



## B92 DVD-Box „Nezavisni za istinu – Independent for the Truth“

| Nr. | Original titel                  | Engl. Titel                  | Year | Min. | Content   |
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| 1   | <b>Otmica</b>                   | Abduction                    | 2001 | 46'  | The documentary <i>Abduction</i> directed by Ivan Markov talks about the kidnapping and the fate of 16 Muslims from Sjeverin, workers of firms from Priboj, who set out to work on the morning of October 22 <sup>nd</sup> 1992, and whose trace is completely lost after that. <i>Abduction</i> is a stirring story about neighbours, about the birth of hatred and the deep suffering it caused. Finally, <i>Abduction</i> is a story about the first mass war crime against the citizens of the Federal Republic of Yugoslavia committed by the members of the so-called paramilitary formation under the command of Milan Lukic from Visegrad, about the crime in this film told by an accidental survivor. So far, no one has been held responsible for the crime and, our country, therefore, has failed on the exam of responsibility. |
|     | <b>Glavu dole, ruke na leđa</b> | Head Down, Arms on Your Back | 2003 | 39'  | De Profundis II, i.e. "Head Down, Arms on Your Back," is the continuation of the original, one-and-a-half-hour documentary of Radio Belgrade's Second Channel. What makes this story even more significant, however, is the fact that a few high-ranking state functionaries gave public statements that they did not know anything about the existence of prisoner camps in Serbia. Danica Vucenic, the author of the project, succeeded in locating the people who gave those statements ten years ago in Begejci. The majority of them now live in Vukovar, or its vicinity. With the project De Profundis II, therefore, the story about the prisoner camp in Begejci receives a conclusion after ten years, now completed with new statements of the camp's former prisoners.  |
|     | <b>Goblen</b>                   | Needle-point                 | 2004 | 9'   | After the war in Croatia, in the vicinity of Vukovar, we encounter two women, Eva Vukusic and Slavica Slavulj, one Croatian and the other Serbian. One has returned home, the other is a refugee from the military front. Seeking a new life, they first have to find their lost objects, not expecting that the objects will find them first.<br>Prizes: Amnesty International Human Rights Award, Motovun Film Festival, 2004   |
| 2   | <b>Memento 26</b>               | Memento 26                   | 2003 | 37'  | A documentary about the evacuation of 26 villages in Western Slavonia. The order to evacuate appeared on October 29 <sup>th</sup> 1991 in the form of a flyer, probably the only written document and, therefore, the undeniable proof, about a wide-spread appearance of ethnic cleansing in the wars on the territory of the former Yugoslavia.   |
|     | <b>Paulin Dvor</b>              | Paulin Dvor                  | 2004 | 17'  | Paulin Dvor is a small village near Osijek, which, in 1991, before the war, had 168 inhabitants, mostly of Serbian nationality. During the night between December 11 <sup>th</sup> and 12 <sup>th</sup> , 1991, a gruesome crime took place in Paulin Dvor, in which 19 civilians, mostly the elderly, 18 Serbs and one Hungarian, perished.<br>For a full ten years almost nothing was known about their remains. There bodies were not found until the 2002 excavation conducted by Hague investigators 500 kilometers farther in a mass grave in Lika.<br>The film follows the tragic story of the murder of these civilians, as well as the subsequent covering of the crime, in which certain functionaries from the top echelon of the Croatian government were involved.   |
|     | <b>Dosije Osijek</b>            | Dossier Osijek               | 2006 | 49'  | The war turmoil in Osijek in 1991 was marked by murders of civilians, robberies and violence. Fifteen years later victims and witnesses talk about it.  |
|     | <b>Lora – Svjedočanstva</b>     | Lora – Testimonies           | 2004 | 1:03 | A film about a prison in the Split navy base <i>Lora</i> that kept more than 1000 prisoners from Split, Dalmatia, Yugoslavia and Bosnia-Herzegovina between 1992 and 1996. The testimonies confirm that <i>Lora</i> was the site of a constant torture of captives, and 50-70 deaths are connected to that prison. The film was made in collaboration with <i>Factum</i> from Zagreb.   |

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| 3 | <b>Vukovar – Poslednji rez</b>            | Vukovar – Final Cut                  | 2006 | 1:45 | <p>Told in a unique manner, with an abundance of authentic documentary footage and statements by participants and witnesses, but without any commentary, <i>Vukovar - Last Cut</i> documentary film is a story about the siege and fall of Vukovar in 1991. For the first time, since the end of the war on the territory of former Yugoslavia, Croatian and Serbian journalists joined forces and tried to depict even-handedly and impartially the tragedy of this town.</p> <p>The documentary premiered with great success at the 2006 Zagreb Documentary Film Festival and was subsequently shown at the FEST – Belgrade International Film Festival, the prestigious Munich Film Festival, the IDFA - Amsterdam International Documentary Film Festival, as well as the 12<sup>th</sup> Sarajevo Film Festival, the biggest and most important regional festival, winning the <i>Human Rights Award</i>.</p>  |
|   | <b>Kad pališ, pali bolje</b>              | If You Are Burning, Burn Better      | 2004 | 33'  | <p>This is an anti-war film about crime and punishment of former soldiers Danilo Tesic and Misel Seregi. They were convicted to seven and five years of prison for the murder of two Albanian civilians in the village of Kusnin in Kosovo during the NATO bombing.</p> <p>Danilo and Misel reported the crime, committed at the orders of their superiors, themselves. The film is also a confession of four soldiers and officers of the Yugoslav Army about the war in Kosovo, international hatred, fear, repentance, relationships in the military during the war in Kosovo, and about life with the awareness of a committed crime.</p> <p>Prizes: Prize of the European Cultural Foundation, Kosice, Slovakia 2005</p>   |
| 4 | <b>Tri koraka do spasenja – Suva Reka</b> | Three Steps to Salvation – Suva Reka | 2003 | 1:18 | <p>At least 44 members of the Berisha family were killed in a pizzeria in the Kosovo town of Suva Reka, on March 26, 1999. Several months later, at the site of fire the Hague Tribunal investigators discovered toys, charred photographs, personal documents and other objects that belonged to the victims. The walls and the ceiling were riddled with bullets, the floor bore marks of explosions of hand grenades and the curtains and walls were splattered with blood. Documentary <i>Suva Reka: Three Steps to Salvation</i> is a testimony by Vjolca Berisha, her son Gramos and Shureta Berisha, the only surviving witnesses of the massacre.</p>   |
|   | <b>Zločin i tajna</b>                     | Crime and Mystery                    | 2006 | 27'  | <p>A documentary representing the result of a two-year research, with rare available interviewees, which breaks the wall of silence surrounding the "Case of Bitiqi," a cruel murder of an American citizen of Albanian descent in Petrovo Selo in July of 1999. Bodies of Agron, Ili and Mehmet Bitiqi were found in 2001 in a mass grave in Petrovo Selo near Kladovo, together with the bodies of 77 murdered Albanian civilians from Kosovo.</p> <p>Ten days after the showing of the film, the war crimes prosecution requested an investigation against two people who were subsequently put in custody.</p> <p>Awards: author Jasna Jankovic was awarded the second prize for investigative journalism in the 'journalist with experience' category by the Independent Journalist Association of Serbia.</p>   |
| 5 | <b>Srbija godine nulte</b>                | Serbia, Year Zero                    | 2001 | 1:14 | <p>Goran Markovic's film is an artwork for the first time seriously analyzing the life of the citizens of Serbia during the reign of Slobodan Milosevic. It is an examination of a man who was a devoted and consistent opponent of the Milosevic regime, but who nevertheless has a feeling of guilt because of gruesome crimes, an artist who publicly called for responsibility, but who feels responsible, a Serb who is asking for forgiveness for the crimes which, as an individual, he never would have committed and against which he ardently fought for so many years.</p> <p>There is no more dictator. The identity, created by opposing the regime, is lost. Individuals and the society are only left with the painful process of facing "the perpetrators." Goran Markovic begins with himself, from his family and people from his surroundings.</p> <p>After a number of retrospectives of Goran Markovic's films at festivals around the entire world, and books about his opus, this film is a retrospective of the last fifteen years of his life.</p> |
|   | <b>Prošlost traje zauvek</b>              | Living Past                          | 2006 | 1:16 | <p>In the documentary "The Past Stays Forever," we answer the question what did Germans have to do after World War II to face the past, i.e. the crimes they committed during the war. Interviewees, among others, are Egon Bar, the foreign policy counselor of Willie Brandt, Hilda Sram, the daughter of Albert Speer, Manfred Rommel, son of Erwin Rommel, Ralf Giordano, a journalist, and many others.</p>  |

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| 6 | <b>Anatomija Bola I</b>          | Anatomy of Pain I            | 2000 | 30'              | <p>During the past decade, the tragic events in Serbia were replaced by even more tragic events. The memory of people used to a constant presence of evil became shorter and shorter. The touching encounters with numerous refugees were replaced by the even more moving events after every new adventure of the Milosevic regime.</p> <p>And then, in March of 1999, war came to Serbia, NATO bombs started falling on cities. One of them fell on the building of the Serbian Radio Television. During the whole decade, that television's program had been a monstrous propaganda weapon of the regime for creating and spreading hatred. However, among the 16 fallen in that April night there was not one journalist. The irresponsible and arrogant Serbian government left the technical personnel in the building as a live shield. Their tragic death was used by the government in the media war against the enemy. The news about the tragedy, nevertheless, did not stop the war, and it did not change the attitude of the international community. Six months after the tragedy, the victims are remembered only by their families and a few colleagues who are, hence, threatened to be fired.</p> <p><i>Yugoslav Documentary and Short Film Festival, 2000: Janko Baljak, Grand Prix and the FIPRESCI prize for film 02:06 Anatomy of Pain.</i></p> <p><i>Prix Circom Regional, Potsdam 2000: Highly Commended Programme for film 02:06 – Anatomy of Pain directed by Janko Baljak</i></p> |
|   | <b>Anatomija bola II</b>         | Anatomy of Pain II           | 2001 | 30'              | <p>On October 5<sup>th</sup> 2000, eighteen months after the NATO bombing of the state television building, the evil made a full circle and came back to the place where it all started in Serbia more than a decade ago.</p> <p>The state television building is in flames again. The protestors are burning, destroying and ravaging the empire of the regime's lies, and brutally beating up the TV moguls, directors and editors-in-chief of the life in Milosevic's Serbia. There is a celebration on the streets of Belgrade, but some people do not have the strength to rejoice. The burning reminds them of the tragic night of April 23<sup>rd</sup> 1999, when they lost their closest ones in the bombing because of the arrogance of the powerful military alliance and the presumption of the top television people who sacrificed the lives of sixteen workers for the sake of the regime's war propaganda. Little has changed with democratic reforms in the society and in their lives. In the new Serbia they are also in a desperate search of justice and of the culprits in the death of their dearest ones.</p> <p><i>2001 – Yugoslav Documentary and Short Film Festival, Janko Baljak, the best documentary The Dead Kill – Anatomy of Pain II</i></p> <p><i>2001 – TV Festival, Bar, Janko Baljak, first prize for directing the film The Dead Kill – Anatomy of Pain II</i></p>   |
|   | <b>Srbija u kontejneru</b>       | Serbia in a Trash Container  | 2004 | 1:20             | <p>A documentary about the economic and moral downfall of a country and its people. Is the failure of reforms the fate Serbia cannot avoid? Why were all the leaders who attempted to lead the country into Europe removed? How do economic interests unite politicians, the Mafia and crime?</p> <p>Serbia in a trash container is not only a story about the death of reforms and the doom of reformers since the death of Josip Broz Tito until the assassination of prime minister Zoran Djindjic, but also a film that analyses in detail the cause of the failure of reforms, talks about the "curse of reformers," whose fate was to be in the grindstone between social tensions, political pressures, weak institutions.</p>   |
| 7 | <b>Dobri ljudi u vremenu zla</b> | Good People in Times of Evil | 2003 | 10x<br>ca<br>30' | <p>This documentary series tells moving stories of those people who stayed humane in times of hatred and helped other people regardless of their ethnic background. The movies are based upon the book 'Good People in Times of Evil' by Svetlana Broz, who worked as a doctor during the war and collected these stories.</p>  |

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| 8 | <b>Ko je ubio Antu Markovića?</b> | Who Killed Ante Markovic? | 2003 | 10x ca. 30' | <p><u>Part 1: CAPITALIST MONSTERS</u><br/>In the first episode, you will see: why was the first market-oriented reform undertaken in Yugoslavia in 1965; how "Gastarbeiters" (guest workers) came to be; who is responsible for the huge foreign debt that generations of young people in Serbia now have to pay back; and did Ante Markovic emerge too late on the political scene in former Yugoslavia?</p> <p><u>Part 2: RISE AND FALL OF REFORMERS</u><br/>In part 2 those who witnessed actual events talk about whether Ante Markovic was a politician aiming for the preservation of former Yugoslavia, an economic idealist, or just a Communist apparatchik who was just a little more modern than others, and what was it that he really wanted to achieve.</p> <p><u>Part 3: RISE AND FALL OF REFORMERS</u><br/>In part 3, close associates and opponents explain whether Ante Markovic was betrayed by Serbia, Slovenia, the world, or whether he undermined his own self. You will witness the events that led to the disintegration of former Yugoslavia: trade war between Serbia and Slovenia, the split at the 14<sup>th</sup> League of Communists Congress and the emergence of Milosevic's populist policies.</p> <p><u>Part 4: SEX, LOAN AND RTS TAPES</u><br/>In part 4, you will see how the machinery of the Serbian State Television, RTS, spread the illusions about the Milosevic's reign – all Potemkin villages of an irrational economic policy. The loan for an economic revival of Serbia, fast railways, great investment cycles, Europolis, Chinatown and Swedish living standards...</p> <p><u>Part 5: DINAR IN A RUBBISH CONTAINER</u><br/>In part 5 you will see images from the period of hyperinflation which made Serbia go down in world economics history books in infamy. Who was taking the decisions that made the national currency go down the drain, forcing half the citizens of Serbia to rummage through rubbish containers in search of food and line up in queues in front of banks that ripped them off?</p> <p><u>Part 6: GREAT ROBBERY</u><br/>The sixth episode tells a story about the time of record-breaking hyperinflation when there was genuine concern that the money-printing machines would break down due to excessive use. This is a story about the time when 500-billion-dinar banknote, the note with most zeroes ever issued, appeared, and when black economy and black market took over. Who was transferring money to Cyprus and how? Who was laundering money, and who had bank accounts in Switzerland? This episode features: Slobodan Đurović of the Institute for Manufacturing Banknotes and Coins, economists Mladen Dinkić, Boško Živković, Jurij Bajec and Nebojša Savić, Milorad Savićević of Genex export-import company...</p> <p><u>Part 7: SERBIA MARRIED TO MAFIA</u><br/>In part 7 you will see images that directly affected our everyday lives: the introduction of international sanctions, the emergence of illicit trade, links between the state, smuggling and organised crime, the creation of tobacco and petrol Mafia and illegal transfers of cash out of the country.</p> <p><u>Part 8: SAINT ABRAHAM STIFLES INFLATION</u><br/>In part 8 you will learn who appointed Dragoslav Avramovic as Yugoslav National Bank governor, how Milosevic decided to stop printing money, why he got rid of Avramovic when the rejuvenated dinar threatened to undermine the rotten foundations of his regime, and how he was buying time by selling Telecom Serbia.</p> <p><u>Part 9: "SLOBO – CLINTON!"</u><br/>In part 9 you will watch scenes of the NATO bombing, destruction of national resources, you will be reminded of the defenders of bridges and live human shields, and hear how much the policies of Slobodan Milosevic cost Serbia.</p> <p><u>Part 10: THE CURSE OF THE REFORMERS</u><br/>In part 10 the closest associates of the assassinated Prime Minister Zoran Djindjic talk about the key resistance to reforms, about unpopular moves the government had to take, about hope and fear of the citizens, and why are reformers the subject of misunderstandings and hate during their lifetime, and why do they acquire recognition only after their death.</p> |
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| 9 | Sav taj folk | All That Country | 2004 | 8x<br>ca<br>25' | <p><u>Part 1:</u> "I DON'T GIVE A DAMN FOR ANYTHING"<br/>The 1980s and pre-history of turbo-folk. The increasing influence of neo-folk culture and the phenomenon of Lepa (Pretty) Brena as a singular precursor of what will evolve on the folk music scene in the '90s. Together with the expansion of neo-folk, Serbia is overtaken by an unprecedented wave of political populism. The appearance of Slobodan Milosevic, the awakening of the Kosovo myth and the so-called "happening of the people."</p> <p><u>Part 2:</u> "AT MY SIGN, DIE HARD"<br/>War politics in action, the hysteria of nationalism. A period in which images of horror, dismembered bodies and vulgarized stars of turbo-folk are alternating on TV screens. The strengthening of a new value system in Serbia, according to which evildoers, war criminals and their escorts singers make up the elite. The wedding of Arkan and Ceca Velickovic as two leading role models for the young.</p> <p><u>Part 3:</u> "I WANNA DANCE WITH YOU"<br/>The beginning of the aesthetic evolution of turbo-folk. The dressing up of the old contents into a new garment – glamorous, according to the standards of MTV. Did the message of turbo-folk change with the form?</p> <p><u>Part 4:</u> "RUN THE RED LIGHT WITH ME"<br/>The continuation of the story about the aesthetic transformation of turbo-folk, which has already become the dominant urban aspect of popular culture, but also about the attempts of the Milosevic regime to transform itself from war-like to peace-keeping. In this vein, the regime tries to wash their hands from pulp and kitsch with which he manipulated before Dayton, and starts a dress-up action: "It is more beautiful with culture."</p> <p><u>Part 5:</u> "MONEY'S RUSTLING, MONEY'S CLINKING"<br/>Analysis of media mechanisms by which the regime imposed the new cultural and national identity. The holy media Trinity "RTS, PINK, PALMA" reflected the political Trinity in power "SPS, JUL, SRS." There was a paradox that, even with hundreds of TV stations and hundreds of political parties in Serbia, there was no media and political pluralism.</p> <p><u>Part 6:</u> "WE LOVE YOU, OUR FATHERLAND"<br/>The controlled hysteria of popular patriotism that begins with the NATO intervention. The explosion of the so-called target culture. The renewed nationalist homogenization of Serbia. The maddened people on squares and bridges who are, allegedly, defying the bombs.</p> <p><u>Part 7:</u> "IT IS TRUE THAT I AM LYING TO YOU"<br/>The October 5<sup>th</sup> reforms. The time of the quick changing of clothes on the political as well as the media and pop-music scene. Former pillars of the Milosevic regime are successfully approaching the new government. On the pop music scene – nothing new, as confirmed by Ceca's triumphal concert at Marakana.</p> <p><u>Part 8:</u> "WORSE THAN LOVE"<br/>The Epilogue. The assassination of Djindjic and the beginning of the action "Sabre" in which, apart from numerous criminals and obscure characters from political life, the greatest stars of pop music, Ceca Raznjatovic and Aca Lukas, are also arrested. The story takes us to the unrest in Kosovo in March 2004 that caused a new wave of populism and nationalism resulting in the setting on fire of the only Belgrade mosque. Ceca becomes the "Serbian Mother" again.</p> |
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| 10 | Jedinica | The Unit | 2006 | 3x<br>54' | <p>The untold story of THE RED BERETS.</p> <p>In late 2003, very few people knew what Serbia's <b>Special Operations Unit</b> was doing: media warmed up to them, politicians admired them, the army and police bowed to them, and the whole Serbia feared them. They were also called The red berets, or short and bloody simple – The unit. After the assassination of Prime Minister Zoran Djindjic on March 12, 2003, this formation was quietly disbanded.</p> <p>But, how would Milorad "Legija" Ulemek, the first and only real commander of The unit and the man Djindjic himself described as one of the heroes of October 5, end up charged as chief conspirator in his assassination? How was it possible for deputy commander of the Special Operations Unit, Zvezdan Jovanovic, to be charged with pulling the trigger of the sniper rifle? How come the gravest political crimes in Serbia – murders, assassinations, abductions – were carried out by the very members of The Unit?</p> <p><u>Episode 1:</u><br/>Why did Slobodan Milosevic order that The Unit be formed and how did the State Security under Jovica Stanisic carry out the order? Why did this formation have two factions – the Red Berets in Knin under the command of Franko "Frenki" Simatovic and the Serbian Volunteer Guard in Erdut under command of Zeljko "Arkan" Raznjatovic? What were The Unit's assignments, how was it organized and trained? Where did it fight and how, and where did it get rich and how? With previously unseen video footage and documents, all this and much more is discussed, among others, by Captain Dragan Vasiljkovic, General Manojlo Milovanovic, and members of The Unit themselves.</p> <p><u>Episode 2:</u><br/>Why the Operation "Spider" (Pauk) at the Bihac battlefield in 1994 the largest and most lucrative action carried out by The Unit? What was Arkan subsequently doing in Bosanska Krajina and what was the fate of refugees the Serbian police handed over to Arkan? Why did Milorad Ulemek's Super Tigers become the basis for the Special Operations Unit? How did members of The Unit harass high ranking Yugoslav Army officers during the Nato intervention and how did the Special Operations Unit officers participate in political assassinations? With previously unseen video footage and documents, all this and much more is discussed, among others, by generals Atif Dudakovic and General Manojlo Milovanovic, and members of The Unit themselves.</p> <p><u>Episode 3:</u><br/>How did the connection between State Security and mafia come about – more precisely, between The Unit and Dusan Spasojevic's Zemun Clan? Why did The Unit become more powerful than ever in the post-October 5 period and how did Legija hold his grip on the new authorities? What was the story behind the Special Operations Unit's rebellion? How did Legija and Spasojevic become absolute bosses of the organized crime? How did Prime Minister Zoran Djindjic intend to take down The Unit and the Zemun Clan? How did Legija and Spasojevic organize the assassination of Prime Minister Djindjic and why? With previously unseen video materials and documents, all this and much more is discussed, among others, by Djindjics closest associates and members of The Unit themselves.</p> |
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