

MOJA VESNA

Written & Directed by
SARA KERN



Produced by
GAL GREENSPAN, ROK BIČEK, SHARLENE GEORGE



GWFF Best First Feature Award Nomination 2022
Crystal Bear Generation Kplus - Best Film Nomination 2022

PRODUCTION COMPANY (AU)

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TECHNICAL DETAILS

Country of Production	Australia / Slovenia
Year of Production	2022
Running Time	81 mins @ 24fps
Format	DCP Colour
Ratio	2K Flat 4:3
Sound	5.1 & Stereo Full Mix
Language	English, Slovene

ONE-LINE SYNOPSIS

After her mother's sudden death, ten-year-old Moja becomes the unexpected grown-up of her fragmented family, trying to bring her troubled older sister Vesna and distant father together.

SHORT SYNOPSIS

Ten year old Moja lives with her grief-stricken Slovenian dad and pregnant twenty year old sister Vesna in an outer suburb of Melbourne. Unable to accept the reality of her mother's sudden passing, Moja focuses on preparing for the baby while Vesna is lost in troubles of her own.

Adamant and full of light, Moja pushes on, hoping in vain that Vesna will eventually fill the mother-shaped hole in her life. But Vesna pushes Moja to accept that their mother has in fact died, which causes the relationship between the sisters to strain and as the birth draws closer the grieving family continues to fragment.

After meeting Miranda and her quirky daughter Danger, a family very different to her own, Moja's world begins to open.

LONG SYNOPSIS

Moja, 10 years old, lives with her grief-stricken Slovenian father Miloš and pregnant 20-year old sister Vesna in an outer suburb of Melbourne. Unable to accept the reality of her mother's sudden death from a car accident, Moja keeps setting the table for mum, waiting for her to return.

Vesna, on the other hand is ignoring her own pregnancy. Bewildered by the thought that her mum's death might have been a suicide, she tries to find answers.

Clearly ill-equipped to navigate the complexities of Vesna's situation and her mental state, Moja finds herself out of her depth - but with no one to turn to, she takes it upon herself to be the responsible one, in the hope of keeping what remains of her family together. She can see that Vesna's belly is growing so she focuses on the simple things she can control - preparing for the baby.

On a mission to find clothing and toys for the impending arrival, Moja unwittingly connects with Miranda and her daughter Danger, an easy-going, chatty family very different to her own. Quirky Danger instantly likes Moja's independence and weirdness, and tries to befriend her. Moja decides not to mention to her new friend that her mother died, telling her instead that Vesna is her mum.

Despite Moja's best efforts, she realises that the baby gear she's collected won't propel Vesna to be more "motherly". In fact, it has the contrary effect. Moja hangs on her sister's every word, aching to get closer to her, but Vesna is overwhelmed with her own grief, and slowly begins to tell Moja about her conflicted relationship with their mother.

Moja tries to put her worries aside when hanging out with her new friend and her mother, but she can never quite relax as she keeps hiding the reality of her family situation. Once Vesna realises what Moja is doing, she rejects it, leaving Moja in an uncomfortable situation with her friend.

Pushing Moja to accept the truth, Vesna then burns mother's chair, which has become a sacred object for Moja. This makes Moja angry and she digs her heels in further, standing outside the house at night and waiting for her mum. As Vesna tries to remove more of mum's belonging from the house, her mission is cut short by going into labour.

Despite the relationship between the sisters having been strained, Moja is excited as she arrives to meet her sister at the hospital to see the new baby. But Vesna cuts her off in the hallway, dragging Moja to come for a drive with her. Moja is unsure, but wanting to help her sister feel better agrees to go with her.

They end up at a random party, where Vesna, despite her best intentions, gets carried away and eventually leaves Moja behind. Moja manages to make her way to her friend Danger's house where emotion finally overwhelms her, and she begins to cry. She finally admits to Miranda (and to herself) that she doesn't really have a mum.

The next morning, Moja wakes up in her dad's car, with the baby safely strapped in the seat next to her. There is a sense of a new calm and a new beginning.

DIRECTOR'S STATEMENT

In Slavic paganism 'Vesna' is a mythological goddess of spring; bringing life and renewing nature. The word 'moja' in Slovenian translates to 'my', with the translation of the film's title doubling as 'my Vesna'.

Woven through this character-driven story are memories, dreams, and feelings of my own childhood, where I learned how to appear 'mature' and 'wise' because this allowed me to maintain a certain closeness with the adults around me.

I know deeply the role reversal that can take place when the child for some reason or other starts helping and focusing on the adults as a way of coping and as a way of hoping to secure a special place next to the adult who is being helped. It takes a lot of energy, as a child, to try and be an adult for another adult - one can then start to run short on energy for things that are important to do as a child - like making friends and playing.

In the role-reversal dynamic the child is always guessing, trying to figure out things way beyond her understanding, trying to hold together something that feels like it could fall apart any moment.

The times when it seems to the child that she is being successful in her quest, it can feel invigorating and addictive, but it is not humanly possible to do - a child can not be an adult because she is not one yet. So the moments when it feels like it's working are an illusion - both for the child and the adult.

I am drawn to explore the nature of these early coping mechanisms as they come into play and the nuances of family dynamics as they change and transform following a traumatic event.

This is a family story, and the family is a migrant family. The film draws on my own experiences of being a migrant to Australia; sometimes finding myself at odds with the landscape, culture and language. When one is trying to process difficult emotional states like grief, a country not quite one's own can start to feel even more foreign. Miloš says in the film 'I'm home here' but he seems to be drifting in space, numb with grief, he is from nowhere, never quite fitting in. Moja tries to connect with both worlds, speaking both languages, while Vesna refuses to speak Slovenian, as if trying to get away from the family - she's always on the run, like her mum probably was.

I'm interested in the roles we assume inside our families, which then follow us for life unless actively worked through. Moja is the peacemaker, while Vesna is the disruptor, the one who points to the truth, to the problem, creating friction and stimulating change.

Vesna and Moja have each had a very different relationship with the mother. Their mother was a larger-than-life character who felt trapped and limited by the domesticity of motherhood and she also suffered from mental illness. Vesna had a turbulent relationship with the mother because they were very similar - equally fierce, demanding and truculent - while Moja enjoyed a calmer kind of intimacy with the mother because she figured out early how to 'fit in with her' and provide emotional support. This role reversal is what Moja knows, so in her quest to find a 'replacement mother', she is not looking for someone to take care of her - she's looking for someone who she can help.

Vesna disrupts Moja and Miloš' calm, but with that, in her own way, she also does what she can to help Moja grieve. For Moja, this is an unbearable loss of an idealized mother, while for Vesna it is much more complicated as this turbulent relationship has been cut short without a resolution - so she can't rest, she keeps trying to resolve something: creatively, through her poetry slams, but also through destroying, running away and chasing danger, she tries to get closer to understanding her mother. By deeply disappointing Moja and leaving her out in the dark, all alone, she pushes her little sister to see that she is (and they are) in fact motherless.

The hope for Moja is that she will be able to form other relationships and keep finding with the people beyond her family, what can not be found inside. Not to 'fill' the motherly-shaped hole but to draw enough strength through the interactions with others, to then be able to bear her sadness and not be debilitated by it - to be strong enough to feel everything. Like Vesna wishes Moja in their final scene together: 'Feel it ... Feel it all...'

Idealising family relationships, appearing to be 'mature' and 'not cry' - are early coping mechanisms, often necessary in a childhood like Moja's. They allow the child to deal with traumatic losses when for some reason or other there is no help coming from the adults around her. But to then grow as a person and to be able to grow up into a 'feeling adult' who is open to the world, these childhood 'survival strategies' need to be given up, to make place for something else. Over the course of the film, Moja grows strong enough to start to do that.

- Sara Kern.

THE CAST

Introducing Loti Kovačič – as MOJA

Loti Kovačič is a 10-year-old actress who was cast for the film's lead role - "Moja" - through an extensive grassroots call-out to the Australian Slovenian community. With no background in acting, Loti gave a standout performance in her addition to secure the role.

Loti lives in Bendigo, Victoria with her family, who immigrated to Australia from Slovenia in 2016. She speaks fluent Slovenian. She loves books, art, technology and soccer. Her love for books started as soon she could read, and she finished the whole Harry Potter series before she turned 9.

Loti started showing interest in film and acting shortly before the opportunity to play "Moja" appeared, watching "behind the scenes" and "making of" material for film and television.

Mackenzie Mazur – as VESNA

Mackenzie Mazur is an Australian-American actor who will make her feature debut in the upcoming film MOJA VESNA, in the title role of 'Vesna'. Previously, she has starred in leading roles in independent short films including A SEASON IN HELL (2021) and SAPPHIRE (2019).

Mackenzie is a 2021 graduate of Bachelor of Fine Arts (Acting) at QUT.

Gregor Baković – as MILOS

Gregor Baković, born 23rd march 1969 in Ljubljana, Slovenia is a highly acclaimed film and theatre actor. Gregor graduated from AGRFT (Slovenian National Academy for Theater, Radio, Film and Television) and has appeared in numerous stage roles, in films, television shows and dubbing animation projects. He holds the highest national status of a proclaimed actor in Slovenia.

Baković has been a member of the Slovene National Theatre Drama Ljubljana resident ensemble since 1993 and has created a wide range of prominent roles from the world drama and Slovenian classics. He is widely recognized for both, his drama and comedy appearances, but particularly for the roles where the two meet. Famed for his precision and in-depth method of forming characters, as well as his relaxed interpretation, he has created more than seventy theatre roles. A leading man of the ensemble, Baković is a recipient of numerous awards.

He was awarded The Best Actor of the Year award at the Slovenian Film Festival in Portorož, Slovenia for his role in the film *Ekspres, ekspres* (directed by Igor Šterk, 1997). He received the award for The Best Male Actor at the Pecs Film Festival for his leading role in the film *Odgrobadogroba* (Gravehopping, directed by Jan Cvitkovič, 2005). And he received the Vesna Award for the best leading actor at the 15th Slovenian Film Festival in Portorož for his role in the film *Hvala za Sunderland* (Thanks for Sunderland, directed by Slobodan Maksimović, 2012).

Baković received highest national awards for theatrical achievements: the Stane Sever Fund Award (2000) and the Prešeren Fund Award (2001) for the roles of Vladimir (*Samuel Beckett, Waiting for Godot*) and Ariel (*William Shakespeare, Storm*) and the Golden Laurel Wreath for The Best Actor for his role of Vladimir in *Waiting for Godot* at the MESS festival in Sarajevo (2001). In 2012, he received the highest Slovenian theatre Award - Borštnik Award his role of Mark Rothko in a theatre play *Rdeča* (*Red*, 2012).

Claudia Karvan – as Miranda

Claudia Karvan is one of Australia's most respected and acclaimed film and television actors.

Claudia is currently starring in the second series *BUMP* which she co-created and co-produced with Rough Diamond for Stan, and will next be seen in Sara Kern's debut feature *MOJA VESNA*.

Claudia also co-produced and co-created the first three series of the Nine Network's *DOCTOR DOCTOR* and co-created, produced and starred in the Foxtel series *SPIRITED*. The second series of *SPIRITED* won the ASTRA Award for Most Outstanding Drama in 2011.

Claudia has starred in numerous Australian television series and miniseries including hosting *BOOKS THAT MADE US* for the ABC, *DANCING WITH THE STARS* for the Ten Network, the second season of *THE OTHER GUY* for Stan, *NEWTON'S LAW*, *JACK IRISH* alongside Guy Pearce, and *THE TIME OF OUR LIVES* for the ABC, for which she was awarded the AACTA Award for Best Lead Actress in a Television Drama. Her other television credits include *PUBERTY BLUES*, *BLACK COMEDY*, *HALIFAX: RETRIBUTION*, *ORANGE IS THE NEW BROWN*, *BETTER MAN*, *THE BROKEN SHORE*, *THE SECRET LIFE OF US*, *MY BROTHER JACK*, *SMALL CLAIMS* and the highly popular Foxtel series, *LOVE MY WAY*, for which she was creator, producer and star. *LOVE MY WAY* won numerous awards including the Silver Logie Award for Most Outstanding Drama Series and the Australian Film Institute (AFI) Award for Best Television Drama Series three years in a row. For her role as Frankie in *LOVE MY WAY*, Claudia is also a two time winner of both the Silver Logie Award for Most Outstanding Actress and the AFI Award for Best Lead Actress in a Drama Series. In 2009, Claudia also starred in the SBS telemovie, *SAVED*, directed by Tony Ayres, which earned her the 2010 Silver Logie Award for Most Outstanding Actress.

In 2021, Claudia was seen in JJ Winlove's debut feature *JUNE AGAIN*. Her other feature film credits include Justin Kurzel's *THE TRUE HISTORY OF THE KELLY GANG* which premiered at the 2019 Toronto International Film Festival, *INFIDEL* opposite Jim Caviezel, Warwick Thornton's *THE DARKSIDE*, *DAYBREAKERS* opposite Ethan

Hawke and Willem Dafoe, 33 POSTCARDS alongside Guy Pearce, THE LONG WEEKEND opposite Jim Caviezel, Gillian Armstrong's HIGH TIDE with Judy Davis, Phillip Noyce's ECHOES OF PARADISE, PAPERBACK HERO with Hugh Jackman and THE HEARTBREAK KID for which she was awarded Best Actress by the Film Critics Circle of Australia.

Flora Feldman – as Danger

Flora Feldman makes her feature film debut playing the role of Danger in *Moja Vesna*. This talented young performer is, however, no stranger to treading the boards as her theatrical credits include *Solaris* (Malthouse Theatre); *Singing Swallows* (Theatre Works) and *The Mermaid* (La Mama). Flora is currently performing the role of Small Allison with Melbourne Theatre Company in their 2022 production of *Fun Home*.

THE FILMMAKERS

SARA KERN – Writer, Director

Bio

Sara Kern (1989) is a Slovenian-Australian writer and director. She graduated in film directing from the University of Ljubljana, The Academy of Theatre, Film, Radio and Television in 2013.

Kern worked as a screenwriter for Slovenian National Television's Children and Youth Program for several years before moving to Australia.

Her 2016 short Good Luck Orlo premiered at the 73rd Venice Film Festival and went on to screen at TIFF, Chicago IFF and Seattle IFF.

Kern was selected for TIFF Talent Lab (2017), Torino Script Lab (2018) and Cannes' Cinéfondation Residence (2018) where she developed her debut feature, Moja Vesna, filmed in 2021. It had its world premiere at the 72nd Berlinale in 2022 where it was nominated for the GWFF Best First Feature Award.

Filmography

2022 **MOJA VESNA**, feature fiction – Writer, Director

Sweetshop&Green (AU), Cvinger Film (SLO)

Supported by Screen Australia, Slovenian Film Centre, Film Victoria, Radiotelevision Slovenia

**Premiered at 72nd Berlin International Film Festival*

** GWFF Best First Feature Award (nominated)*

** Crystal Bear, Generation K-plus Best Film Award (nominated)*

**Selection for Cannes' Cinefondation Residence and Torino Script Lab*

2019 **VESNA GOODBYE**, short fiction – Writer, Director short fiction

Sweetshop&Green (AU), Cvinger Film (SLO)

Supported by Slovenian Film Centre, Screen Australia

**Premiered at Sarajevo International Film Festival*

2016 **GOOD LUCK ORLO!**, short fiction – Writer, Director

Cvinger Film (SLO), Kinorama (CRO)

Supported by Slovenian Film Centre, Croatian Audio-Visual Centre

**Premiered at 73. Venice Film Festival*

2013 - 2016 **FIRBCOLOGI**, children's TV series (12 x 20min) - Writer

STUDIO KRISKRAS children's TV series - Writer, Director

Television Slovenia (SLO)

**Firbcologi won Viktor Award 2015 for Best Children's Series (SLO)*

2013 **MAKS**, short fiction - Writer, Director

University of Ljubljana (SLO)

Supported by Slovenian Film Centre and Television Slovenia

GAL GREENSPAN – Producer

Gal Greenspan was born in Tel Aviv and studied film production at the Sam Spiegel School for Film and Television.

In 2009, Greenspan launched GreenProductions, a film and promotional production house in Tel Aviv, which has produced over 15 feature length films and countless shorts to date.

Greenspan is highly specialised in international co-productions; working with countries including Germany, France, Belgium, Brazil, Poland, Canada and the U.S. His films have premiered at film festivals including Cannes, Sundance and the Berlinale.

His films include YOUTH (written and directed by Tom Shoval, Berlinale 2013), A QUIET HEART (written and directed by Eitan Anner, awarded at Locarno's Carte Blanche 2015), SUMMER VACATION (written and directed by Tal Granit and Sharon Maymon, Sundance 2013, shortlisted at the Oscars 2015).

More recently, Gal co-produced MENASHE (Sundance 2017, distributed by A24 in USA) and SCAFFOLDING (Cannes 2017, TIFF).

In 2019 Gal opened Sweetshop & Green in Australia and New Zealand together with global production company Sweetshop. Its focus is on creating world class cinema, and facilitating international co-productions between Australia - New Zealand and the rest of the world.

ROK BICEK – Producer

Slovenian producer and director Rok Biček came to international prominence with his directing debut *Class Enemy*, which picked up Federa Award at the Venice Critics' Week in 2013 and was LUX Prize finalist, while his 2017 documentary *The Family* won the Grand Prix at the Locarno Critics' Week.

He produced Sara Kern's short *Good Luck Orlo* which premiered at Venice in 2016 and in 2018 co-produced Olmo Omerzu's *Karlovy Vary* prize-winner *Winter Flies* and Darko Štante's Toronto entry *Consequences*.

Rok was selected for Producer on the Move in 2019. In 2021 he presented his short film *Penalty Shot* in Locarno Corti d'autore and co-produced Olmo Omerzu's *Karlovy Vary* entry *Bird Atlas*. Currently he is producing directorial debut *Cent'anni* by Maja Doroteja Prelog which won Docs-in-Progress Award at Cannes 2021.

SHARLENE GEORGE – Producer

Sharlene is Producer and co-Managing Director of production company 'Sweetshop & Green' which is a collaboration between global production company 'The Sweetshop' and 'Green Productions' originating from Israel.

Sharlene started the Sweetshop in 2001 with her business partners Paul Prince and Melanie Bridge. Today the company represents a roster of 29 directors globally, with fully serviced production companies in eight cities around the world: Auckland, Sydney, Melbourne, Los Angeles, New York, Bangkok, Shanghai and London. Having predominantly produced commercials, music videos and stills shoots for 25 years, Sharlene moved fully into a long form space in 2017, producing a variety of indigenous short films and documentaries in Aotearoa and the Pacific.

In October 2019, she opened Sweetshop & Green as co-managing director with her business partner Gal Greenspan where her focus has been to tell indigenous stories together with growing and supporting a mixture of new, emerging and established indigenous talent across all film platforms.

Since founding Sweetshop & Green in late 2019, Sharlene has developed, financed and produced *BILLY & THE KIDS* (2019) documentary for Mark Albiston, the half-hour film *TAUMANU* for writer/director Taratoa Stappard (TVNZ); is in production for kids animated TV series *BIRDS EYE VIEW* (Hei Hei) with animation studio - Studio Local and is in pre-production for *THE UNTOLD TALES OF TUTEREMOANA* (Māori TV) with writer/director Hiona Henare.

LEV PREDAN KOWARSKI – Cinematographer

Lev Predan Kowarski is a Slovenian/Polish cinematographer. In 2014 he graduated from the Polish National Film School in Lodz. He lensed Sara Kern's 2016 short GOOD LUCK, ORLO!, which premiered at Venice International Film Festival, Urška Djukić and Gabriel Tzafkas' 2019 short THE RIGHT ONE which premiered in the Director's Fortnight in Cannes Film Festival and Kristijan Krajncan's 2020 short THE FLOOD, which was part of the official selection at Clermont-Ferrand.

Lev was also involved with the directorial debut CENT'ANNI by Maja Doroteja Prelog which won the Docs-in-Progress Award awarded by the Cannes Film Market.

Lev attended the Talents Sarajevo 2015 and Berlinale Talents 2017 programmes, and is a member of the Slovenian Society of Cinematographers. In 2021 he became an Assistant Professor at the University of Ljubljana Academy for Theatre, Radio, Film and Television.

HAIM TABAKMAN – Editor

Haim Tabakman (1975) is a highly awarded Israeli Editor and Director. Tabakman studied Filmmaking at Tel Aviv University, before having his two short films FREE LOADERS (2003) and THE POET'S HOME (2004) selected for the student film programme Cinéfondation of the Cannes Film Festival.

Tabakman's debut film EYES WIDE OPEN (2009) screened in the Un Certain Régard section of the Cannes Film Festival. He is also highly regarded for his role as Editor on David Volach's MY FATHER, MY LORD (2007) which won the Founder's Award for Best Narrative Film at the Tribeca Film Festival.

Other recent works include LET IT BE MORNING (2021) selected for the Un Certain Régard section of the Cannes Film Festival, and EVA (2016 written and directed by Tabakman, which screened at the Jewish Film Festival.

HAYLEY MIRO BROWNE – Editor

Hayley is an Australian film editor based in Melbourne, Victoria.

Having spent the first half of her career as Jill Bilcock's first assistant editor, Hayley worked for a number of extraordinary directors such as Guillermo Del Toro, PJ Hogan, Rob Connolly, Ana Kokkinos and Kriv Stenders and since then Hayley has edited a number of highly celebrated films such as HIGH GROUND (Berlin Film Festival 2020), ROBERT THE BRUCE (Edinburgh Film Festival 2019), SHANGHAI NOIR (Clara Law),

DRIVING MISS DAISY (Theatrical; James Earl Jones & Angela Lansbury), LIFE ON EARTH: SEVERANCE (Wee Arthur Films) and more recently WONNANGATTA (Warwick Thornton/STC) and MOJA VESNA (Sara Kern).

In 2021 Hayley was nominated for an AACTA award for Best Editing In Feature Film for her work on HIGH GROUND.

Hayley has edited tv series for the Australian Broadcasting Corporation and several short films by directors such as Anthony Frajman (AUS), Angelo Salamanca (AUS), Troy Galvin (AUS), Niamh Peren (NZ) and Sara Kern's prelude to MOJA VESNA, VESNA GOODBYE along with numerous music videos for artists such as PAUL KELLY, SIA (feat.TQX), PVT, ART OF FIGHTING, KASEY CHAMBERS, BARNEY McCALL, SAM ANNING & ANDREA KELLER.

FIONA DANN & ZAK HAMER – CASTING

Fiona Dann works to tell stories that represent what the world truly looks like, and discover new and diverse talent doing so. Over 30 years as a casting director, she's dedicated her career to these ideas. Fiona has worked with iconic Australian directors and helped discover actors who would go on to have expansive careers of their own. Amongst her credits are numerous Cannes Film Festival winners, including ALL THESE CREATURES for Charles Williams, JERRY CAN for Julius Avery, CRACKERBAG for Glendyn Ivin and GREY BULL for Eddy Bell.

Fiona was joined in casting MOJA VESNA by Zak Hamer at Catapult Casting. Zak brings experience and a fresh perspective to casting work. Zak has cast many commercials, music videos and short films including SCOPA (Max Miller) and VESNA GOODBYE (Sara Kern) - the prelude to Moja Vesna. Fiona and Zak once again set forth and have discovered brilliant new talent for the roles of both Moja and Vesna.

JULIJ ZORNIK – Sound Designer

Julij Zornik, born on 8.10.1974 in Ljubljana (Slovenia), began flirting with the world of audio in 1994 as a radio and television technician, and as a concert and festival monitor mixer. From 1996 on, when domestic audio post-production experienced a boom of studio activity, Julij focused his efforts in that direction.

In 1998, he worked on the sound of Slovenia's first feature animated film *Socialization of a Bull* (Zvonko Čoh, Milan Erič), and a year later, skills and experience acquired along the way led him to the establishment of his own audio postproduction company, Studio 100 (nowdays known as Studio 001), based in Ljubljana (Slovenia).

To date, Zornik has designed sound for countless TV and radio ads, over 50 short and animated films, and more than 60 feature and documentary films. Julij is a recipient of several domestic & international awards. Zornik's creative team in Studio 001 continues to be a resounding success.

MADDISON HAYWOOD – Production Designer

Maddison Haywood is an APDG award nominated production designer and prop maker based in Melbourne. She specialises in making weird and wonderful custom props and designing film sets. Fake food is Maddison's not-so-secret passion. She sculpts life-like food for art, film and visual merchandising.

She designs absurd comedy series for the minds behind AUNTIE DONNA, METRO SEXUAL and HUG THE SUN. Her background in stop-motion animation and her broad making experience has prepared her for the things these kooky writers and directors dream up.

Maddison also designs and builds strange worlds for Ukiyo Melbourne escape rooms, creating immersive puzzles and spaces. She works on commercials for leading brands like Mercedes, World Vision and 7-Eleven.

Maddison is a Victorian College of the Arts (VCA) animation and design school graduate.

FULL CREDITS

PRE-PRESENTATION CREDITS / PRESENTATION CREDITS

screen australia & slovenian film centre
present / predstavljata

a sweetshop & green + cvinger film
production

in association with / v sodelovanju z
melbourne international film festival premiere fund

in association with / v sodelovanju z
film victoria

in co-production with / v koprodukciji z
rtv slovenia

a film by sara kern

moja vesna

END CREDITS

loti kovačič

mackenzie mazur

gregor bakovič

and / in claudia karvan

written & directed by / scenaristka in režiserka
sara kern

produced by / producenti
gal greenspan
rok biček
sharlene george

co-producer / koproducentka
katy roberts

line producer / direktorica filma (si)
ira cecic

line producer / direktorica filma (aut)
rachel forbes

supervising producer / nadzorna producentka
antje kulpe

director of photography / direktor fotografije
lev predan kowarski, zfs

editors / montažerja
hayley miro browne
haim tabakman

casting directors / izbor zasedbe
fiona dann
zak hamer

costume designer / kostumografka
ellen stanistreet

production designer / scenografka
maddison haywood

sound design / oblikovalec zvoka
julij zornik

sound recordist / snemalec zvoka
david ross

consulting editor / svetovalka pri montazi
marie-hélène dozo

script editor / dramaturginja
charlie carman

by watching this film legally, you have supported thousands of jobs - of
creatives, distributors and crew - as listed below.

z zakonitim ogledom tega filma podpirate številne ustvarjalce, filmske delavce,
distributerje in druge.

ROLLING CREDITS

cast/ zasedba

moja	loti kovačič
vesna	mackenzie mazur
miloš	gregor baković
miranda	claudia karvan
danger	flora feldman
pub owner / lastnica puba	fiona stewart
nurse / medicinska sestra	rosanna sciulli
baby / novorojenček	isaac heim

slam poetry written by / avtorica slam poezije mackenzie mazur

crew / ekipa

first assistant directors / prva asistenta režije andrew pante
matthew goddard

makeup & hair designer / oblikovalka maske julz mayberry

production coordinator / koordinatorica
produkcije alice chaston

script supervisor / tajnica režije sabi paisa

art director / art direktorica elena lyons-dawson

graphics designer / grafična oblikovalka lisa cookson

standby props / rekviziterka celeste veldze

art department runner / asistentka scenografke irany tural

costume assistant / asistentka kostumografke alistair johns

second assistant directors / druga asistenta režije matthew goddard
kerry glennon

additional assistant director / tretja asistentka
režije eva torkkola

location managers / vodje lokacij corey mansfield
ben howell

on set locations / upravljalec lokacij james cameron
haris fazlic

production secretary & extras casting / tajnica produkcije in izbor statistov	roxanne sino
production assistant / asistentka produkcije	miranda skerman
production runner / tekač produkcije	archie chew
camera operator / snemalec	lev predan kowarski
1 st camera assistant / prvi asistent kamere	gary scott
2 nd camera assistant / drugi asistent kamere	jack carter
additional camera operator / dodatni operater kamere	warwick field
gaffer / mojster osvetljave	andrew dunnmoore
best boy / glavni osvetljevalec	chris parkinson
electrics / osvetljevalci	marc pante
	joel green
grip / scenska mojstra	richard allardice
	ed barlow
best boy grip / asiglavni scenski tehnik	ben erbacher
sound recordist attachment / mikrofoniška	jan wong supported by film Victoria / s podporo film victoria
standby costume / garderoberka	isabella foran
hair & makeup assistants / asistentke maske	tayla alexander
	charlotte webb
stand-in / namestnica igralcev	mia tuco
safety supervisor / varnostni inženir	christopher wilson
covid-19 safety officer / varnostni nadzornik za covid-19	alan king
unit nurse / medicinska sestra	ally martin
medical advisor/midwife / medicinska svetovalka	rosanna sciulli
	jenny mathews
tutor / učiteljica na setu	rebecca lancaster
slovenian language coach / lektorica za slovenski jezik	barbara rogelij
stills photographer / fotografka na setu	sarah enticknap
bts photographer / fotograf zakulisja	abdul yusuf
bts videographers / snemalec zakulisja	louis dai
	abdul yusuf
unit manager / vodja seta	tony arapoglou
unit assistant / asistent vodje seta	arthur giamalidis
swing drivers / vozniki	madison carente
	beau addison
catering / prehrana na setu	sweet seduction - tanya badenhop

camera equipment / snemalna oprema the vision house

post production / poprodukcija

assistant editor / asistentka montaže maëlle raluy
adr recordist / snemalec nadsinhronizacije josh walker

picture post production and mastering / (teleking logo)
poprodukcija slike in mastering

colorist / kolorist emil svetlik
conforming, mastering, assistant colorist / fran soklić
priprava materiala, zaključevanje, asistent
kolorist

vfx / izvajalec vizualnih efektov zoran mihailović
post-production supervision and producer / zoran mihailović
nadzornik postprodukcije in producent

sound post production / poprodukcija zvoka (studio 001 logo)

sound effects recordist / snemalec dodatnih igor iskra
efektov

foley artist / izvajalec sinhronih šumov jaka skočir
foley mixer / snemalec sinhronih šumov žiga rangus

dialogue editor / montažer dialogov gregor bajc

sound editor / montažer zvoka miha jaramaz

sound designer and re-recording mixer / julij zornik
oblikovalec in mešalec zvoka

post production management in australia/ (postlab io logo)
vodenje poprodukcije v avstraliji

post production supervisor / nadzornik darius family
postprodukcije

post production co-ordinator / koordinatorica keisha clements
postprodukcije

dailies colourist / kolorist dnevnih posnetkov nicholas hower

dailies operator / upravljalka dnevnih posnetkov malwina wodzicka

poster graphic designer / oblikovalec plakata midnight marauder
credits designer / oblikovalec napisov dominik mencej

equipment, facilities & services provided by / (viba film logo)
oprema, prostori in storitve

Managing director / direktor vojko stopar

chief technical officer / tehnični vodja andrej kustec

camera equipment department / snemalna marjan bocevski
tehnika

audio postproduction department / rudi jeseničnik
postprodukcija zvoka
costume and props department / fundus aleš lombergar

additional lighting supported by / dodatna (arri logo)
svetlobna oprema

senior manager international programs / višja mandy rahn
vodja mednarodnih programov
general manager arri australia / glavni direktor brett smith
arri avstralija
product marketing manager arri australia / vodja sean dooley
trženja izdelkov arri avstralija

music / glasba

“keep on”
performed by / izvajalci:
loose tooth

written, produced & composed by / avtorji besedila,
producenti in skladatelji:
amy wilson, flyn mckinnirey, katrina byrne
© mere women

“your town”
performed by / izvajalci:
mere women

written, produced & composed by / avtorji besedila,
producenti in skladatelji:
amy wilson, flyn mckinnirey, katrina byrne
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“our street”
performed by / izvajalci:
mere women

written, produced & composed by / avtorji besedila,
producenti in skladatelji:
amy wilson, flyn mckinnirey, katrina byrne
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“golden”
performed by / izvajalci:
mere women

written, produced & composed by / avtorji besedila,
producenti in skladatelji:
amy wilson, flyn mckinnirey, katrina byrne
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“overpass”
performed by / izvajalci:
no sister

written, produced & composed by / avtorji besedila,
producenti in skladatelji:
mino peric, tiarney miekus, siahn davis, murray
coggan
© no sister

“midlight”
performed by / izvajalci:
mere women

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producenti in skladatelji:
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sweetshop & green

head of drama / vodja igranih projektov ester harding

documentary/factual executive / vodja dokumentarnih projektov	alice burgin
development executive / vodja razvoja projektov	isaac wall
development & production executive / vodja razvoja in produkcije	gemma easton
development assistant / asistentka pri razvoju projektov	rickylee russell-waipuka
chief financial officer / vodja finančne službe	kim stringer
green productions ceo / direktor	roi kurland
green productions head of film & tv / vodja za film in tv	maya fischer

cvinger film

head of production / vodja produkcije	erna gorše biček
development executive / vodja razvoja	jerca jerič
chief financial officer / vodja finančne službe	gregor gorše

legal services / pravne storitve (au)	marshall dent wilmoth lawyers davina colquhoun bryce menzies
---------------------------------------	--

legal services / pravne storitve (si)	cosmosis nlaw nejc novak nejc setnikar aa media lado hribar
---------------------------------------	--

accounting services / računovodske storitve (au)	contrarian group brett thornquest jessica mcinnes emma dewhurst
--	--

accounting services / računovodske storitve (si)	expecto denis jež milan dostičič
--	--

insurance broker / zavarovalni agent (au)	galvanize insurance david mcewan
---	-------------------------------------

insurance broker / zavarovalni agent (si)	valenca mire lovrić
---	------------------------

completion guarantee / jamstvo za dokončanje projekta	film finances dan read paula jensen
---	---

with thanks to firstcut lab / zahvaljujoč firstcut lab-u	(firstcut lab logo)
--	---------------------

developed with the support of / projekt razvit s podpora	(cinéfondation la residence logo) (torino film lab development logo)
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screen australia

production investment manager / vodja investicij lucy hill

slovenski filmski center

managing director / direktorica nataša bučar

head of film production department / vodja lidija zajec
področja filmske produkcije

head of promotion and distribution / vodja nerina kocjančič
promocije in distribucije

artistic advisors of slovenian film centre / mateja valentičič
strokovno - programska komisija matevž luzar
rado likon

miff premiere fund

executive producer / izvršni producent mark woods
committee chair / predsednica komisije teresa zolnierkiewicz
miff industry executive / vodja miff industry eddie coupe

rtv slovenija

production managers / vodji projekta mateja erika smisl
maja primožič

igrani program tv slo borut atlagič
producer / producent

head of department / urednik jani virk

culture and arts programme tv slo / kulturni in tanja prinčič
umetniški program tv slo

producer / producentka

editor in chief / odgovorni urednik andraž pöschl

film victoria

production investment manager / vodja investicij alicia brown

government's office for slovenians abroad / urad vlade rs za slovence v
zamejstvu in po svetu

minister / ministrica dr. helena jaklitsch
secretary / sekretarka suzana martinez

special thanks / posebne zahvale

james hewison eddie tamir jamie bialkower mark woods rachel forbes mark
wood alicia brown sally caplan lucy hill michael agar matthieu darras kristy
matheson matthew atkins marcin tuczai alisha hnatju edward pontifex wilf
sweetland

paul prince rohan rebeiro kate rosenberg leah greenspan izaak greenspan
nerina kocjančič andrej biček igor samobor alenka peterlin julek kedzierski
agata czerner olmo omerzu jirzi konecny jasmin witenden molly trumble
mel braudigom alma r selimović tomlav pavlic samo senicar and / in
cosmosis

the director would also like to thank / režiserka se zahvaljuje tudi

mihaela, zoran & erazem kovačič zoe moon arnott ewa puszczyńska razvan
radulescu

heather young miroslav mandić andrej nagode belinda mravčić dominik
mencej miran zupanič hayet benkara irene del pilar monika rajčević monica
koshka stein

eitan anner lun sevnik kai Bradley amanda labonte indigo parer kevin
araboghlian william carr senie priti emily milledge pauline aleynik mira gojak
daryl & sophia watson lidija & viktor kern megan Williams and jess
hutchison

this production was supported by screen australia through the covid-19 budget
support fund program.

produkcija je nastala s podporo screen australia iz sklada za odpravo posledic
covid-19

TAIL CREDITS

the producers would like to acknowledge the bunurong and wurundjeri people
as the traditional owners of the land on which moja vesna was filmed and
produced

producenti ljudstvi bunurong in wurundjeri priznavajo kot tradicionalna
lastnika ozemlja, na katerem je bil produciran in posnet film moja vesna

world sales / prodajni agent
[wide logo]

distributed in australia and new zealand by / distribucija v avstraliji in na novi
zelandiji

[bonsai logo]

distributed in slovenia by / distribucija v sloveniji

[demiurg logo]

financed with the assistance of / financiranje s pomočjo

[mind the gap logo]

completion guarantee provided by / jamstvo za dokončanje projekta

[film finances logo]

this production was supported by the australian government through the
covid-19 temporary interruption fund.

film je nastal s podporo avstralske vlade za odpravo posledic covid-19

supported by / s podporo

[urad vlade rs logo]

developed and produced with the assistance of / razvoj in realizacija s podporo

[film Victoria logo]

in co-production with / v koprodukciji z

[rtv slovenia logo]

produced with the financial assistance of the melbourne international film
festival (miff) premiere fund supported by the state government of victoria,
australia / realizacija s podporo sklada za premiere pri mednarodnem
filmskem festivalu v melbournu

[combined miff/premiere fund/victorian government logo]

executive producer / izvršni producent
mark woods

production funding from / realizacija s podporo

[sfc logo]

principal production and development funding from / razvoj in realizacija s
podporo

[screen australia logo]

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