, s katerim so prijevali dramske igre in naslopli skrbeli za kulturno dogajanje na Jezerskem, dokler tedanja oblast tega ni prepovedala. Divo in Drejc sta leta 1995 smučala z Anapurne, za Slovence do takrat še neosvojenega osemisočaka. Drejc je izgubil osem prstov. Pet let kasneje je Divo smučal z Mount Everesta ...

Špeла Kuclar

Rojena leta 1972 v Ljubljani. Pisala je pesmi, nato jo je ljubezen do filma pripeljala na AGRFT – smer filmska režija. Je avtorica dveh romanov in dokumentarnega filma *Bajazid - človek bomba*. Posnela je še kratka

Jezersko is a place where skyscraper-like tops of Kamniške Mountains divide the sunny Carniola from the mountainous Carinthia. The Karničar family is the best-known family from Jezersko. They are mountaineers, alpinists and mountain rescue members. Father Andrej was the co-founder of a ski club and a cultural society. They performed theatre plays and were involved in the cultural life in Jezersko, until the authorities forbade them their activities. In 1995, Divo and Drejc skied from Annapurna, an over 8000 meters high peak that was never climbed before by a Slovenian. Drejc lost eight fingers. Five years later, Divo skied from Mount Everest ...

igrana filma *Jezni in Cesta v pekel*, izšel je tudi njen mladinski roman *Ne bom več pobegnila*. Deluje kot svobodna umetnica.

Born in 1972, in Ljubljana. She wrote poetry, but the

Zgodba Koore temelji na vsebini tibetanskih mandal, proces dela in izvedba pa na metodi butoh. Butoh je način za odkrivanje giba, spoznavanja sebe in preseganje notranjih prostorov globin jaza. Kamera kot skriti opazovalec spremlja pripravljanje plesalcev na vaje pred predstavo in generalko, kjer se še nastavljajo luči in se korigirata scenografija in gib, napetost med plesalci, v plesalcih samih. Potem pridejo gledalci in Koora se prične ...

Katarina Nikolov

Rojena leta 1969 v Postojni. Scenaristka, producentka, kostumografinja, sodeluje pri filmskih in gledaliških ter plesno-gibalnih (največkrat neodvisnih) produkcijah. Režirala je več plesnih filmov (Z – film, *Kje so tiste*

The story of Koora is based on Tibetan mandalas, while the work process and the performance are based on the butoh method. Butoh is a method of movement exploration, self-discovery and a way to exceed the inner spaces of depth of self ... In the role of a secret observer, the camera follows the dancers' preparations for the rehearsals before the show and the dress rehearsal, where there lights are set, and the set and the movement are corrected; there is tension among the dancers and within the dancers. The audience enters and Koora begins...

stezice, Ritem gibanja), animiranih risanih filmov za otroke.

Born in 1969, in Postojna. She is involved in film, theatre and dance (mostly independent) productions as a writer,



producer and costume designer. She has directed several dance films (Z – Film, Where Are the Paths, The Rhythm of Movement), animated films for children, etc.

REŽIJA/DIRECTED BY
SPELA KUCLAR
SCENARIJ/SCREENPLAY
SPELA KUCLAR
KAMERA/CAMERA
ANDREJ LUPINC
MONTAŽA/EDITING
MATJAŽ JANKOVIČ
ZVOK/SOUND
IGOR LALOŠ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
KULTURNO-DOKUMENTARNI
PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
48'43"

REŽIJA/DIRECTED BY
KATARINA NIKOLOV
SCENARIJ/SCREENPLAY
KATARINA NIKOLOV
KAMERA/CAMERA
MATJAŽ MIRAK
GLASBA/MUSIC
IVAN MARUŠIĆ KLIF

MONTAŽA/EDITING
URBAN POTOČNIK
SCENOGRAFIJA/SET DESIGN
TANJA ZGONC
ZVOK/SOUND
IVAN MARUŠIĆ KLIF
VJERAN SALON

PLEŠJO/DANCERS
SELMA BANICH, PRIMOŽ BEZJAK, BARBĀRA KUKOVEC,
JAKA LAH, EDVIN LIVERIC,
GORAN MANIČ, IGOR SVIDERSKI, SANJA TROP
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA (UREĐINSTVO
ZA RESNO GLASBO IN BALET)
VIDEO PRODUKCIJA KREGAR
FORMAT/FORMAT
BETA SP
DOLŽINA/RUNNING TIME
10'

MATI MOTHER

DOKUMENTARNI FILM/PRODUKCIJA RTV SLOVENIJA DOCUMENTARY FILM/RTV SLOVENIJA PRODUCTIONS

'Plesala je eno samo poletje. Neizsanjane sanje je zamenjala boleča realnost. Z otrokoma, ki ju je zaznamovala drugačnost, je začela boj za preživetje. Čas je bil njen zaveznik; boleče dojemanje dejstev, s katerimi se je soočila, je potiskala vedno globlje v podzavest. Z močjo volje in truda je segala vedno dlje. Ko pa si je lastila pravico do čustev, prijateljske pozornosti in naklonjenosti, jo je izdala človeška majhnost. Danes, po tem, ko jo je življenje nenehno preizkušalo in nazadnje prekalilo, je mirna pred bogom in samo seboj. Bolečina drugega se nas dotakne, toda nikoli ne bo povsem skupna. Ostala bo vedno oddaljena.'

Alma Lapajne

Alma Lapajne je diplomirala je na Fakulteti za elektrotehniko Univerze v Ljubljani. Izobraževanje je nadaljevala na specialki iz filmske režije pri profesorju Karpu Godini

na AGRFT in pri profesorju Wernerju Herzogu v Berlinu.

Alma Lapajne. She graduated from The Faculty for Electronics in Ljubljana. She continued her education with special

"Make love, not cruelty" says a poster in this animated film ... But how much hurt can we cause each other if we think heartlessly? ...

Ciril Gale

Ciril Gale se je rodil leta 1946 v Ljubljani. Diplomirani novinar in magister političnih znanosti. Ukvarya se z novinarstvom in ustvarja TV oddaje, animirane filme, piše scenarije za stripe, ki jih realizira skupaj z risarji iz domovine in tujine, izdal knjigo *Strip – deveta umetnost*, prvo 'teoretično' knjigo o stripu v Jugoslaviji in Sloveniji.

Born in 1946, in Ljubljana. He is a journalist and has a MA degree in political science. Besides journalism he creates TV programmes, animated films and writes scripts for comic books he realizes with artists at home and abroad. He published Comics –The Ninth Art, the first 'theoretical' book about comics in Yugoslavia and Slovenia.

ANIMIRANI FILM/PRODUKCIJA RTV SLOVENIJA ANIMATED FILM/RTV SLOVENIJA PRODUCTIONS



REŽIJA/DIRECTED BY
CIRIL GALE
SCENARIJ/SCREENPLAY
CIRIL GALE
ANIMACIJA/ANIMATION
MODESTA VODNIK
RISBE/DRAWING
RATOMIR RACA PETROVIĆ
TRIK KAMERA/TRICK CAMERA
RASTO NOVAKOVİĆ
GLASBA/MUSIC
TONE JUREČIĆ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
OTROŠKI IN MLADINSKI
PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
2'



studies with professor Karpo Godina at the Academy for Theatre, Radio, Film and Television, and with professor Werner Herzog in Berlin.

REŽIJA/DIRECTED BY
ALMA LAPAJNE
SCENARIJ/SCREENPLAY
ELKE GAGA STOJAN
KAMERA/CAMERA
JANEZ KALIŠNIK
MONTAŽA/EDITING
MILAN MILOŠEVIĆ
ZVOK/SOUND
MARKO TAJIĆ, IGOR LALOŠ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
IZOBRAZVALNI PROGRAM
FORMAT/FORMAT
16MM, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
35'

MITJA NOVLJAN

PRIJATELJA FRIENDS

DOKUMENTARNI FILM/PRODUKCIJA RTV SLOVENIJA

AMIR MURATOVIĆ

NEDOKONČANO POTOVANJE NA JAPONSKO (Portrait Andres Valdesa)

THE UNFINISHED TRIP TO JAPAN
(The Portrait of Andres Valdes)

DOCUMENTARY FILM/RTV SLOVENIA

"Dokumentarec Prijatelja temelji na spominih izraelskega tajnega agenta Shaike Dana, ki so v Izraelu izšli sredi osemdesetih let. Ker dokumentarno gradivo v Sloveniji zavoljo občutljivih izraelsko-slovenskih odnosov ne bo dostopno do leta 2025, zaradi narave dela tajnih agentov pa nismo imeli arhivskega materiala, smo si pomagali s pričanjem še živih akterjev v Izraelu in v Sloveniji ter s fotografskim materialom, intervjuji ... Med sogovorniki so tudi nekdanji izraelski predsednik Yitzak Navon, nekdanji izraelski zunanjji minister Shimon Perez ter nekdanji slovenski predsednik Milan Kučan." Mitja Novljan

Mitja Novljan

Mitja Novljan je študiral filmsko režijo na AGRFT v Ljubljani. Doslej je posnel kratke filme *Mississippi*, *Sabayev*, *Maruška*, *Reka*, TV filme *Čamčatka*, *Slovenska kri v ameriški zvezdi*, *Portret astronavta Ronaldja Šega*, *Pravičnik*, *Prijatelja*, *Lov za*

istrskim zakladom, *Solinar* ... ter preko 25 drugih dokumentarnih in izobraževalnih filmov.

The documentary Friends is based on the memoirs of a secret agent, Shaike Dana, that were published in the 80's in Israel. The documentary archives in Slovenia will not be available until 2025 due to the sensitive nature of the Israeli-Slovenian relationship. Due to the nature of secret agents' work film archives were also not available so we had to use accounts by participants in Israel and some in Slovenia, photographic material, interviews ... We talked to the former Israeli president, Yitzak Navon; the former Foreign Affairs Minister, Shimon Perez; and the former Slovenian president, Milan Kučan."

Mitja Novljan

Mitja Novljan. He studied film directing at the Academy for Theatre, Radio, Film and Television in Ljubljana. So far, he has

Andres Valdes se je med svojim potovanjem na Japonsko ustavil v Ljubljani, da bi obiskal prijateljici, ki ju je spoznal med študijem pantomime v Parizu. Že naslednji dan so ga povedli, da nastopi v programu ljubljanske televizije. Ostal je v Ljubljani in svojega potovanja nikoli ni nadaljeval. Tudi Kube, kjer je prvič nastopil v gledališču, ni več obiskal. V Ljubljani se je vsaj desetkrat selil, štirikrat poročil in v skoraj štiridesetih letih ničkolikokrat nastopal v slovenskih gledališčih, kulturnih domovih, na filmu in televiziji.

Amir Muratović

Rojen leta 1966 v Sarajevu. Študiral je filmsko in televizijsko režijo na AGRFT ter arhitekturo, smer oblikovanje. V zadnjih desetih letih je scenarist in režiser na RTV Slovenija, kjer pripravlja predstavitve nenavadnih Slovencev. Posnel je portrete Zvonka Čoha, Milana Eriča,

On his way to Japan, Andres Valdes stopped in Ljubljana to visit a couple of friends he met while he was studying pantomime in Paris. The next day, he was invited to appear in a Television Ljubljana programme. He stayed in Ljubljana and never continued his journey. Neither did he visit Cuba again, the country of his theatre debut. In Ljubljana, he moved at least ten times, got married four times and, in almost forty years, had countless performances in Slovenian theatres, culture centres, on film and television.

Maks Fabiani ... in film Portreta z ozadjem.

Born in 1966, in Sarajevo. He studied film and television directing at the Academy for Theatre, Radio, Film and Television, and design at the Faculty of Architecture. For the past ten years, he has been working as a writer and direc-



tor at RTV Slovenia. He has prepared presentations of extraordinary Slovenes, portraits of Zvonko Čoh, Milan Erič, Maks Fabiani ... and a film Portrait with Background.



Mitja Novljan. He studied film directing at the Academy for Theatre, Radio, Film and Television in Ljubljana. So far, he has made short films Mississippi, Sabayev, Maruschka, The River; TV films Kamchatka, Slovenian Blood in the American Star, The Portrait of Astronaut Ronald Šega, The Righteous Man, Friends, The Hunt for the Istria Treasure, Saltpan Worker ... and over 25 other documentary and educational films.

REŽIJA/DIRECTED BY
AMIR MURATOVIĆ
SCENARIJ/SCREENPLAY
PETER POVI, AMIR MURATOVIĆ
KAMERA/CAMERA
UBALD TRNKOCZY
MONTAŽA/EDITING
AMIR MURATOVIĆ
ZVOK/SOUND
IGOR LALOŠ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
KULTURNO-DOKUMENTARNI PROGRAM
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
45'12"

REŽIJA/DIRECTED BY
MITJA NOVLJAN
SCENARIJ/SCREENPLAY
EDWARD ZITNIK
KAMERA/CAMERA
MILORAD ČADEŽ
GLASBA/MUSIC
MARTIN STIBERNIK
MONTAŽA/EDITING
STANE OTOREPEC
ZVOK/SOUND
DRAGO KOČIŠ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
KULTURNO-UMETNIŠKI PROGRAM
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
50'26"

TANGO -5

TANGO -5

DOKUMENTARNI FILM/PRODUKCIJA RTV SLOVENIJA/RTV SLOVENIJA PRODUCTIONS

Tango –5 je zgodba o iskanju ljubezni. Tango –5 je zgodba o tangu. Slovenskem tangu kot življenjski odločitvi dveh vrhunskih plesalcev, ki sta bila celo svetovna prvaka in sta hkrati ljubimca, z vsem, kar tak odnos prinaša in odnaša. Je tudi zgodba o njuni šoli tanga, kjer mnogi pozabljujo ujetost v vsakdan. V to solo iz povsem istega razloga vstopi igralka Lara. In končno je Tango –5 film z odlično glasbo slavnega Astorja Piazzolle, s prepesnjeno tango poezijo Horacia Ferrera ter, nenazadnje, film s čudovitim plesnim točkami tanga, impresivnimi v svoji ekstazi. In to celo pri –5.

Jasna Hribernik

Rojena leta 1959 v Mariboru. Študirala je filmsko in televizijsko režijo na AGRFT v Ljubljani. Režirala je številne dokumentarne filme ter več videov o umetnosti in umetnikih. V zadnjih letih se ukvarja z umetniškim videom in video instalacijami. Njeni so:

Tango –5 is a story about the search for love. Tango –5 is a story about tango. Slovenian tango as a life-choice for two top dancers and former world champions. They are also lovers, in the good and the bad of such a relationship. It is a story about their school of tango, where many people forget their captivity in the everyday. Lara, an actress enters the school for the same reasons. And finally, Tango –5 is a film with marvellous music by the famous Astor Piazzolla, with adapted tango poetry of Horacio Ferrero and, last but not least, a film with wonderful tango numbers, impressive in their ecstasy. Even at –5.

Vstopi na L, Ko nam je žoga padla na glavo, Hiša nasprotij, Stopnišče ...

Born in 1956, in Maribor. She studied film and television directing at the Academy for Theatre, Radio, Film and Television in Ljubljana. She has directed several docu-



mentary films and video films about art and artists. In the recent years, she has been involved in artistic video and video installations. Some of her work: Enter On L, When the Ball Dropped On Our Head, The House of Difference, The Staircase ...

SKRIVNOSTI

SECRETS

IGRANI FILM/PRODUKCIJA RTV SLOVENIJA/RTV SLOVENIJA PRODUCTIONS

Pesniški triptih priznanih slovenskih pesnikov Niko Grafenauerja, Daneta Zajca in Srečka Kosovela obsegajo tri pesmi za mladino. Posebej uglasbene so bile velik izizz za umetniško vizualizacijo. Zaživijo v novem mediju in pridobijo nove razsežnosti. Poezija se tako približa v bolj sugestivni podobi, ki pa vendarle pušča še dovolj prostora sami gledalčevi domišljiji.

Brane Bitenc

Rojen leta 1962 v Ljubljani. Po končani srednji šoli se ukvarja z glasbo in piše pesmi. Je pevec in tekstopisec skupine Otroci socializma. Leta 1986 se vpisuje na AGRFT na oddelku filmske režije. Je avtor dokumentarcev, oddaj za otroke in igranih filmov, večinoma v produkciji RTV Slovenija.

This poetry triptych of Slovenian classics Niko Grafenauer, Dane Zajc and Srečko Kosovel consists of three poems for the youth. With original music, this presented a great challenge for artistic visualisation. Poems are given life in a new medium, and thus acquire new dimensions. This expanded suggestive form makes poetry more approachable, however, it still leaves space for the viewer's imagination.

Brane Bitenc was born in 1962, in Ljubljana. He started writing poetry and making music after secondary school. He was the singer and lyrics writer in a well-known punk band Otroci Socializma. In 1986, he entered film directing at the AGRFT in Ljubljana. He creates documentaries, children's programmes and films, mostly produced by RTV Slovenia.



REŽIJA/DIRECTED BY
BRANE BITENC
KAMERA/CAMERA
MISO CADEZ
GLASBA/MUSIC
NINO DE GLERIA, JELENA
ŽDRALE, TOMAZ PENGOV,
JOZEF SECNIK
MONTAJA/EDITING
JANI BATIČ, GAŠPER Roter,
GORAZD TODOROVIC
KOSTUMOGRAFIJA/COSTUME DESIGN
SVETLANA VISINTIN, ZVONKA
MAKUC
ZVOK/SOUND
IGOR LAŁOŠ, ZVONE SUŠINSKI,
MIRAN KOMATAR
IZVAJALCI/PERFORMERS
NINO DE GLERIA, ALJOŠA
LECÍC, BRANE VÍZINTIN,
JANJA MAJZELJ, JELENA
ŽDRALE, ANDRAŽ POLIČ,
TOMAZ PENGOV
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
OTROSKI IN MLADINSKI
PROGRAM
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
10'

REŽIJA/DIRECTED BY
JASNA HRIBERNIK
SCENARIJ/SCREENPLAY
TOMAŽ LETNAR
FOTOGRAFIJA/CAMERA
ŽELJKO IVANČIĆ
GLASBA/MUSIC
DISTANGO
MONTAJA/EDITING
VOJSLAV POLIČ
ZVOK/SOUND
ANDREJ LOGAR
KOSTUMOGRAFIJA/COSTUME DESIGN
ALAN HRANITELJ
NASTOPAJO/FEATURING
LARA JANKOVIĆ, ANDREJA
PODLOGAR, BLAZ
BERTONCELJ
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
35 57"

POLONA SEPE

TEŽAVE VITEZA GABRA THE TROUBLES OF KNIGHT GABER

IGRANI FILM/PRODUKCIJA RTV SLOVENIJA FICTION FILM/RTV SLOVENIJA PRODUCTIONS

Življenje viteza ni enostavno. To je malemu Gabru postalo jasno, ko se njegova izvoljenka, sošolka Tina, ni in ni hotela zmeniti zanj. Pa naj se je še tako trudil, Tina ga sploh ni opazila. Gaber stanuje pod srednjeveškim gradom v starem delu mesta in je že dolgo očaran nad viteškimi zgodbami in junaštvi. V svoji domišljiji je prepričan, da je tudi sam vitez, ki se bori za pravico in resnico ter zvesto služi svoji kraljici (mami) in je vedno pripravljen zaščititi svojo izbranko, sošolko Tino, čeprav ona tega ne opazi. Vztrajno viteško dvorjenje jo bo nekega dne že prepričalo. Današnji časi so sicer drugačni od srednjeveških, pa vendar vsak dan prinaša nove priložnosti. Če jih ni, jih pa Gaber naredi sam.

A knight's life is far from simple. Young Gaber realizes this when the girl he is enamoured with, his classmate Tina, continually ignores him. Try as hard as he might, Tina fails to notice him. Gaber lives in an old part of the city, overlooked by a medieval castle. He has been under the spell of knight tales and the valour of knights for a long time. In his imagination, Gaber believes he is a knight, fighting for justice and truth, and serving his queen, his mother, and is always ready to protect his heart's desire, classmate Tina, although she fails to notice his efforts. Persistent knightly courting is bound to win her someday. The present times are different from the medieval ages, but every new day brings new opportunities. If there aren't any, Gaber will create them himself.



Polona Sepe
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REŽIJA/DIRECTED BY
POLONA SEPE
SCENARIJ/SCREENPLAY
POLONA SEPE
KAMERA/CAMERA
JANEZ KALIŠNIK
GLASBA/MUSIC
CVETKA BEVC
MONTAŽA/EDITING
STANE OTOREPEC
SCENOGRAFIJA/SET DESIGN
MOJCA VILHAR
KOSTUMOGRAFIJA/COSTUME DESIGN
META SEVER
ZVOK/SOUND
MARJAN CIMPERNAN
MASKA/MAKEUP
ADELA KOLENČ, KLAUDIJA KASTELIC
IGRAJO/CAST
SILVA ČUŠIN, BORIS OSTAN, TOMI LINARIC, SARA ŽELEZNICK
PRODUKCIJA/PRODUCTION
RTV SLOVENIJA (OTROSKI IN MLADINSKI PROGRAM)
FORMAT/FORMAT
BETA, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
15

TELEVIJSKA PRODUKCIJA
TELEVISION PRODUCTIONS

TV ETUDE ŠTUDENTK IN ŠTUDENTOV AGRFT
TV STUDIES (AGRFT)

KLARA

NA ČAKANJU

PUHLEŽ

TAMALA

TAMARA

NA ČAKANJU WAITING

TV ETUDE ŠTUDENTOV AGRFT TV STUDIES

Ali ste HIV pozitivni ali negativni? Med čakanjem na izvode krvnih testov se v čakalnici bolnišnice spletejo bežna prijateljstva. Ko družba sede za točilni pult v bližnjem lokalu, maske padejo ...

Jurij Gruden

Rojen leta 1975 v Trstu. Na AGRFT je bil sprejet leta 1996.

Born in 1975, in Trieste. Entered the Academy in 1996.

Are you HIV positive or negative? While waiting in the hospital waiting room for the blood test results, fleeting friendships come to life. When the group sits behind the bar in a nearby pub, the masks drop ...

filmografija/filmography

Podobe mesta/Images of the City (2000)
Nekoga moraš imeti rad/You Have To Love Somebody (2002)
Selitev/Moving Away (2002)



Ljubezenski trikotnik med lezbično Klaro, njeno prijateljico Jasno in naivnim osvajalcem žensk Sebastijanom. Noč, v kateri so ženske moški in moški ženske. Zgodba preobratov in prikritih medčloveških odnosov.

A love triangle between Klara, a lesbian, Jasna, her friend, and Sebastian, a naive womaniser. A night when women become men, and men become women. A story about hidden human personal relationships; full of twists

Martin Turk

Rojen leta 1978 v Trstu. Na AGRFT se je vpisal leta 1998.

Born in 1987, in Trieste, Italy. He entered the Academy in 1998.

filmografija/filmography

Dvakrat na teden/Twice a Week (2000)
Oblak/The Cloud (2001)
Izlet/The Excursion (2002)



REŽIJA/DIRECTED BY
MARTIN TURK
SCENARIJ/SCREENPLAY
MARTIN TURK
IGRAJO/CAST
BARBARA ŽEFRAJ, BORIS KOS, ASJA KAHRIMANOVIĆ, TAREK RASHID, PRIMOŽ FORTE
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
BETA SP BARVNI/COLOUR
DOLŽINA/RUNNING TIME
22' 45"

REŽIJA/DIRECTED BY
JURIJ GRUDEN
SCENARIJ/SCREENPLAY
MARTIN TURK, JURIJ GRUDEN
IGRAJO/CAST
MATIJA ROZMAN, BORIS KOS, RAFAEL VONCINA, ZIGA SAKSIDA, JERCA MRZEL
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
BETA SP BARVNI/COLOUR
DOLŽINA/RUNNING TIME
19'

TAMALA KID

TV ETUDE ŠTUDENTOV AGRFT TV STUDIES

Born in 1976, in Maribor, where he also finished grammar school. He studied communicology at the University of Vienna and entered the Academy in 1998.

Miha Mlaker

Rojen leta 1976 v Mariboru, kjer je končal gimnazijo. Študiral je komunikologijo na dunajski univerzi in se leta 1998 vpisal na AGRFT.

filmografija/filmography

My way (2000)
 Državljan Kaiser/Citizen Kaiser (2001)
 Moving In (2002)
 Boš pa mrzlo jedo/So, You Will Eat It Cold (2002)



PUHLEŽ SHALLOW MAN

Kaj je resnično prijateljstvo? Ali gre zgolj za sebične interese? Puhlež nam dokaže, da je vse le igra, v kateri je iskrenost nenehno na preizkušnji.

Klemen Dvornik

Rojen leta 1977 v Novem mestu. Natanko čez pet let je bila v ZDA premiera Spielbergovega E.T. vesoljčka, filma, ki je usodno zaznamoval njegovo življenje. Že tri leta kasneje, ko ga je mama peljala gledat film, je namreč ugotovil, kaj bo postal. Vesoljec?

Born in 1977 in Novo mesto. Five years later, Spielberg's E.T. premiered in the USA, a film that would irreversibly mark his life. Another three years later, when his mother took him to see the film, he recognized what he would become. An alien?

What is true friendship? Is it merely a matter of selfish interests? As Shallow Man shows us, it is all a game that constantly puts sincerity to the test.

filmografija/filmography

Zjutro/Morning (1998)
 Tišina pred nevihto/Calm Before the Storm (2000)
 Zlato srce/Golden Heart (2001)



REŽIJA/DIRECTED BY
MIKO DVORNICK
 SCENARIJ/SCREENPLAY
MARTIN SREBOTNIK

IGRAJO/CAST
ZELJKO HRS, PIA ZEMLJIC, LUDVIK BAGARI, NIKO LOGAR, PRIMOZ PIRNAT
 PRODUKCIJA/PRODUCTION
AGRFT

KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
 FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
 DOLŽINA/RUNNING TIME
16' 10"

REŽIJA/DIRECTED BY
MIHA MLAKER
 SCENARIJ/SCREENPLAY
MIHA MLAKER

IGRAJO/CAST
ALJOŠA KOVAČIČ, MIHA NEMEC, TJSKA ZELEZNICK, AKIRA HASEGAWA
 PRODUKCIJA/PRODUCTION
AGRFT

KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
 FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
 DOLŽINA/RUNNING TIME
27'

TAMARA

TAMARA

Tamara, mlado dekle, se želi maščevati svojim ljubimcem. Izmisli si, da je noseča. Njeni načrti pa se izjalovijo in žrtev zarote postane sama.

Goran Vojnović

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

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

Young Tamara wants to get even with her lovers. She lies to them that she is pregnant. Her plan fails and she becomes the victim of her scheme.

filmografija/filmography

Potujoča knjižnica/Mobile Library (2001)
Fužine zakon/Fužine Rules! (2003)



REŽIJA/DIRECTED BY
GORAN VOJNOVIĆ
SCENARIJ/SCREENPLAY
GORAN VOJNOVIĆ
IGRAJO/CAST
TANJA POTOČNIK, GREGOR ZORC, AKIRA HASEGAWA, TOMISLAV TOMŠIČ, BARBARA KUKOVEC
PRODUKCIJA/PRODUCTION
AGRFT
KOPRODUKCIJA/CO-PRODUCTION
RTV SLOVENIJA
FORMAT/FORMAT
BETA SP, BARVNI/COLOUR
DOLŽINA/RUNNING TIME
16' 30"

**NAGRADA METOD BADJURA
ZA ŽIVLJENJSKO DELO**

**METOD BADJURA AWARD
FOR LIFE ACHIEVEMENTS**

RUDI VAUPOTIČ (1919-2003)

NAGRADA METOD BADJURA ZA ŽIVLJENJSKO DELO, KI JO PODELIUJE DRUŠTVO SLOVENSKIH FILMSKIH USTVARJALCEV

ZAMUJENO

Podelitev nagrade za življensko delo Metod Badjura nikoli ni bila lahka odločitev in tudi letos je Izvršni odbor DSFU kar dolgo izbiral med vrhunskimi in zaslužnimi filmskimi ustvarjalci. Najprej nam je pomagala odločitev, da nagrada ne sme biti tako vezana na režiserje – saj vendar filmi nastajajo tudi z nepogrešljivimi prispevki scenaristov, snemalcev, scenografov, kostumografov, montažerjev ... čas je, smo bili kmalu složni, da letos to priznanje dobí nekdo od velikih mojstrov filmske fotografije. Ko smo prišli do imena Rudi Vaupotič, smo si morali hkrati priznati, da poznamo samo njegovo ime, njegove filme in nekaj anekdotičnih zgodb – njega pa ne. Rudi Vaupotič je pripadal generaciji, ki je nismo spoznali na snemanjih, sodil je med tista velika imena, ki smo jih poznali iz filmskih špic, filmografij in kinotečnih publikacij. Zdelo se je, kot da je živo samo še ime, kot da Rudija Vaupotiča ni več med nami. Na neki način ga res ni bilo – leta 1978 je posnel svoj zadnji film in se resignirano umaknil – kot toliko drugih filmarjev. Za njim so ostale le zgodbe, vse ugašene zelo enotno: Rudi je posebnež, čudak, samotar – ampak estet. In ta estet je bil vedno najbolj poudarjen.

Snemalcem je bilo v miniturni in ves čas negotovi slovenski kinematografiji še



foto: SLOVENSKA KINOTEKA

teže – priše so barve, nove tehnologije, občutljivejši trakovi, drugačni reflektorji, drugačni režiserji, drugačni časi, tako drugačni, da ni bilo več časa (denarja) za čakanje na lepo luč, sonce, jutro ... Treba je bilo snemati, snemati ... To pa Rudija ni mikalo, raje je slabo živel, kot slabo sne mal. Tako je postal čudak, prav tak kot vsi umetniki, ki so lovili izmuzljivo in minljivo svetlobo, čudaški, vendar nič bolj kot malo dane vsi genialni slikarji. Vedeli smo, da telefona že dolgo ne dviguje, zato sva Miha Hočvar in podpisani pozvonila na njegovem domu v šišenski stolpnici. Nič. Tudi sosedje so samo skomigali, kot

da vратi, na katerih piše Rudi Vaupotič, živi le duh. Imela sva srečo; preden sva obupala, je iz dvigala stopil droben duh z dvema Mercatorjevima vrečkama v šibkih rokah. Čeprav ga obisk dveh filmarjev ni presenetil nič manj, kot če bi ga obiskala dva zelena marsovca, je vseeno odložil vrečki in se presenetljivo razgovoril. Zelo logično je razložil, da ne dviguje telefona, ker ne ve, kdo kliče, in ne odpira vrat, ker ne ve, kdo стоji pred njimi ... Še vedno, kadar pa je dvignil telefon ali odprl vrata, so ga nadlegovali nadležni akviziterji in anketarji ... On pa se ne boji ničesar – razen ljudi. Debelo uro smo stali ob

njegovih vrečkah, prav prijetno kramljali in se nazadnje dogovorili za naslednji obisk. Po tretjem obisku se mi je zdelo še najbolj čudaško, da nisem imel časa v miru sedeti z njim in poslušati njegovih zgodb. Imel sem lepo priložnost, za njegovo kuhinjsko mizo bi dobil stokrat več, kot so mi dali v naglici postorjeni popoldanski opravki.

Zdaj vem, da bi bil Rudi Vaupotič težko drugačen. Njegova biografija se začne v sirotišnici, nadaljuje v partizanah in konča pri filmu. Nikjer ni bilo lahko. Čeprav je bil genialno nadarjen, pa si ga je narobe predstavljeni kot dečka, ki je že v sirotišnici brezmejno hrepel po fotoaparatu ali kamero. Ne. V sirotišnici so mu določili poklic. Ni imel izbire. Pa vendar srečo. Fotografije se je učil pri gospodu Vilku Filaču, protokolarnemu fotografu kralja Aleksandra in seveda očetu znamenitega slovenskega direktorja fotografije Vilka Filača. Tudi ko se je že izučil, ga je še dolgo, morda celo do konca življenja, spremljala otroška rahločutnost, s katero je sicer znal brati svetlobo, malo teže pa se je znašel, kadar je imel opravka z vsakdanjim življenjem. Kot bi hotel povedati več kot anekdoto, je priposedoval o svoji prvi službi v Mozirju in prvi fotografski nalogi. Poslali so ga na drugi konec Savinjske doline fotografiati hmeljarje. Upal si je še vprašati, kako naj pride tja. Vendar si po odgovoru "s kolesom" ni upal priznati, da nima kolesa, in še manj, da ga ne zna niti voziti. Pa je



vendar z zadnjimi prihranki kupil rabljeno kolo in se pri priči lotil učenja. Vendar tistega dne ni imel sreče: zobnik in veriga sta zagrizla v njegove (edine) hlače in prvi poskus se je končal boleče. Dvignil se je s prašnih tal, pogledal uničene hlače in vztrajal tako dolgo, da se je še istega dne pripeljal do hmeljarjev ... Gledal jih je, se pripravljal, hodil okrog njih, vendar se je v Mozirje vrnil brez fotografije. Ni zbral poguma, da bi stopil do njih in vprašal, ali jih sme fotografirati. Tudi naslednja naloga še ni bila podvig. Fotografiral naj bi birmo. Prišlo je veliko ljudi, tudi škof, seveda. Ko je bila množica pripravljena za fotografijo, je zapihal močen veter in prevrnil stojalo. Njegov aparat je zgrmeli po tleh, kolega fotograf, ki je stal ob njem, pa mu je posmehljivo zabrusil: "Iz tebe nikoli ne bo nič!" Zdaj ne vemo, kdo je bil ta fotograf, ostalo pa je ime Rudi Vaupotič. Ostali so filmi, ostala pa nam bo tudi zaslужena in, žal, nepodeljena nagrada. Morda pa ni zamudila samo nagrada, bojim se, da je bila zamudena ali površno pozabljena tudi dragocena fotografksa izkušnja, da je bilo izgubljeno prekaljeno klasično mojstrstvo, ki je prezgodaj potonilo v senco arhivov.

Metod Pevec
predsednik IO DSFU 2001-2003

RUDI VAUPOTIČ (1919-2003)

METOD BADJURA AWARD FOR LIFE ACHIEVEMENTS DISTRIBUTED ANNUALLY BY ASSOCIATION OF THE SLOVENIAN FILMMAKERS

OVERDUE

Awarding the Metod Bajdura Award was never an easy task. The Executive Board of the Slovenian Film Workers' Association took a long time to decide among the best and the most deserving film workers this years as well. Firstly, we were helped by the decision that the award should not be bound only to directors this year – films are made with indispensable contributions from writers, cinematographers, set designers, costume designers, editors, etc. We agreed it was time that the award went to one of the masters of film photography. When we came to Rudi Vaupotič, we had to admit that we only knew his name, his work and a few anecdotes – no one knew him personally. Rudi Vaupotič belongs to a generation we did not meet at film sets; he belongs to those great names we only know from film credits, filmographies and cinematheque publications. It appeared as if only his name were still present, as if Rudi Vaupotič were gone. And in a way, he was; in 1978, he shot his last film and left resigned – just as many other filmmakers. All he left behind, were stories, all of them in accord: Rudi is different, a strange person, a loner – however, an aesthete. And the aesthete was always emphasized.

Everything was slightly harder for the cameramen in the miniature and uncertain Slovenian cinematography – first, there were colours, new technologies, more sensitive

films and different lights; then, there came different directors and different times – so different that there was no time (money) left for waiting for the appropriate light, the sun, the morning, etc. They had to film and film. This was not for Rudi – he preferred to live badly than to film badly. Thus, he became a strange person, just as all artists chasing the illusive and fleeting light – strange, but no more than most of the painting geniuses. We knew he hadn't picked up his phone in a long time, so Miha Hočvar and the undersigned rang the bell on the door at his home in an apartment building in Šiška. Nothing. Even the neighbours only shrugged as if merely a ghost were living behind the door with the name of Rudi Vaupotič. However, we were lucky; just as we were ready to give up, a tiny ghost stepped out of the lift with two Mercator bags in his weak hands. Although he was just as surprised by filmmakers visiting him as he would have been by two green Martians, he put down his bags and became surprisingly talkative. He explained with perfect logic that he didn't pick up the phone because he didn't know who was calling and he didn't open the door because he didn't know who was behind it. Namely, whenever he did answer the phone or open the door, he was pestered by door-to-door salesmen or questioners. He wasn't afraid of anything – except people. For more than an hour, we stood there by his bags, chatting nicely and finally agreed on our next visit. After my third visit, the only thing that ap-

peared strange was my not having enough time to sit there with him listening to his stories without a worry. It was a marvellous opportunity – there was more to gain behind his kitchen table than there was from the rushed afternoon errands.

Now I know that Rudi Vaupotič could hardly have been different. His biography starts in an orphanage, is continued in the Partisans and ends in film. None of it was easy. In spite of his certain genius, it would be wrong to see him as a boy who craved for a photographic or film camera in the orphanage. Quite the opposite, he was assigned to the profession. He had no choice. And yet, he was lucky. He was taught photography by Mr. Vilko Filač, a protocol photographer of King Alexander and, naturally, father of the acclaimed Slovenian director of photography, Vilko Filač. Even when he had already learned the ropes, and for a long time after – possibly for the rest of his life, he kept his childlike sensitivity that enabled him to read the light, but made it a bit harder for him in the everyday life. As if wanting to say something more than an anecdote, he explained about his first job in Mozirje and his first photographic assignment. He was sent to the other end of Savinjska Valley – to make photographs of hop growers. He only dared to ask how to get there. When he was answered: "By bicycle," he didn't dare to admit he didn't have one or, even less, that he didn't know how to ride one. Nevertheless, with the last of his savings, he bought a bicycle and

started to learn how to ride it. However, he was not lucky that day: the gearwheel and the chain grabbed his (only) trousers and his first attempt was painful. He rose from the dusty ground, looked at his ruined pants and continued for so long that he reached the hop growers that same day. He observed them, made preparations, moved around, but returned to Mozirje without a photograph. He couldn't find the courage to go and ask them for a permission to photograph them. His next assignment was no success, either. He was supposed to photograph a confirmation. There were many people, including the bishop. When the crowd was ready to be photographed, a strong wind blew and knocked over his camera stand. His camera hit the ground and another photographer standing beside him sneered at him: "You will never amount to anything!" Today, there is no way to know who that other photographer was, but the name of Rudi Vaupotič remains. And so do the films – and, regrettably, a deserved but not presented award. Perhaps it is not only the award that is overdue; I fear that a precious photographic experience was missed or superficially forgotten; and that a firm classical mastery was lost and sank into the shade of the archives too soon.

Metod Pevec

Chairman of the Executive Board of SFWA
2001-2003

IN MEMORIAM

BORIS BENČIČ (1957-2002)

V tej uri milosti, Boris, je svet nocoj zbujen.
Leži na hrbtnu, z odprtimi očmi.
Tvoji očesi sta se prelili eno v drugo, kot dve sosednji jezeri.
Da bi zaupal, drugo drugemu, vse, kar sta videli.

Za teboj tisti poln smeh, glasovi, tavajoči okrog srca brez provizij.
Prerokbe brez vode in veliki kamni, ki so bili vrnjeni
in ostajajo zapečateni, kot pisma brez naslova in brez naslovnika.

Kar se tiče mojega življenja, si pravil, sem vedno Benetke:
Vse, kar naj bi bile ulice, je v drugih ljudeh.
V meni pa – ljubezen, temna in pekoča.
Kar se tiče del,
Sem vedno Kajn.
Ubežnik in potepuh pred dejanjem, ki ga ne bom opravil.
Ali po dejanju, ki ne more ostati nedokončano.

Odšel si nam skozi tisto zaprto okno, v tisti ves svet tam zunaj,
in nam prepustil sen, da je šlo za
Ljubezenski pobeg. Ljubezenski pobeg vedno боли.
Ljubiti drug drugega pa se zmerom začne takole:
Potrpežljivo vdevati osamljenost v osamljenost, s trepetajočimi
in natančnimi rokami.

Naviga con pace Boris, prendi cura ti te. Il mare del Signore e così immenso e tua
barca così fragile. Addio.

Jože Dolmark

*In this hour of mercy, Boris, the world is awake tonight.
It lies on its back, eyes open.
Your eyes have flown one into the other, like neighbouring lakes.
To entrust each other with all that they have seen.*

*After you, that full laughter, voices wandering around a heart without commission.
Prophecies without water and stones, returned
and remaining sealed, like letters without an address and an addressee.*

*As far as my life, you used to say, I am always Venice:
All that streets should be is in other people.
And in me – love, dark and burning.
As far as my works,
I am always Cain.
A runaway and a drifter before an act he will not perform.
Or, after an act that cannot stay unfinished.*

*You have parted us through that closed window, the entire world out there,
and left us with the dream that it was
a flight of Love. The flight of Love is always painful.
Loving each other always starts like this:
Patiently enlacing solitude into solitude with trembling and precise hands.*

Naviga con pace Boris, prendi cura ti te. Il mare del Signore e così immenso e tua
barca così fragile. Addio.

Jože Dolmark

Posebna projekcija/Special Screening:
Zmagajoča podoba Narcisa (1983) – portret
Borisa Benčiča, režija Slavko Hren, televizijski dokumentarni film, 30'

PAVLE GRZINČIČ (1947–2003)

S Pavlom sva se zares spoznala in spoprijateljila na morju(!) konec šestdesetih let, še kot študenta. Bil je prvi Slovenec, ki je študiral dokumentarni film na znameniti praški filmski akademiji FAMU, njegovi sošolci pa so bili slavna 'praška šunka' iz cele Juge: Grlić, Marković, Karanović, Zafranović ...

Takrat, na morju, je snemal svojo seminarsko nalogu, dokumentarni film o življenu in ljudeh na Murterju. Med domačini je postal slaven zaradi zelo verističnega posnetka prizora, ki se dogaja vsako jutro na obali in je pravzaprav del družinske intime: v črno oblečene dalmatinske žene praznijo nočne posode v morje. Seveda ni bilo niti ene črno oblečene ženske, ki bi pred kamero praznila svojo nočno posodo: kljub brkom sem moral v črnem krilu in s črno ruto na glavi prazniti 'kahlo' kar sam. Za vsemi škurami in portoni pa je odmeval huronski smeh.

Pavla je bila ena sama radovednost, zato se je z gorenjsko trmo vedno najraje sam lotil vsakega delovnega izziva, pa naj bo v okviru filmskega poklica ali pa v praktičnem vsakdanjem življenu. Ponavadi je sam tudi snemal in tudi lovil ton na priročnem UHER-ju, potem pa film tudi zmontiral in, kolikor ga poznam, najbrž tudi težil v laboratoriju pri izdelavi kopije. Vedel pa je res vse, čeprav v praksi ni vedno šlo vse po načrtih in sta mu bila blizu 'umetnika' iz češke lutkovne nanizanke *A je to!*. Vendar je na koncu vedno premogel, tako v življenu kot tudi v filmih, del znanega češkega obešenjaškega humorja.

Ko sva, vsak na svojem koncu, končala šole, se je za nekaj let izselil v Afriko, kjer je snemal izobraževalne filme in ustvarjal družino.

Potem sva se spet srečala na televiziji in skupaj začela snemati serijo o slovenskih fotografih. Nisva prišla niti do Puharja, ko je že porabil denar, namenjen celi seriji: na metliškem 'placu' je nasul, seveda spet zaradi verizma, po asfaltu na tone peska. A to še ni usodno – potopilo nas je pometanje in nakladanje nazaj na vrsto tovornjakov!

Na ljubljanski televiziji in pozneje 'na svobodi' je posnel vrsto dokumentarnih, namenskih in reklamnih filmov. Vsi so bili do potankosti izdelani, profesionalni, brez napak. Ne tehničnih ne formalnih, niti izpovednih.

Puhar naju je po dvajsetih letih spet pripeljal skupaj, čeprav na začetku ni verjel, da bi lahko nadaljevali projekt, začet pred toliko leti. Vendar nam je, v vsespološno zadovoljstvo in z veliko zanimivih ustvarjalnih presenečenj, uspelo film dokončati in ga pokazati, čeprav bi ga Pavle zaradi raziskovalne žilice delal še kakšnih pet, šest let. Tako kot svojo barko, kljub temu da je vedno trdil, da bo šla septembra v morje. Ampak takrat bi morala začeti snemati nov dokumentarec, o razstavi slovenskih impresionistov na Dunaju pred sto leti.

Že vnaprej mi je 'grozil' z elektronsko računalniško interpretacijo impresionističnega načina slikanja: "Pritisneš na gumb, pa je vse impresionistično..."

No – in na kateri gumb v katerem programu naj zdaj pritisnem?

Peter Povh

I have truly gotten to know Pavle at the seaside (!) in the late 60's when we were still students. He was the first Slovenian to study documentary film at the famous FAMU film academy in Prague, and his schoolfellows were the famous 'Prague Ham' from all over Yugoslavia, Grlić, Marković, Karanović, Zafranović ... Then, at the seaside, he was filming a study, a documentary about the life and the people on Murter. He became well-known among the

locals for his very veristic filming of a scene that unfolds on the shore every morning and is in essence a part of the family intimacy: Dalmatian women, dressed in black, empty chamber pots into the sea. Naturally, there was not a single woman willing to empty her chamber pot in front of the camera: in spite of my moustache, I was the one who had to wear a black skirt and a black headscarf, and empty a chamber pot. A thunder of laughter echoed from behind shutters and garden walls.

Pavle was the embodiment of curiosity, and characteristic for his inborn stubbornness, he preferred to take on any challenge alone, regardless of whether the challenge came from his film profession or his practical daily life. He usually filmed and also captured sound on a portable UHER device by himself; he also edited the film and, as far as I knew him, he probably pestered the people in the laboratory while they were making the copy. Nevertheless, he knew it all, although, in practice, not everything always went as planned and he was really close with the two 'artists' from the Czech puppet series A je to!. Whatever the case, in both, life and film, he always had enough of that famous dark Czech humour in store when all was done.

When we finished our studies, each at his own end, he moved to Africa for a while where he made educational films and where he created a family.

Later, we met again at the then Ljubljana television station and started making a series about Slovenian photographers. We have not even reached Puher when he had already spent all funds intended for the series: at the market in Metlika, he spread tons of sand over the asphalt, in the name of verism again. But

that alone was not fatal yet – what did take us under was sweeping it and loading it onto a row of trucks!

At the Ljubljana television station and later, 'freelancing', he made a variety of documentary films, commissioned films and commercial films. They were all very precisely made, professional and without a flaw – technically, formally or artistically.

After twenty years, Puher brought us together again, although, at the beginning, he did not believe we could continue a project we had started so many years ago. In spite of everything, to shared satisfaction and with a number of artistic surprises, we managed to complete the film and to show it, although the researcher in Pavle would have been happy to spend another five or six years on it.

As he did on his boat – in spite of his constant claims that the boat would be afloat in September. However, that was the time we were supposed to start filming a new documentary - about an exhibition of Slovenian impressionists in Vienna a hundred years ago. Even before we started, he 'threatened' me with an electronic computer interpretation of the impressionistic style of painting: "You just press a button and everything looks impressionistic..."

Well, which button in which programme would you have me press now?

Peter Povh

Posebna projekcija/Special Screening:
Dotik zvezd (1996) – režija Pavle Grzinčič, televizijski dokumentarni film, 50'

JURIJ KOŠAK (1953-2002)

Jurij je konec sedemdesetih diplomiral iz filmske scenografije pri filmu Praznovanje pomladi režiserja Franceta Štiglica. V istem času je začel delati kot asistent imenitnega scenografa Niko Matula; njuno sodelovanje šteje 22 celovečernih filmov, mnogi med njimi so bili koprodukcije. V teh lepih učnih letih se je še po starem učilo in loco, v praksi. Izkušnje in skrivnosti so se prenašale, ljubezen do metiera je dozorevala znotraj delovnega procesa. Iz takšne pripadnosti stvari je Jurij prišel v svet filma več svojega poklica, usposobljen spoprijeti se z neusmiljenimi – in pri nas zaradi kulturološko-finančne majhnosti – še dodatno obremenilnimi zaprekami.

Leta 1985 je začel delati kot izvršni producent in kot producent. Poskrbel je za šest celovečernih filmov: *Nekdo drug* (1987) Boštjana Vrhovca, *Ječarji* (1989) Marjana Cigliča, *Morana* (1991) Aleša Verbiča, *Herzog* (1996) Mitja Milavca in *Brežno* Igorja Šmita (tehnična produkcija). Občasno se je še vedno ukvarjal s scenografijo v televizijskih serijah, dramah, v številnih kratkih filmih in gledališču. Z lastnimi oglaševalskimi podjetji, Studiom 37 in Arkadeno, pa je v številnih pogledih prispeval k profesionalni zrelosti domačega oglaševalskega posla.

Jure je bil filmar. Film je poznal in ga ljubil. Zato je bil pri nas kot producent izredno cenjen in dragocen, kot človek takšnih veščin in krepke profesionalne drže pa morda tudi izredno osamljen. Izgubili smo ga v trenutku, ko ga je slovenski film najbolj potreboval – pri svojem prebijanju k evropskim razmeram in novim pravilom. Jure je bil eden redkih, ki se je na te izzive resno pripravljal. Dovolj je pogledati tiste zadnje kratke filme, ki jih je imel zares

za plod tovrstnega dela; bili so spoštljivo nagrajevani in nanje je bil upravičeno ponosen: *Balkanska ruleta* (1998) in *My First Cut* (1999) Zdravka Barišića, *Hop Skip & Jump* (2000) Srdjana Vuletića, *Atorzija* (2002) Stefana Arsenijevića.

Ko nekdo odide, ostane tisto njegovo odtisnjeno v ta svet kot upanje vsega, o čemer je sanjal. To poslanstvo ima moč otroške dlani, ki je nežna, nepokvarjena in ima prihodnost. Ob takem slovesu se vedno odpre svet, da bi se znova našel v svojih okvirjih. Bolna so ravnotežja in hladna so nepredvidljiva obzorja. Prenoglo je žalosti za nek tekst o žalosti. Ostaja upanje, zahvala in – addio Jure!

Jože Dolmark

In the late 70's, Jurij graduated from set design in film, working on *The Call to Spring*, directed by France Štiglic. At the same time, he started working as an assistant to the great set designer Niko Matula; they collaborated on 22 feature films, many of which were co-productions. In those beautiful learning years, learning was performed the old way, in loco, in practice. Experiences and secrets were passed on; the love for metier grew within the working process. From this devotion to the cause, Jurij entered the world of film a master of his profession, capable of dealing with the merciless – and due to our

cultural and financial limitations – additionally burdening obstacles.

In 1985, he started working as an executive producer and as a producer. He produced six feature films: *Someone Else* (1987) by Boštjan Vrhovec, *The Jailers* (1989) by Marjan Ciglič, *Morana* (1991) by Aleš Verbič, *Herzog* (1996) by Mitja Milavec and *The Abyss Igor* by Šmit (production manager). Occasionally, he still worked as a set designer in television series, dramas and numerous short films, as well as in theatre. With his advertising agencies, Studio 37 and Arkadeno, he made a considerable contribution to the professional maturity of Slovenian advertising business.

Jurij was a filmmaker. He knew and loved film. Therefore, he was truly appreciated and valuable as a producer, but probably, as a man of such virtues and of a firm professional stand, also extremely lonely. We've lost him at a time when Slovenian film needed him most – in its adjustment to the European environment and to the new rules. Jure was one of the few people seriously preparing themselves for these challenges. It is sufficient to look at his last short films, the ones he considered fruit of such work – they were awarded in a manner deserving respect and he was rightfully proud of them: *Balkan Roulette* (1998) and *My First Cut* (1999) by Zdravko Barišić, *Hop Skip & Jump* (2000) by Srdjan Vuletić and *Atorsion* (2002) by Stefan Arsenijević.

When someone parts us, an imprint of him stays in the world representing all hopes they have dreamed about. This pursuit has the power of a child's hand, which is tender, unspoiled and has a future. Such a farewell opens a world that enables one to find oneself within one's boundaries. Ill are equilibriums and cold are unpredictable horizons. There is too much sorrow for a text about sorrow. What remains are hope, gratitude and – addio Jure!

Jože Dolmark

Posebna projekcija/Special Screening:

(A)torzija (2002) – režija Stefan Arsenijević, kratki igralni film, 16'
Balkanska ruleta (1998) – Zdravko Barišić, kratki igralni film, 3'
Hop, Skip & Jump (2000) – Srdjan Vuletić, kratki igralni film, 16'

Besedila in program/Texts and Programme:
DRUŠTVO SLOVENSKIH FILMSKIH USTVARJALCEV

SPREMLJEVALNI DOGODKI
ACCOMPANYING EVENTS

STROKOVNA SREČANJA EXPERT MEETINGS

KONFERENCA O KOPRODUKCIJAH FILMSKE INDUSTRIE TREH DEŽEL: HRVAŠKA, MADŽARSKA, SLOVENIJA

sreda, 24. septembra, 15:00-17:00, Narodni dom Celje

Konference se bodo udeležili glavni producenti iz Madžarske, Hrvaške in Slovenije. Madžarsko delegacijo bo vodil gospod Zsolt Kezdi-Kovacs, znani filmski režiser in predstavnik Madžarske v Eurimages. Hrvaške producente bo vodila gospa Željka Udovičić, namestnica ministra za kulturo Hrvaške in predstavnica Hrvaške v Eurimages. Skupaj s slovenskimi prducenti bodo na konferenci iskali možnosti za sodelovanje v koprodukcijah med temi tremi državami, predstavili bodo svoje projekte in se dogovarjali za konkretna partnerstva.

CONFERENCE ABOUT CO-PRODUCTIONS OF FILM INDUSTRIES OF THE THREE COUNTRIES: CROATIA, HUNGARY, SLOVENIA

Wednesday, September 24th, 15:00-17:00, Narodni dom Celje

The conference will be attended by main producers from Hungary, Croatia and Slovenia. The Hungarian delegation will be led by Mr. Zsolt Kezdi-Kovacs, a well-known film director and Hungary's representative in the Eurimages fund. The Croatian producers will be led by Mrs. Željka Udovičić, Deputy Minister of Culture of Croatia and Croatia's representative in Eurimages. Attended also by Slovenian producers, the conference's purposes will be to find new opportunities for co-productions of the three countries, to present their own projects, and to negotiate actual partnerships.

PREDSTAVITEV EURIMAGES in MEDIA PLUS

cetrtek, 25. septembra, 12:00-14:00, Narodni dom Celje

MEDIA PLUS (www.europa.eu.int/comm/avpolicy/media/index_en.html), je program Evropske unije, katerega cilj je okrepliti konkurenčnost evropske avdiovizualne kulture. Vključuje podporo izobraževalnim programom za profesionalce, razvoju produkcijskih projektov in podjetij, distribuciji filmskih in avdiovizualnih programov ter podporo filmskim festivalom. K programu je v začetku letošnjega leta pristopila tudi Slovenija, zato bomo na predstavitvi slišali, kaj si od sodelovanja lahko obetamo.

Slovenija je članica evropskega koproduksijskega sklada EURIMAGES (www.coe.int/t/e/cultural_co-operation/eurimages/) že tri leta. Sklad je bil leta 1988 ustanovljen z namero, da spodbuja in podpira produkcijo in distribucijo evropskih filmov in utruje sodelovanje med profesionalci. Kakšni so dosedanji rezultati in kakšen bo razvoj v bo-doče? Je Slovenija uspešna in aktivna članica Eurimages in kakšne so izkušnje gostujočih hrvaških ter madžarskih producentov?

PRESENTATION OF EURIMAGES and MEDIA PLUS PROGRAMMES

Thursday, September 25th, 12:00-14:00, Narodni dom Celje

MEDIA PLUS (www.europa.eu.int/comm/avpolicy/media/index_en.html) is a European Union programme with the purpose of enhancing the competitiveness of the European audio-visual culture. It involves support for educational programmes for professionals, support for development of production projects and companies, distribution of film and audio-visual programmes, and support for film festivals. Earlier this year, Slovenia joined the programme; the presentation will explain what can be expected of this co-operation. For three years, Slovenia has been a member of the European co-production fund, EURIMAGES (www.coe.int/t/e/cultural_co-operation/eurimages/).

co-operation/eurimages/). The fund was founded in 1988 with the purpose of stimulation and support of production and distribution of European films, as well as enhancement of co-operation between professionals. What are the achieved results and what is the projection of future development? Is Slovenia a successful and an active member of Eurimages? What are the experiences of the visiting Croatian and Hungarian producers?

PREDSTAVITEV USTVARJALNIH DELAVNIC IN NATEČAJEV

petek, 26. septembra, 12:00-14:00, Narodni dom Celje

Drugi dan je namenjen predstavitvi delavnic, na katerih se mladi režiserji, scenaristi, montažerji, kamermani ... srečujejo z uveljavljenimi filmskimi ustvarjalci ali pedagoški, ter predstavitvi natečajev, na katerih lahko svoje delo ponudijo filmskim producentom ter televizijskim hišam.

BERLINALE TALENT CAMPUS (www.berlinale-talentcampus.de/) je arena, ki v času berlinskega festivala mladim filmskim ustvarjalcem nudi možnost, da se srečajo z izkušenimi profesionalci iz vseh žanrov, kultur in generacij. Poleg mladih scenaristov, producentov, režiserjev in igralcev, so letos prvič vabljeni tudi skladatelji filmske glasbe, tehnički za zvok in montažerji, med letošnjimi gosti pa bodo priznani ustvarjalci, kot so Dennis Hopper, Spike Lee in Wim Wenders.

Forum EUROPEAN PITCH POINT (www.europeanpitchpoint.com/) poteka vsako leto v času Mednarodnega filmskega festivala v Berlinu in profesionalnim scenaristom omogoča, da mednarodnim producentom predstavijo svoje ideje za filmske ali televizijske scenarije.

NORTH BY NORTHWEST (<http://n-nw.dk/>) je program za scenaristični in produkcijski razvoj projektov, usmerja pa

se tudi v nadaljnje izobraževanje strokovnjakov, ki poučujejo in delujejo na tem področju. Program sestavlja delavnice in delo s priznanimi mentorji. EAST OF EDEN je program, ki ga vzporedno razvijajo program North by Northwest, Društvo slovenskih filmskih ustvarjalcev in praška FAMU.

SOURCES 2 (www.sources2.de/) je širok in pester nabor programov za razvoj scenarijev za celovečerne, dokumentarne, otroške in žanrske filme, v katerih sodelujejo svetovalci, profesionalni scenaristi, producenti in režiserji. RESOURCES je program, ki izhaja iz Sources 2 in je odprt tudi za tiste udeležence, ki ne prihajajo iz držav članic Medie Plus.

PRESENTATION OF CREATIVE WORKSHOPS AND CALLS FOR PROPOSALS

Friday, September 26th, 12:00-14:00, Narodni dom Celje

The second day is intended for presentation of workshops, where young directors, writers, editors, cameramen, etc., can meet established film artists or pedagogues, and for presentations of calls for proposals, through which they can offer their work to film producers and television stations.

BERLINALE TALENT CAMPUS (www.berlinale-talentcampus.de/) is an arena that takes place at the Berlin International Film Festival, offering young film artists the opportunity to meet experienced professionals of all genres, cultures and generations. In addition to young writers, producers, directors and actors, this year, film music composers, sound technicians and editors have been invited for the first time. Other guests include established artists, e.g. Dennis Hopper, Spike Lee and Wim Wenders.

The EUROPEAN PITCH POINT Forum (www.europeanpitchpoint.com/) takes place annually during the Berlin International Film Festival; it enables professional writers representation of their film or television screenplay ideas to the international producers.

NORTH BY NORTHWEST (<http://n-nw.dk/>) is a programme for writ-

ing and production development of projects, but is also focused on additional training of experts teaching and working in the field. The programme is performed through workshops led by established mentors. EAST OF EDEN is a parallel program, developed by North by Northwest, the Slovenian Film Workers' Association and FAMU, Prague.

SOURCES 2 (www.sources2.de/) is a wide and colourful range of programmes for development of screenplays for feature, documentary, children's and genre films, involving advisers, professional writers, producers and directors. RESOURCES is a Sources 2 offshoot programme and is open to attendants from countries that are not members of Media Plus.

OKROGLA MIZA DISTRIBUTERJEV IN PRIKAZOVALCEV

petek, 26. septembra, 15:00-17:00, Narodni dom Celje

Kakšna so razmerja med distributerji in prikazovalci? Kakšne filme gledamo v kinih in zakaj jih gledamo? Česa ne vidimo? Kje lahko vidimo slovenski film in kako naj si slovenski film ogleda tujino? Okrogle mize se bodo udeležili glavni distributerji in prikazovalci filmov v Sloveniji, vodila jo bo Melita Zajc.

ROUNDTABLE FOR DISTRIBUTORS AND CINEMATOGRAPHS

Friday, September 26th, 15:00-17:00, Narodni dom Celje

What are the relationships between distributors and cinemas? What sort of films do we watch in cinemas and why do we watch them? What don't we see? Where can we see Slovenian film and how can Slovenian film go abroad? Participants of the round table will be the main distributors and the main Slovenian cinemas. The round-table will be hosted by Melita Zajc.

PREDSTAVITEV ART KINO MREŽE IN KINODVORA

sobota, 27. septembra, 11:00-12:00, Narodni dom Celje

Kinodvor se predstavlja kot nov kinematografski prostor s celovito ponudbo, katerega glavna odlika je kakovost filmskega programa z vrhunsko projekcijo, kakovost prostora in stika z ljubitelji filma ter kakovost in raznovrstnost ob kinematografske ponudbe. Postal naj bi tudi enkratno shajališče in središče filmske misli, valilnica novih filmskih ustvarjalcev, producentov, kritikov in zgodovinarjev, kulturnih politikov in menedžerjev ..., vseh tistih, ki bodo ustvarjali podobe in mnenja jutrišnjega dne. Kinodvor je tudi pobudnik in predvideni logistični center mreže, ki bo sestavljena iz posameznih art kinov v večjih mestih, v manjših regijskih središčih pa bodo v obstoječih kinematografi rezervirali stalne tedenske termine za art kino.

PRESENTATION OF THE ART CINEMA NETWORK AND OF KINODVOR

Saturday September 27th, 11:00-12:00, Narodni dom Celje

Kinodvor presents itself as a new comprehensive cinematographic space, the main qualities of which are quality of film programme and top quality film projection, as well as quality of the space and the contact with film lovers, joined with quality and diverseness of cinematographic services. Kinodvor is intended to become a unique meeting-point and the centre of the film-thought, a place where new film artists, producers, critics and historians, cultural politicians and managers will be formed; the centre for all those who will shape images and opinions of tomorrow. Kinodvor is also the initiator and the planned logistic centre of a network of art cinemas in major cities; in smaller towns the network will reserve regular weekly terms for art cinema in the existing cinematographs.

PREDSTAVITEV PREDVIDENIH ZAKONSKIH REŠITEV ZA VZPOD-BUJANJE AUDIO VIZUALNE KULTURE V SLOVENIJI
sobota, 27. septembra, 12:00-14:00, Narodni dom Celje

Dolgo pričakovani zakon bo prvič predstavljen javnosti.

PRESENTATION OF THE PLANNED LEGAL SOLUTIONS FOR ENHANCEMENT OF THE AUDIO-VISUAL CULTURE IN SLOVENIA
Saturday, September 27th, 12:00-14:00, Narodni dom Celje

The long-awaited bill will be presented to the public for the first time.

NE ČAKAJ NA MAJ – OKROGLA MIZA O SLOVENSKEM FILMU PRED VSTOPOM V EVROPSKO UNIJU
sobota, 27. septembra, 15:00-17:00, Narodni dom Celje

Kam se pelje slovenski filmski zakon, ko ni več *V leru?* Kako v *Umetnem raju* sobivata profesionalizem in amaterizem v slovenskem filmu? Zakaj davčna politika in avtorski honorarji spominjajo na *Ljubezen nam je vsem v pogubo?* Okrogle mize se bodo udeležili člani strokovne javnosti, predstavniki Ministrstva za kulturo, Ministrstva za finance, Filmskega Sklada RS in medijev.

DON'T WAIT TILL MAY – A ROUNDTABLE ABOUT SLOVENIAN FILM AT THE DOORSTEP OF OUR MEMBERSHIP IN THE EUROPEAN UNION
Saturday, September 27th, 15:00-17:00, Narodni dom Celje

Where is the Slovenian film law going now that it is no longer in Idle Running? What is the nature of the relationship between professionalism and amateurism in Slovenian film in the Artificial Paradise? Why do the tax politics and royalty fees resemble Love Is the

Ruin of Us All? Participants of the roundtable will be members of the expert public and representatives from the Ministry of Culture, the Ministry of Finance, the Slovenian Film Fund and the media.

PREDSTAVITEV LIFF-a

Informativna stojnica in info-kotički s programom, letaki in drugim gradivom letošnjega Ljubljanskega filmskega festivala v kinu Union, kinu Metropol in v tiskovnem središču. ves čas festivala

PRESENTATION OF LIFFE

Throughout the festival

An information stand and info-corners with the programme, flyers and other materials promoting the Ljubljana International Film Festival will be located at Union cinema, Metropol cinema and at the press centre.

POKAŽI JEZIK IN RAZVOJ SCENARIJEV

četrtek, 25. septembra in petek, 26. septembra

V okviru scenaristične šole Pokaži jezik bo Franz Rodenkirchen svetoval pri razvoju in dodelavi treh projektov slovenskih scenaristov, ki bi jih producenti radi razvili za produkcijo. Franz Rodenkirchen je eden od ustanoviteljev in lastnikov ter zdaj dramaturg berlinskega Scripthousea (www.scripthouse.de/) za katerega popravlja, razvija in dodeluje številne nemške, pa tudi druge evropske scenarije, preden gredo v produkcijo. Ker je tudi eden od pobudnikov za European Pitch Point in stalni sodelavec foruma, se v času festivala nanj lahko obrnejo tudi avtorji, ki so se prijavili na letošnji natečaj ali se ga nameravajo udeležiti v prihodnjih letih (natečaj bo tudi javno predstavljen v četrtek, 25. septembra v Narodnem domu).

SHOW YOUR TONGUE AND SCREENPLAY DEVELOPMENT

Thursday, September 25th and Friday, September 26th

For the Show Your Tongue writing school, FRANZ RODENKIRCHEN will give advice regarding improvement and development of three projects by Slovenian screenplay writers that producers wish to develop for production. Franz Rodenkirchen is one of the founders and owners of Scripthouse, Berlin, where he currently also works as a dramaturge (www.scripthouse.de/). He edits, develops and improves numerous German and other European screenplays before they are produced. Since he is one of the initiators of the European Pitch Point and an associate of the forum, authors who have entered this year's call for proposals, or plan to do so in the near future, can seek his advice during the festival. (The public presentation of the call for proposals will be on Thursday, September 25th, at Narodni dom).

DELAVNICE ZA MLADINO YOUTH WORKSHOPS

KAKO NASTAJA FILM?

četrtek, 25. septembra, 16:00-18:00, Mladinski kulturni center Celje

Kako oblikovati idejo, jo zapisati, kaj je to sinopsis, scenarij, kako izdelati storyboard in snemalno knjigo ter kako je videti ‚pravo‘ snemanje?

Delavnico bo vodil MARKO NABERŠNIK, režiser in asistent televizijske režije na AGRFT. Je avtor več kratkih igranih in dokumentarnih filmov, pa tudi režiser mnogih televizijskih oddaj. Za študentski film *Z ljubeznijo* je prejel Univerzitetno Prešernovo nagrado, za kratki igrani *Pavle* vesno za najboljši študentski film na 5. Festivalu slovenskega filma v Portorožu. Na primeru slednjega bo mladim filmskim navdušencem predstavil proces nastajanja kratkega igranega filma.

HOW TO MAKE A FILM?

Thursday, September 25th, 16:00-18:00, Mladinski kulturni center Celje

How to form an idea and write it down; what is a synopsis and what is a screenplay; how to make a storyboard and a shooting script, what is a ‚true‘ filming like...?

The workshop will be given by MARKO NABERŠNIK, a director and an assistant professor of television directing at the Academy for Theatre, Radio, Film and Television. He is the author of several short films and documentaries, as well as the director of several television programmes. He received the Prešeren Award for his film study With Love and the Vesna Award for the best film study at the 5th Slovenian Film Festival in Portorož for his short film Pavle. He will use the latter as an example of the process of making a short film in his presentation for young film enthusiasts.

FILMSKA IGRA

petek, 26. septembra, 16:00-20:00, Mladinski kulturni center Celje

NATAŠA BURGER je igralka in pedagoginja filmske ter gledališke igre. Diplomirala je na DAMU v Pragi in doslej ustvarila mnogo zanimivih in prepričljivih likov – od nagrajene Marine v slovitem *V Leri Janeza Burgerja* in vlog v filmih *Nathalie!*, *Tiigra* in *Ruševine* do duhovite gospe Margarete v istoimenski tragikomediji in še mnogo drugih gledaliških vlog.

Na delavnici bo predstavila osnove filmske igre. Poudarek je na sproščanju, iskanju lastnega izraza in učenju komunikacije s samim seboj ter partnerjem. Nataša Burger pri tem izhaja iz vsakega posameznika in ga vodi, da razkrije in izrazi svojo ustvarjalnost na lasten način.

FILM ACTING

Friday, September 26th, 16:00-20:00, Mladinski kulturni center Celje

NATAŠA BURGER is an actress and a teacher of film and theatre acting. She graduated from DAMU, Prague, and has so far created a variety of interesting and convincing characters – from the awarded Marina in the famous Idle Running by Janez Burger to her roles in Nathalie!, Tiigra and Ruins; from the witty madam Margaret in the tragic comedy with the same name, to her many other roles in theatre. The purpose of the workshop is to present the basics of film acting. The emphasis will be on relaxation, self-searching and on learning to communicate with yourself and your acting partner. Nataša Burger’s method is based on individual approach, through which she helps each student find and express their own creativity in their own way.

DOKUMENTARNA DELAVNICA

sobota, 27. septembra, 10:00-14:00, Mladinski kulturni center Celje in mesto Celje

Kako priti od ideje za dokumentarec, kako do njene realizacije? Podali se bomo na pot po mestu in s kamero v roki ugotavljali kako gledamo, kaj sploh vidimo, kaj posnamemo, kako montiramo. Koliko različnih filmov lahko dobimo? In kaj z njimi hočemo povedati?

Delavnico bo vodila MAJA WEISS, diplomantka filmske režije na AGRFT in avtorica mnogih odličnih dokumentarnih ter igranih filmov. Dokumentarni film *Cesta bratstva in enotnosti* je bil nagrajen kot najboljši dokumentarec na 2. festivalu slovenskega filma v Portorožu, prejel pa je tudi mnoge druge nagrade. Uspeh je ponovila z dokumentarcem *Nuba, čisti ljudje*. Gledalce in festivalske žirije po celiem svetu je prepričala še s kratkimi filmi (*Adrian, Fant, pobratim smrti*) in celovečernim prvencem *Varuh meje*.

DOCUMENTARY WORKSHOP

Saturday, September 27th, 10:00-14:00, Mladinski kulturni center Celje and the city of Celje

How to come from an idea for a documentary to its realization? We will set on a path through the city with a camera in hand and find out how we observe, what we actually see, what to capture and how to edit. How many different films can we make? And, what do we want to say?

*The workshop will be given by MAJA WEISS, a film-directing graduate from the Academy for Theatre, Radio, Film and Television and author of several excellent documentaries and films. Her documentary *The Road of Brotherhood and Unity* received the award for the best documentary at the 2nd Festival of Slovenian Film in Portorož, as well as several other*

awards. She repeated her success with Nuba, the Pure People. She has also impressed viewers and festival juries with her short films (Adrian, Boy, Bosom Friend of Death) and her feature film debut The Guardian of the Frontier.

REPRIZE RTV SLO ZA SREDNJEŠOLCE

sreda, 24. septembra, 18:00-20:00, Mladinski kulturni center Celje

Poetično ali Rockerji berejo poezijo v režiji Špele Kuclar: osem pesmi slovenskih pesnikov (od Edvarda Kocbeka do Lucije Stupice) v izvedbi popularnih izvajalcev rockovske in pop glasbe (Vlado Kreslin, Jan Plestenjak, Tinkara Kovač, Natalija Verboten ...).

Skrivnosti so pesniški triptih priznanih slovenskih pesnikov Niko Grafenauerja, Daneta Zajca in Srečka Kosovela. V režiji Braneta Bitenca so posebej uglasbene pesmi zaživele v novem mediju v sugestivnem podobi, ki vendarle pušča še dovolj prostora sami gledalčevi domišljiji.

RTV SLO REPRISES FOR SECONDARY SCHOOL STUDENTS

Wednesday, September 24th, 18:00-20:00, Mladinski kulturni center Celje

Poetically or Rockers Read Poetry, directed by Špela Kuclar: eight poems by Slovenian poets (from Edvard Kocbek to Lucija Stupica) read by popular Slovenian rock and pop music performers (Vlado Kreslin, Jan Plestenjak, Tinkara Kovač, Natalija Verboten ...).

Secrets is a poetry triptych of Slovenian classics Niko Grafenauer, Dane Zajc and Srečko Kosovel. Directed by Brane Bitenc and with original music, the poems come to life in a new medium and in a suggestive form, nevertheless, leaving enough room for the viewer's imagination.

REPRIZE RTV SLO ZA OSNOVNOŠOLCE

četrtek, 25. septembra, 18:00-20:00, Mladinski kulturni center Celje

Pepi vse ve je serija novih oddaj v Otroškem in mladinskom programu, ki osnovnošolcem do 8. leta starosti predstavlja najrazličnejše umetniške zvrsti (gledališče, glasbo, slikarstvo, ples...). Vsevedni Pepi, gostitelj oddaje, skuša svojega malega nečaka Miha vsakič čim bolj izčrpno seznaniti z skrivnostmi umetnosti. Vendar nihče ne ve vsega, zato Pepi bolj kot ne deluje semešno. Pred popolno zmedo ju v vsaki oddaji rešuje strokovnjak iz določenega področja. V zabavni in duhoviti seriji blestita Janez Škof v vlogi Pepija in Dejan Vunjak kot Miha. Avtorica oddaj je Jelka Ribarič – Grabljevec, režiser pa Tugo Štiglic.

RTV SLO REPRISES FOR ELEMENTARY SCHOOL STUDENTS

Thursday, September 25th, 18:00-20:00, Mladinski kulturni center Celje

Pepi Knows Everything is a series of new programmes by the children's and youth programme, familiarizing children under the age of 8 with various fields of art (theatre, music, painting, dance...). The omniscient Pepi, the host of the programme, tries to familiarize his little nephew Miha with the secrets of art as much as possible. However, no one really knows everything, therefore, Pepi more or less appears silly. To avoid complete chaos, an expert from a different field rescues each show. This funny and witty programme features the excellent Janez Škof as Pepi and Dejan Vunjak as Miha. The author of the programme is Jelka Ribarič – Grabljevec, the director is Tugo Štiglic.

ZVEZDE FESTIVALA

ves čas festivala

Festivalsko dogajanje bo zvečer zaživelo tudi na projekcijskih platnih vrtov celjskih lokalov. Mladi filmski entuziasti bodo pod okriljem celjskega filmskega kluba Okkomar sledili udeležencem in dogodkom, nato pa v slogu zgodnjih filmskih kronistov zmontrirali ujete posnetke in jih še tople predstavili na platnih pod zvezdami.

STARS OF THE FESTIVAL

Throughout the festival

In the evening, the festival's events will also come to life on the projection screens in the gardens of some of the Celje's cafés. Young film enthusiasts under the wing of the Celje film club Okkomar will follow attendants and events, and then, in the style of early film chroniclers, edit the captured film and release it under the stars while it is still warm.

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Nostalgia d.d., 1937. Foto: V. Flajš

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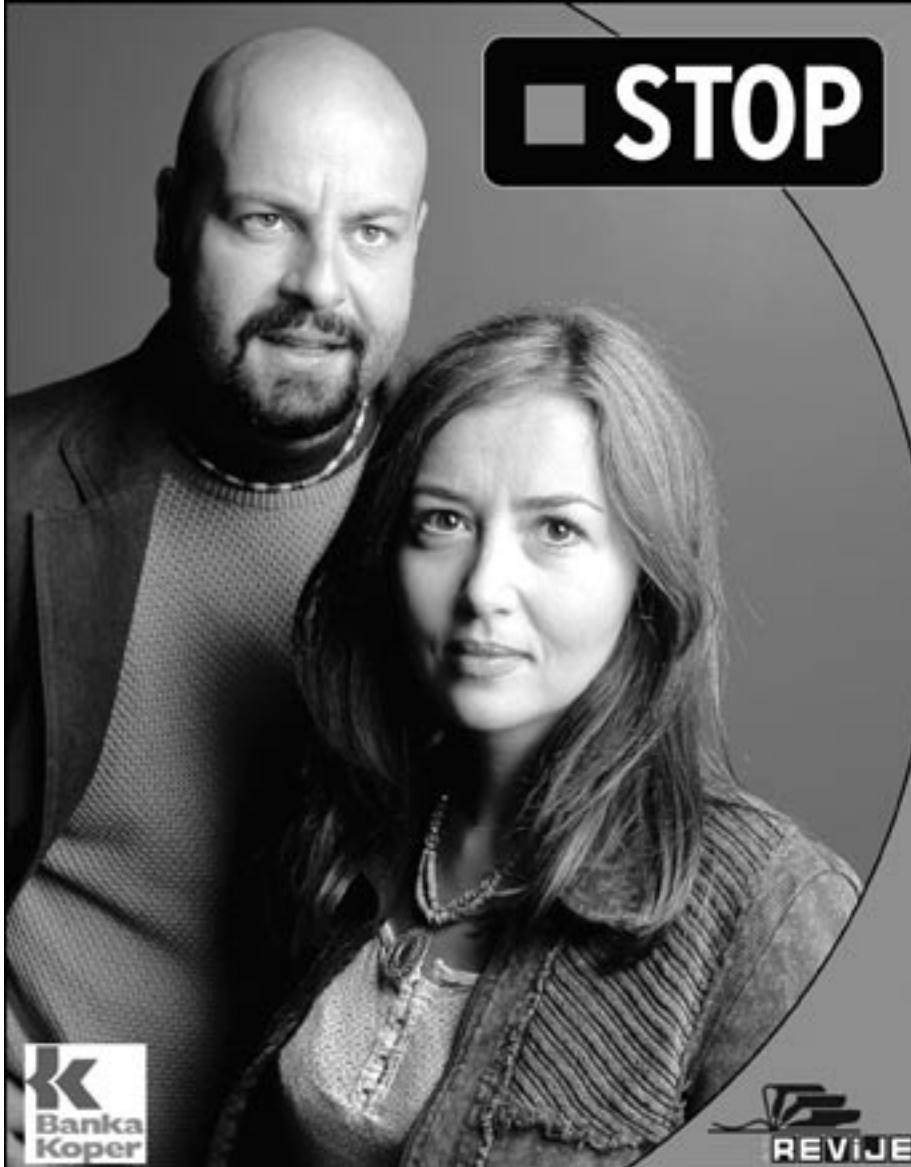
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STOPOVИ IGRALCI 1991 -2002

Leta 1991: Nataša Matjašec (Babica gre na jug), Stopova igralka leta, in Borut Veselko (Operacija Cartier), Stopov igralec leta.

Leta 1992: Barbara Lapajne (Triangel), Stopova igralka leta, in Ludvik Bagari (Sabajev), Stopov igralec leta.

Leta 1993: Nataša Raljan (Nasmeh pod pajčolonom), Stopova igralka leta, in Pavle Ravnohrib (Ko zaprem oči), Stopov igralec leta.

Leta 1994: Mirjam Korbar (Halgato), Stopova igralka leta, in Jože Kramberger (Halgato), Stopov igralec leta.

Leta 1995: Nataša Barbara Gračner (Carmen), Stopova igralka leta, in Vlado Novak (Striptih), Stopov igralec leta.

Leta 1997: Nataša Barbara Gračner (Triptih Agate Schwarzkobler), Stopova igralka leta, in Gregor Baković (Ekspres, ekspress), Stopov igralec leta.

Leta 1998: Darja Reichman (Brezno), Stopova igralka leta, Roberto Magnifico (Stereotip), Stopov igralec leta, in Dare Valič (Gala), Stopov epizodist leta.

Leta 1999: Jan Cvitkovič (V leri), Stopov igralec leta, Jernej Šugman (Blues za Saro), Stopov epizodist leta, in Mojca Fatur (V leri), Stopova obetavna igralka leta.

Leta 2000: Natalija Danilova (Porno film), Stopova igralka leta, Matjaž Latin (Porno film), Stopov igralec leta, Karmen Rupnik (Jebiga), Stopova epizodistska leta, in Primož Petkovšek (Porno film), Stopov obetavni igralec leta.

Leta 2001: Veronika Drolc (Sladke sanje), Stopova igralka leta, Peter Musevski (Kruh in mleko), Stopov igralec leta, Sonja Savič (Kruh in mleko), Stopova epizodistska leta, in Primož Bezjak (Barabe), Stopov obetavni igralec leta.

Leta 2002: Ksenija Mišić (Zvenenje v glavi), Stopova igralka leta, Jernej Šugman (Zvenenje v glavi), Stopov igralec leta, Gregor Zorc (Šelestenje), Stopov epizodist leta, in Iva Krajnc (Varuh meje), Stopova obetavna igralka leta.

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