VEČNI ŽUPAN

THE ETERNAL MAYOR

A deadpan documentary in the tradition of Errol Morris · Short film · Runtime: 28 minutes

Dialogue: Slovenian (original) with English translation for production & AI-tool workflow

LOGLINE / PREAMBLE

Ljubljana, end of October. The city prepares to re-elect its eternal mayor, the pig NAPOLEON — first elected before the fall of the Berlin Wall, and time, as far as he is concerned, has not moved since. Since September, a right-wing smear campaign has accused the only counter-candidate, the dog MESEC (Moon), of cocaine addiction. A small armed group of goat anarchists abducts Moon, holds a formal lecture on political economy, and informs him afterward that his tea contained 500 micrograms of LSD. His trip reveals Ljubljana as it could be: a modern Athens of free public transport, maximum Airbnb taxes, a total ban on outdoor advertising — a city returned to its citizens. Moon wins in a landslide; Napoleon is taken to prison, quietly, from very far away. The film speaks to you slowly. It is not in a hurry. Neither is history.

CHARACTERS

NAPOLEON PRAŠIČ (NAPOLEON PIG) — eternal mayor; seated for most of the film; a man negotiating with an era.

MESEC (MOON DOG) — counter-candidate; interviewed in a grey room; becomes quieter as the film proceeds, which is how you know something happened.

GROM — leader of the Goat Anarchist Brigade; lectures as if defending a doctoral thesis before a hostile committee.

BRINA — goat; prosecutor; the flip chart is hers.

ZVON — third goat; the conscience; speaks once, at length.

VOLK (THE WOLF) — campaign strategist; speaks only in the language of public relations; may no longer speak any other.

PROFESOR (THE PROFESSOR) — unseen narrator; a philosophy professor grading a student thesis he did not ask to read; voice only.

REŽISER (THE DIRECTOR) — heard once, asking questions from behind the camera.

LJUBLJANA — the city itself; the largest speaking role.

CONVENTIONS

SLO = dialogue in Slovenian (original, to be performed). EN = English translation (for subtitles, TTS reference, and AI-tool input). This film is built on the Errol Morris grammar: static symmetrical interview frames with slow push-ins, long uncomfortable pauses, stylized slow-motion reenactments (marked REENACTMENT), and a narrator who describes what you are already seeing. Pauses are written as (pavza) and should be honored, not cut. AI NOTE blocks are production prompts for image/video generation tools and are not part of the screenplay text.

SHOOTING SCRIPT

COLD OPEN — PORTRET (PORTRAIT)

00:00 – 02:00

BLACK. Then, very slowly, a symmetrical portrait: NAPOLEON in a leather chair, dark wood paneling, a single lamp. The camera pushes in so slowly the movement is only barely perceptible. He waits a long time before speaking. We wait with him.

NAPOLEON (zamrznjen pogled, miren glas):
Leta 1994 so me izvolili. Potem še enkrat. In potem... se je čas nehal. Ne vem, kako naj to pojasnim. Preprosto se je nehal. Ljudje prihajajo, odhajajo, hodijo po hodnikih, kjer sem jaz hodil. Toda to niso isti hodniki. Tisto, kar se giblje, niso oni. Tisto, kar se giblje, je čas. In čas ne sme hoditi mimo mene. Zato sem ga ustavil.
In 1994 they elected me. Then again. And then... time stopped. I don't know how to explain it. It simply stopped. People come, they go, they walk the corridors where I once walked. But these are not the same corridors. What moves is not them. What moves is time. And time is not permitted to walk past me. So I stopped it.

(pavza — dolga, štiri sekunde)

NAPOLEON:
Vprašajte.

Ask.

NASLOVNA KARTICA: VEČNI ŽUPAN

TITLE CARD: THE ETERNAL MAYOR

AI NOTE — Prompt: 'static symmetrical portrait, anthropomorphic pig in suit seated in leather chair, dark wood paneling, single warm lamp, Errol Morris interview aesthetic, extremely slow zoom, 16:9, muted color grade.'

POGLAVJE 1: SEPTEMBER (CHAPTER 1: SEPTEMBER)

02:00 – 07:00

POGLAVJE 1: SEPTEMBER

A montage of newspaper headlines drifting past in extreme close-up, one letter at a time, as if the film is reading over your shoulder: MESEC — KOKAIN? / PES POD VPLIVOM? / GOZDNE ZABAVE: KAJ SE JE ZGODILO? Each headline more question mark than the last.

INTERVIEW — VOLK, the strategist, in a white conference room. The camera pushes in.

VOLK (do kamere):
Strategija je preprosta. Ne moremo ga diskreditirati zaradi njegovih dejanj, ker jih ni. Diskreditiramo ga zaradi sanj. Sanj ni mogoče preveriti, zato so popolne.
The strategy is simple. We cannot discredit him for his deeds, because he has none. We discredit him for his dreams. Dreams cannot be verified. That is why they are perfect.

(pavza)

VOLK:
Kokain? Ne vem, ali jemlje kokain. Vem pa, da je beseda 'kokain' na plakatu videti kot resnica. Plakat je zato zgrajen. Da bi na njem resnica izgledala tako, kot izgleda.
Cocaine? I don't know whether he takes cocaine. I know that the word 'cocaine' on a poster looks like the truth. That is what posters are built for. So that truth would look the way it looks.

INTERVIEW — MESEC, in a grey room, on a grey chair. He answers before the question finishes. The question was about cocaine.

MESEC (mrtvaško mirno):
Ne.
No.

(pavza — tri sekunde)

REŽISER (glas iz ozadja):
Ali ste razumeli vprašanje?
Did you understand the question?

MESEC:
Vprašanje razumem že od septembra. Razumem ga v spanju. Odgovor je 'ne'. Ostalo je čas.
I have understood the question since September. I understand it in my sleep. The answer is 'no.' The rest is time.

INTERVIEW — NAPOLEON, in his leather chair. The camera has pushed in slightly closer than before. He does not seem to have noticed.

NAPOLEON:
Ljubljana je znamka. Jaz sem znamka. Veste, kaj je znamka? Znamka je stvar, ki jo ljudje kupujejo, ker je že kupljena. To imenujemo zaupanje. Zaupanje je največje bogastvo. Kdo ima zaupanje, ne potrebuje nič drugega. Zato sem si zaupanje priskrbel najprej. Vse ostalo pride potem. Vse ostalo je prišlo potem.
Ljubljana is a brand. I am a brand. Do you know what a brand is? A brand is a thing people buy because it has already been bought. We call this trust. Trust is the greatest wealth. Whoever has trust needs nothing else. That is why I secured trust first. Everything else follows. Everything else did follow.

REENACTMENT — slow motion, no sound: two wolves pasting a poster at 3 AM. Fog. Their movements are balletic, mournful, beautiful. A requiem for a smear campaign. The finished poster reads only: MESEC?

AI NOTE — Prompt: 'slow motion reenactment, two wolves in suits pasting poster in fog at night, balletic movements, muted colors, noirish backlight, Errol Morris reenactment style, 16:9.'

POGLAVJE 2: VARNA SOBA (CHAPTER 2: THE SAFE ROOM)

07:00 – 15:00

POGLAVJE 2: VARNA SOBA

REENACTMENT — the abduction, slow motion, silent: a night rally, a dog at a podium, three goats in balaclavas moving through the crowd like figures in a frieze. The sack goes over the candidate's head with terrible gentleness, the way one covers a sleeping bird. No music. The sound of breathing, slowed.

CCTV FOOTAGE — grainy, fixed angle. The safe room: candles, a flip chart, POLITIČNA IZOBRAZBA 101. MESEC tied to an armchair.

The tribunal of goats. This footage is the film's only documentary evidence, and it is presented exactly as found.

GROM (predava, s palčko za kazanje):
Dobrodošel v varni sobi. Ne skrbi. To ni ugrabitev. To je predavanje. Ugrabitev je, kadar te odpeljejo tja, kamor nočeš. Predavanje je, kadar prideš tja, kamor si šel.
Welcome to the safe room. Don't worry. This isn't a kidnapping. This is a lecture. A kidnapping is when they take you where you don't want to go. A lecture is when you arrive where you were going.

MESEC:
Kdo ste vi?
Who are you?

GROM:
Anarhistična kozja brigada. Nazadnje smo volili na lokalnih volitvah leta 2006, takrat smo bili še ovce.
The Anarchist Goat Brigade. We last voted in the 2006 local elections; back then, we were still sheep.

BRINA steps to the flip chart. She writes with deliberation, in large letters: KOKAIN = MEŠČANSKA DROGA. She underlines it twice, then once more, thoughtfully.

BRINA (kot tožilka, iz beležke):
Točka ena. Kokain je droga meščanstva. Delavski razred pije pivo. Meščanstvo nosi kokain v WC-je startupov in to imenuje 'networking'. Ti si hotel biti meščan?
Point one. Cocaine is a bourgeois drug. The working class drinks beer. The bourgeoisie carries cocaine into the bathrooms of startups and calls it 'networking.' Did you want to be bourgeois?

MESEC:
Jaz sploh ne—
I never even—

BRINA (servira čaj; poteza, ki jo je storila tisočkrat):
Ti si hotel biti sprejemljiv. To je hujše.
You wanted to be acceptable. That is worse.

GROM :
Točka dve. V čaju, ki si ga ravnokar spil, je bilo petsto mikrogramov LSD-ja.
Point two. The tea you have just drunk contained five hundred micrograms of LSD.

(pavza — dolga. Moon gleda skodelico. Moon gleda strop. Strop diha.)

MESEC (zelo tiho):
...Koliko?
...How much?

GROM:
Petsto.
Five hundred.

MESEC:
To je veliko.
That is a lot.

GROM:
To je politika.
That is politics.

ZVON (prvič; njegov glas je presenečenje tudi za koze):
Oprosti. Res je. Oprosti. Včasih se zdi, da je edini način, da nekoga spraviš do resnice, ta, da mu najprej vzameš laž.
Sorry. It is true. Sorry. Sometimes it seems the only way to bring someone to the truth is to first take away his lie.

INTERVIEW — ZVON, later, alone, balaclava removed (we never fully see his face; the frame crops it). The camera pushes in, slower than anywhere else in the film.

ZVON (mirno, dolgo):
Dvajset let ne volimo. Videli smo to oblast, ki je rekla, da je začasna. Ta začasna oblast je edina, ki ostaja. Videli smo vsak plakat, ki je obljubljal svobodo, in vsak oglas, ki je prodajal srečo. Zato ne govorimo z volivci. Govorimo z časom. Čas je edini, ki nas sliši.

Twenty years we do not vote. We have seen this authority that said it was temporary. Temporary authority is the only kind that remains. We have seen every poster that promised freedom, and every advertisement that sold happiness. That is why we do not speak to voters. We speak to time. Time is the only one who hears us.

AI NOTE — Prompt: 'fixed CCTV camera angle, dim candlelit squat interior, three goats in balaclavas on crates facing tied-up scruffy dog in armchair, tea service, flip chart reading POLITIČNA IZOBRAZBA 101, heavy grain, timestamp overlay, 16:9.'

POGLAVJE 3: ATENE (CHAPTER 3: ATHENS)

15:00 – 22:00

POGLAVJE 3: ATENE

The narrator arrives. Black screen first; then his voice; then, reluctantly, images. The trip is rendered as a series of long, still, reverent tableaux — each held far too long — described by the PROFESSOR as if grading a thesis defense.

PROFESOR (V.O.):
Kandidat opazi mesto brez oglasov. Vidi, da je tišina ekonomska kategorijo. Mesto, ki prodaja svoj prostor, prej ali slej nima več prostora. To kandidat zapiše. Nato zapiše še tole: javni prevoz je brezplačen, ker je svoboda gibanja temelj svobode sploh. Premika se v stavbo, ki jo imenuje knjižnica, in ugotovi, da je to Partenon. Premika se čez most in ugotovi, da je to stoa. Nihče ga ne fotografira. To ga preseneti najbolj.

The candidate observes a city without advertisements. He sees that silence is an economic category. A city that sells its space sooner or later has no space left. The candidate writes this down. Then he writes this as well: public transport is free, because freedom of movement is the foundation of freedom itself. He moves into a building he calls a library and discovers it is the Parthenon. He crosses a bridge and discovers it is a stoa. Nobody photographs him. This surprises him most.

TABLEAU 1 — BREZPLAČEN JAVNI PREVOZ: a bus stop at dawn, motionless. Animals wait. Nobody looks at a phone. One of them is laughing at something another said. Held. Held. Held.

TABLEAU 2 — AIRBNB: a staircase with a suitcase on it that will never be carried down. A door, open. Behind the door, a family lives. Held.

TABLEAU 3 — OGLAŠEVANJE: a single billboard, blank, in morning fog. It is the most beautiful object in the city. Held.

TABLEAU 4 — MODERNE ATENE: columns that were always columns; a river that reflects stars at noon; goats in togas arguing about whether a city is a place or a promise. Held longest of all.

PROFESOR (V.O.):
In vidi, da mesto ni ozemlje. Mesto je dogovor. In dogovor je mogoče prenoviti. To je celotna ugotovitev. Na njej stoji vse ostalo.
And he sees that a city is not territory. A city is an agreement. And an agreement can be renewed. That is the entire finding. Everything else stands on it.

BRINA (V.O., iz varne sobe):
Videl si mesto, ki bi lahko bilo. Zdaj pojdi in ga zgreši. Politika je umetnost zgrešitve v pravo smer.
You saw a city that could be. Now go and miss it. Politics is the art of missing in the right direction.

FINAL TABLEAU — MESEC: the candidate, in a suit, behind a desk. He looks up at us. He slowly shakes his head. The image does not dissolve. It simply stays, until staying becomes the point. Then, mercifully, a cut.

AI NOTE — Prompts per tableau: 'static tableau, bus stop at dawn, anthropomorphic animals waiting, no phones, one laughing, fog, muted dawn light' / 'static tableau, staircase with abandoned suitcase, open door with family living behind it, quiet domestic light' / 'static tableau, single blank billboard in morning fog, minimalist, reverent' / 'static tableau, Greek columns and river reflecting stars at noon, goats in togas debating, dreamlike stillness' / 'static tableau, dog in suit behind desk shaking head slowly, direct gaze.' All: extremely slow or no camera movement, muted color, Errol Morris restraint, 16:9.

POGLAVJE 4: VEČER (CHAPTER 4: EVENING)

22:00 – 28:00

POGLAVJE 4: VEČER

Election night. No confetti. No cheering. A large hall, mostly empty. A janitor sweeps, slowly, pushing the same dust across the same floor, a man re-enacting the whole film in miniature. On the wall, the results board: MESEC 71% — NAPOLEON 14%. The numbers are not celebrated. They are simply true, the way weather is true.

PROFESOR (V.O.):
Demokracija je postopek, pri katerem se tisočkrat zmotimo, nato enkrat odločimo, in to enkrat

imenujemo volja ljudstva. Nihče ne ve, kdaj bo to enkrat. Zato je treba voliti vedno.

Democracy is a procedure in which we are mistaken a thousand times, then decide once, and that once we call the will of the people. Nobody knows when the once will come. Therefore one must always vote.

THE ARREST — filmed from very far away, small figures on the City Hall steps at dawn, the camera refusing to approach. A pig in handcuffs, escorted by badger officers. His voice reaches us only as distant sound, half-erased by wind.

NAPOLEON (oddaljen, skoraj neslišno):
Znamka... ne gre... v zapor...

A brand... doesn't... go... to prison...

The car door closes. The distance does not.

INTERVIEW — MESEC, in the same grey room as before, on the same grey chair. The camera pushes in, closer than it has ever been. He speaks in a whisper. The film turns its volume down to meet him.

MESEC (šepet):
Nisem več povsem pes, ki sem bil. To morda ni dobra novica za pse. Je pa odlična novica za mesto.

I am no longer entirely the dog I was. That may not be good news for dogs. It is, however, excellent news for the city.

(pavza — najdaljša v filmu. Šest sekund. Moon gleda v kamero. Kamera ne mežikne.)

HOLD on his face. The frame does not move. Somewhere, very quietly, a bus passes without charging anyone for it.

FADE TO BLACK.

ZVOK: MESTNI HRUP. PETNAJST SEKUND. NI GLASBE. NI KREDITOV.

SOUND: city ambience. Fifteen seconds. No music. No credits.

KONEC

END

• BILINGUAL PIPELINE: Feed EN lines to TTS/lip-sync tools as reference; perform SL lines with native Slovenian speakers. Machine TTS will mangle Slovenian stress — verify before locking the edit.

• STYLE: This is the slow cut. Honor every written (pavza). The comedy — and it is a comedy — lives entirely in timing, distance, and the narrator's academic deadpan. If a scene feels too slow, it is not slow enough.

• GRAMMAR: Static symmetrical interview frames with imperceptibly slow push-ins; slow-motion silent reenactments in fog; CCTV as the only 'found' footage; tableaux held past comfort. No handheld camera. No confetti. No music until the film has ended.

• CHARACTER CONSISTENCY: Generate locked character sheets first (Napoleon, Moon, Grom, Brina, Zvon, the Wolf, the unseen Professor). Balaclavas forgive AI face inconsistency for the goats; Zvon's face is deliberately never fully framed.

• THE TRIP (Poglavje 3) is rendered as still, reverent tableaux — the cheapest and most forgiving sequence to generate, and the film's thesis. Protect its seven minutes.

• MOTIFS to recur: time stopping (the frozen timestamp), the double underline on the flip chart, grey rooms, distant sound, the blank billboard in fog, the number 71 arriving without ceremony.

• LEGAL/PLATFORM NOTE: Animal-allegory satire with no real persons depicted; keep all broadcasters and parties fictional.

• RUNTIME CHECK: Chapter timings sum to 28:00. This version tolerates almost no improvisation — its length is structural. Cut pauses only in pairs, so the rhythm survives.