

begins in the city (home audiences of course recognise the capital Ljubljana), where one of the lead characters, named Ali, feels bad due to his failure at the university exams. So after a quarrel with his girlfriend he hits the road in his *deux chevaux*, which was a quite popular car in Slovenia at the time. On his way out of the city, he first takes in his car a hitch hiker named Smokey, and finally a secretive girl Milena. The three then travel to the sea, later they drive on cart tracks and totally off any road looking for a deserted beach. They find such beach and they spend their time there playing, bathing. Some hints about a love triangle are given but not much follows from it; it looks like that Milena is falling in love with the both boys, but the story does not develop much further in any resolution of the love triangle. At the end Milena jumps from a sea cliff. For two of the three main roles in the film Hladnik engaged a pair of Serbian actors Milena Dravić and Ljubiša Samardžić, who became highly popular for their role in Branko Bauer's comedy about life in so called "youth labour brigades" *Prekobrojna* (since there is no official English title this could be translated as "Over the Number"), which was shot in the same year just before Hladnik shot his movie. The pair of young actors represented already in the *Prekobrojna*, what seemed to be a much-desired nascent Yugoslav identity. Hladnik made use of the two actor's image of a young couple looking for "joys of life". However, Hladnik's film is not any comedy in spite of the fact that what seems to be a love triangle is interwoven with many comic situations. On the other hand, at the same time the characters fall repeatedly in bursts of unmotivated laughter, which becomes more understandable only at the end of the film. Joy and playfulness of the youths, who could have been just of any nationality or ethnic origin, is, as it seems in the carefully chosen moments, punctured by unexplainable relapses of the main female character in weird conditions of sudden fear and sorrow. So, Hladnik throughout the movie hints at some emptiness in a subjectivity, which makes the identity of characters quite ambivalent. At the end, the trauma is revealed in a quite abrupt way. The explanation, which is given at the end of the movie, seems even too explicit and it is somehow not in tune with otherwise generally "*nouvelle vague*" kind of atmosphere of the film. Nevertheless, the film is one of the first Yugoslav films, which reflects the emerging urban middle class and new values of a cosmopolitan part of the younger generation at the time. If we talk on a different level about this film, we should be reminded of Godard and his *Pierrot le fou*, which happened to be shot three years later than Hladnik's "Castle". Hladnik's film is one of those black and white films,