

THE PUNISHMENT

a film by **goran rebić**

directed and written by

Goran Rebić

director of photography

Jerzy Palacz

cut

Martin Matusiak

producer

Franz Novotny

Austria 2000

91 minutes, color



A Novotny & Novotny Filmproduction

NOVOTNY  NOVOTNY

Worldsales

First Hand Film

 FIRST
HAND
FILMS

Bahnhofstrasse 21

CH-8180 Bülach

phone +41 1 862 2106

Austriasales

Polyfilm

 polyfilm

Margaretenstrasse 78

A-1050 Wien

phone +43 1 581 3900

THE PUNISHMENT

synopsis

THE PUNISHMENT is a documentary journey through post-war Belgrade from the Nato-bombardment to the millennium celebrations. A document of intellectual life in a desolate city. A portrait of the growing hopelessness among the people, far from the norm of media war reportage.

In pictures of the city and interviews, THE PUNISHMENT tells of conditions in Belgrade immediately after the Nato-bombardment. It is a film essay on dissidence and destruction, on the loss of hope and home (country) — and an unaverted look at wartime and events that were shown differently in the media elsewhere in the world. There are voices from an endangered opposition: dramatists and schoolchildren, philosophers, scientists, human rights activists, participants in the war - each of them has his say. Filmmaker Goran Rebić thinks in terms of individuals, not of peoples and ethnic groups. His film is after subjective realities, since "objective" truths have long since lost their validity: close-ups of a city in Europe at the end of the 20th century.

a critical view

A couple about to be married — he in a blue suit, she in a white wedding dress — cross the street, walking toward the registry office and the wedding guests. Suddenly an alarm signal begins its piercing cry, bringing the music to a close with its insistence. People look at each other and look

past each other, scarcely surprised and without visible fear, appearing rather only to have been disturbed in their peace. They wait. The eye of the camera sweeps, as though disoriented, toward the distance, in the direction of the main street where everything continues

as normal. People move unhurriedly, cars glide calmly by, all as though everything were the same as a minute before. A windy spring day in Belgrade, 1999: the war has long since become routine, the signal for the bombs is no longer anything but an annoying tone out of the clear blue sky.

A missile-launching pad at night: one after another, fired weapons trace a white trail of light across the black sky. The missiles' work of destruction looks clean and quiet, at least on the computer monitor, which registers the hits as silently blossoming flashes of light lasting only a moment on a blurry, black and white map of the city. This military abstraction is followed by a more concrete picture from civilian life, details on the consequences of the allied intervention: images from post-war Belgrade, images of ruined bridges, of government buildings and office buildings into which bombs have punched enormous holes, of walls with swastika graffiti or the slogan "Nato-Killers." The first eight minutes of the film are silent, because these things, the faces, and the landscapes speak for themselves.

In THE PUNISHMENT filmmaker Goran Rebić, born in Vojvodina, resident in Vienna, tries to correct the image which the world had of the real life in Belgrade immediately after the end of the bombardments. A film about the "other Serbia", says Rebić, "that's what it's meant to be, far from the standard coverage that often ignores individuals with the purpose to direct people's eyes at masses, massacre or blood". Rebić's point was to let those people speak who wouldn't get a chance in any report or TV coverage elsewhere: the intellectuals and artists, those who suffer and are contemplative — Serbian citizens who oppose the Milosevic regime yet at the same time cannot easily approve of the Nato strategy, who are not driven by a simple ideology anymore but by homesickness, bitter irony and also despair.



THE PUNISHMENT

Rebić gives the war and its effects faces and places, he revises familiar images and “common” knowledge: a cameraman tells of the night during which Nato laid waste to the Belgrade television station, and he shows the pictures he himself took of the remains of the building and of a colleague buried underneath the rubble. But not all destruction is visible at a distance: an expert calmly relates, for instance, the media’s disinterest in the radical rise of pollutants, of radioactive contamination in Belgrade, a by-product of the war. The war has been played down to the level of a third-rate natural catastrophe, he says, for the sake of the population. And while he’s saying all of that one sees, in the background, a woman drawing water from the river for her five children standing next to her.

“When four wars are lost in a country within ten years”, another man ascertains, “then there is something wrong”. For years, it was drilled into the people’s heads that they should continuously cut their needs. Now the heart just manages to beat, that’s all. *THE PUNISHMENT* also recounts how war throws someone off balance, how it deprives those concerned of their dreams of life and home, to what extent it becomes a matter of everyday life, a state of normality. “If the bomb does not drop into your bedroom”, says a young dramatist, “you do not wince.”

The journey described by *THE PUNISHMENT* leads from the spring to the chill of autumn, and, finally, to winter’s cold. At the end are images of the millennium celebrations in the city streets, accompanied by the popping of fireworks. The film’s title alludes to the punishment the Western world seems to have distributed to the Serbs: a “collective punishment” not only for the guilty parties, not only for the murderers and the war fanatics, but most of all for the others.

International politics works in terms of peoples, not individuals. Rebić works exactly the opposite way. His heroes don’t speak for everyone; they speak above all for themselves as individuals, not representatives, just like the filmmaker himself, whose manner of depicting things is far from that of the all-knowing being: Rebić himself often appears in the images as a questioner, an observer, and a traveller. Nor does he take a privileged stance, excluding himself from the blame for what has happened to people in, for example, Belgrade, or in Kosovo. Toward the conclusion of the film, a young girl, close to tears, says to him: “You have changed us forever.” Belgrade, to her, is nothing more than a modern encampment.

In enclosed societies, ideology reaches everyone; no one remains untouched by it. A small boy in a Mickey Mouse T-shirt adamantly labels the Americans his enemies, and school kids, laughing, make a din for the camera with their shouts of “Kill Clinton!”. Rebić’s premise was to hold to the idea of dissidence in Belgrade, to question opponents to the war who are otherwise not given a chance to speak — but some of his interviewees nonetheless speak the language of the regime and of destruction. Freedom is a phantom. And the city Rebić is exploring is a divided place: American pop culture is everywhere present, everywhere one sees the logos of U.S. industry and its products. In this world they seem to take on the ghostly form of war-like omens.

Serbia was bombed for 78 days in this war, which was Milosevic’s last one for the time being. At the beginning of June the air raids stopped, but the people’s misery did not cease, it was not even relieved. A Serbian participant in the war casually says that he hasn’t seen nor heard his Croatian family since 1990 to avoid putting them at risk. He’s broken off contact with them. The picture that he carries of his now 10-year-old daughter shows an infant.

THE PUNISHMENT neither attempts to (nor can it) explain everything that is happening in former Yugoslavia. The film offers no solutions, only a vague image of hope and the courage to mourn. But the filmmaker does contrast his protagonists’ lack of illusions with a sense of urgency toward movement, a boundless interest in the individuals themselves and in the conditions under which they have to live, to work,

THE PUNISHMENT

and to love. Goran Rebić produced his film under the extreme pressure of time constraints and politics. He was still shooting footage at New Year's Eve; three weeks later his work was finished. This haste makes sense, since Rebić is trying to confront his public with things that are rare in film: not with reminiscences and looking back, but with the present instead, with images and words that have not yet been frozen, made into museum pieces by the rust of history. "The Punishment," a document of an actuality, portrays suffering that is happening now. It takes melancholic protocol of an isolation and a beginning hopelessness which may well push the country and its people into a far deeper crisis than those who call themselves the victors of this war may ever have been capable of imagining.

film critic and journalist for the Austrian daily DIE PRESSE

stefan grissemann



production notes on the development of the film

Breakfast on the terrace; clear blue sky, green tea – delightful, peaceful, a Biedermeier idyll in Vienna. The flowers and shrubs have already been watered early in the morning as a precaution against the midday sun that could burn their blossoms and leaves. Satisfaction, carefreeness.

High above the clouds, higher than the commercial airlines fly, supply planes and bombers leave their trail of condensation across the sky, pointing to the Southeast.

The spring of 1999 was a pleasant one. At least in the West.

After the negotiations in Rambouillet fell through, the first air attacks by Nato began on March 24th. The initial images of a war in the middle of Europe reached the television screens – they were informative and not too horrible to look at, and so they fit into the prime time schedule. The various heads of state explained to their people the reasons for the use of their soldiers. The rest is history.

After the end of the war the Western TV audience begins to hear that it's now the Albanians who are purging Kosovo of the Serbs.

What is life like in the weeks and months after the war in Serbia? Can one still speak of a "morally just" war?

THE PUNISHMENT

the previous history. It would be naïve to assume that this first European war since 1945 came from nowhere and for no geopolitical reason.

the reason. Ten years ago the Belgrade leaders began with the suppression of the Albanian population in Kosovo to no cries of outrage against the unconstitutional removal of autonomy; with no measures of protest against the closing of schools, of publishing houses, and of radio stations, the mass lay-offs of Albanian-speaking employees from administrative and executive posts, from hospitals; and with no complaint against the "Apartheid regime" that degraded the Kosovo Albanians to second-class citizens. At that time a project of destruction began to take its aim against the culture, education, and cohabitation of people. The reactions in the West were less than modest.

Ethnic conflicts in southeastern Europe, hundreds of years old, had long been quietly fermenting and were brilliantly reduced to mere folklore by the genius of the politician Josip Broz Tito in post 1945 Yugoslavia, after the break-up of this complicated union of states former Yugoslavia's politics, pushed into a corner, had to make their pre-ordained mistakes.

The undisputedly premature Western policy of recognition in favor of the nationalists and secessionists failed to take into account the artificiality of the boundaries drawn up by Tito; that these boundaries were not renegotiated prior to the secession only fanned the flames. Through the break-up, a formerly prosperous Yugoslavia became a group of many smaller states in which the ethnic groups, which had previously lived side by side in peace, suddenly saw themselves in a struggle as to who would crowd out whom.

The German Minister of Defense Scharping, at no loss for comparisons to Auschwitz, maintained in an interview to have learned from "two reliable sources" that "Serbs had roasted human fetuses." This charge has never been substantiated except through Scharping's word and calls to mind war propaganda from the First World War, when it was said that "Serbian soldateska speared babies with bayonets."

In the name of what morality can one legitimate the protection of the Kosovo people and — on the other hand — the bombardment and destruction of the Serbs? Is there such a thing as an ethical bombardment?

In "Neo War," Umberto Eco writes, he who has killed too many is the loser in the eyes of the public. That is a new rule since this war, and one the media cling to.

The virtual war, Nato's bloodless and terror-less war — this kind of war requires its own reportage, and this reportage should be examined closely. For the American military the principle of "zero-death combat" is already an absolute imperative; because of the sensitivity of the American public, no losses are allowed. If one compares the two opponents on a military basis, one can no longer speak of a regular war. It seems more like a kind of punishment that, up until now, no other state was forced to bear (with the exception, perhaps, of Iraq).

Although, as Clausewitz says, the goals and the course of wars can never be fixed, one has to admit that a country of the highest industrial standard will also be in a position to command the world's best analysts, theoreticians, and strategists for planning a conflict and its escalation in every available thought and computer model. Likewise it is probably that the Western alliance also has at its disposal the very best public relations team — death was never so friendly, eloquent and British as with Jamie Shea.

THE PUNISHMENT

The positions of the opponents avoid allowing any discussion beyond that of the obvious military goals. Serbia cannot admit to its population policy in Kosovo and pleads as an excuse for the expulsions the fight against UCK terrorism. Similarly, the Western side cannot admit that they have made a major contribution to the higher valuation of precisely this UCK, which has as its further goal the secession of the Kosovo and a Greater Albania.

Is this, indeed, a "humanitarian mission" of the Western democracies, who together wish to prevent a "house of the dead" in Kosovo?

The simplification of complicated concepts, paired with an ingenious PR program (partly executed by advertising agencies), force a nearly Orwellian unity of opinion which must win over the population for the goal at hand.

"Milosevic = Hitler", thereby suffering refugees, thus clinical intervention with "air strikes" against "military targets", air strikes which are not called "bombing raids" or "air attacks", since the word "attack" carries negative connotations.

On the other side there are the pictures — often dismissed by the Nato side — of so-called "collateral damages": destruction that affects civilians and is triumphantly presented by the Serbs.

When the thesis that the war was against Milosevic alone was no longer defensible, when the Western public saw more and more images of Yugoslavian civilians affected and now began to doubt whether the destruction of television stations and tobacco factories, as well as electric stations and bridges across the Danube could be for purely military purposes, the Western opinion-makers soon began in the fifth week of the war to include the Serbian populace in its list of those responsible.

How do the Serbs live with this "stigma of evil" that was applied to them over the course of the Balkan wars to date? How will the Serbian population come to terms with the "collective guilt" assigned them when they learn of the full scale of atrocities committed against the Albanians?

producer **franz novotny**

filmmaker **goran rebić**



THE PUNISHMENT

"The film found me without me really having gone looking for it" an interview with goran rebić

Like your earlier work "Jugofilm", THE PUNISHMENT seems to be much more interested in results and side effects than in a direct look at the war. Your approach to things places the implicit above the explicit.

I don't want to show victims directly. Even the cameraman whose material portraying physical suffering is shown in THE PUNISHMENT - even he is describing something indirectly. He makes a more general statement about the war in showing the destruction of a center of information. Or, for example, the ecologist: he stands for something else, for the environmental catastrophe this war has unleashed.

"Jugofilm" portrayed the indirect but nonetheless strong effect of the war on Vienna. Is part of what you're trying to do to show what war does in so-called times of peace, in peaceful societies?

Yes, absolutely, only in Belgrade things are not peaceful right now. The media close to the regime proclaimed it a "victory" over Nato and they continue to work on the regime's way of depicting events. But that's only one side. It only fulfills an image the West thinks it understands, vindicating its idea of precisely what "the Serbs" are. My decision was therefore to speak with people who have no voice. To speak with them about this indirectness, this unknown; people whose newspapers Europeans don't know and don't read. I wanted to make tangible their feelings and experiences during these ten years in a permanent state of war. I wanted to give them a voice. That was the primary reason to make "The Punishment," especially because I myself lived through the period of the bombardment in a state of permanent powerlessness and rage and also sadness about what was happening to the Albanians in Kosovo — and I still couldn't find an explanation for why this war could be led in our immediate neighborhood.

When did you first think of making this film? At the beginning of the bombardment?

I got a call from Franz Novotny, the film's producer, a few days after the bombardment had begun. He asked me what could be done and, since I have no desire to enter the political arena, nor do I wish to — nor could I — found a platform, I just wanted to make a film about it, something to describe, among other things, this feeling of powerlessness. At the beginning of the war I was in a state of total confusion and might have gotten completely lost in that if I hadn't been given the incentive to shoot the film.

Your birthplace is scarcely 80 kilometers from Belgrade. Do you regard THE PUNISHMENT as a film about your Belgrade — a Belgrade the war has rendered unfamiliar?

Naturally, I'm also a protagonist in this film. It was important to me to be one of these people, too, to be a person with a face. As Biljana Srbijanovic, the dramatist in "The Punishment," formulated it: It's time that people with faces come forward and begin to speak. I simply refused to follow this kind of division of things into two sides: on the one hand, I was never able to join in the enthusiasm for the war, on the other hand, I couldn't return to this discussion about the "moral war" for the people of Kosovo. That seemed too

THE PUNISHMENT

simple to me; the ten years in between were missing. All I know is that one chance that was really missed out on was to take steps from the outside. You can't perceive something as a part of yourself and at the same time treat it like a contaminated area with which there can be no exchange, no interaction.

You, personally, always maintained contact with Yugoslavia?

Yes, I shot my films there and visited my relatives regularly. The things I tell about in *THE PUNISHMENT* are things I've experienced myself; it's my own history. Only my intention at the outset was not to work in a documentary manner. I actually wanted to shoot a feature film that went at things indirectly and spoke via fiction, via staging, about the things that moved me. But then when the war began this completely different kind of film found me without me having gone looking for it.

Your personal history is carried through your films like a red thread. You're not the kind of person who makes a film about a topic he first needs to make his own. You've always carried the topics within yourself.

Yes, *THE PUNISHMENT* is the result of my puzzling over certain motifs: the concept of "homeland" in its broadest sense, where I come from, where I speak a particular language and can appreciate a given culture — and in the context of my still inhabiting this other Europe that so praises living together, the "big family". I see the weaker "little brother" of the East through different eyes.

Does this personal approach engage you so much that you — as a part of this new Europe, a commuter between two worlds — also take on a kind of personal guilt?

Yes, it does. I am, compared with the people in my film, very privileged. I have the possibility of living elsewhere and of doing the things I want to do: to simply come for a visit with the certainty of being able to leave again. They, on the other hand, all have to stay where they are, in this "camp," as Sonja Savic puts it at the conclusion when she's stuck at the airport.

Is the isolation these people experience really so intense?

Yes, because their passports — if they have them — mean nothing in any embassy. You see these long lines of people trying to get out through relatives, but the emigration quotas for Yugoslavia became drastically worse — right at the beginning of the war, back in 1991. The only ones who were able to get out were those who came from well-to-do backgrounds or had good connections. But now neither the European Union nor anybody else allows anyone to leave the country. There are a lot of young men, too, who have to stay in the country because they've gone into hiding: were they to apply for a passport to leave the country it would immediately become known that they were there and the army would then be awaiting them. These men — because they didn't want to take part in this spilling of blood — have lived for years in this isolation, whiling away their time in Serbia.

*An early position paper on your film said that it was going to deal with the "rebirth of freedom in Serbia". Now, however, the film doesn't seem to deal with that at all, but instead — not unlike your "Am Rande der Welt" — much more with the disappearance of freedom and hope. Is *THE PUNISHMENT* a pessimistic film at heart?*

Yes, because with the breakdown of the system in the East and the rise of these nationalisms particularly in the Balkans, a political attitude, a political movement was also

THE PUNISHMENT

established. And together with the rise of this movement, freedom has successively been diminished. In *THE PUNISHMENT* I reflect on ten years of history during these months I spent travelling through Belgrade with these people. The primary cause for the condition the country now is truly to be found in the space of these past ten years. But it's not only an inward condition: it also has an exterior. This exchange between interior and exterior was important for me. It was something I wanted to show.

In the images of your film you constantly mix the intact with the desolate. This makes it extremely ambivalent: it's a portrait of a bombed-out city in which nonetheless everything goes on, a place in which they've learned to live with war.

There were many things I was only able to see and learn about the people on location. Naturally, I have a direct approach through my family, but my way of imagining what was going on was limited to what was reported in the media and to the pictures I could see. When you're there everything looks far more extreme than you could ever imagine it. I had the image of a major city in front of me, of people living their daily lives: schoolteachers, academics, telephone operators, taxi drivers, whatever, a macrocosm of life. Those people are traumatized by all the wars and aren't able to lead normal lives. Additionally comes the lack of understanding for the Nato-bombardment. The fact is that those cities that were bombed the most were in the hands of the opposition. The political protagonists of these oppositional cities found themselves caught in the middle: they were the ones who had negotiated with the West, the alliance and Nato concerning democracy, but in the end the alliance bombed them. What I wanted to do was to really try to understand this confusion, the desperation of having been left standing there alone; where one had wanted to belong to, but had been answered with bombs and isolation.

Could one say that in the topic of the film, in the idea of dissidence and the spirit of democratization, perhaps - despite everything - there's a certain optimism?

In Belgrade it's said that 85% of the people are against the regime. And you can feel that. But every freedom movement has always been quashed by an apparatus that functions brilliantly in the use of fear and repression. To fight against this apparatus, besides all the other problems one has to deal with, is getting more and more difficult.

THE PUNISHMENT is a film about what war does to people, and perhaps for that reason it has a kind of longing to it. That makes it painful, but, on the other hand, utopian as well.

By now most people are convinced that it will never be different, the bitter certainty that it never will be like it was before. And after nothing ever led to any change the energy was missing to believe that there might still be another way. No one could tell me — just as I, too, have no answer — what is going to happen after this 31st of December, 1999. Only one thing is certain: that there will be a continuation of horrors, one war will follow the next. You can figure it out for yourself how it will go on with the separatism: the Vojvodina can be let go, and other parts of the country, until really all that's left is Belgrade and the hinterland. Those are the horror visions of the people who have spent ten years in this tunnel and now can think no other way. People are beginning to lose their feel for normal life and for how things look elsewhere. Nothing functions normally in Belgrade any more.

THE PUNISHMENT

The NATO bombardment is probably the most documented event of the last few years. Your film now seems to point to the difference between mass-media reporting and reality. How important was it for you to work anti-journalistically?

I tried to reach a transparency, to make the documentary filming visible. In the film you often can see us working, not only describing a "truth", but showing that we are a part of it. That was important to me, especially when I think of the propaganda of the war machinery. In Yugoslavia there was martial law and state regulation of the flow of information. We can assume that it was similar on the side of the alliance. I know of people filing reports from Belgrade who were simply prohibited from reporting things that didn't fit into this anti-Serbian image.

The images of your film have something searching, something consciously unfinished - not set up - to them.

In the first place our journey was a kind of search. We wanted to return to this city over and over again, to let time pass and to see if and how conditions changed.

A journey into the cold...

But also a journey into the future. The final image of this young boy dancing and turning in circles in the middle of these millennium detonations is, for me, the expression of this insanity. For me, the question was: what will happen to the people born during the war or children who have had to grow up during it, people who, in the middle of their lives, have lost a country, a place to live, but still have a whole life ahead. I mean people from whom these ten years have literally been taken away, cut out. They didn't have the chance to develop as we did: we travel, we have friends abroad, we have this exchange, we know about other lives, we can make comparisons, and all this feeds our experience, our personalities. The main thing on view in the film is these young people who don't identify with these politics and this nation, who don't hate people, who don't see the Albanians as an inferior race, who have no problems with Croatia's having become an independent state.

Who nonetheless have to fight against an overwhelming hopelessness. Some of the most oppressive things in the film were said by students: either it's propaganda or it's desperation that's taken hold there.

The scene with the high school students became, I think, a central part of the film. There's dialogue there that was unexpected and unplanned by me. The contradictoriness is suddenly apparent and this truly adult sense of experience. I mean, we're talking about a seventeen or eighteen year old; in the West none of them speaks like this. Not so bitterly, not so hopelessly.

It seems to me that, in making films and interviewing, you always start with feelings and only then with reflection.

Yes, I follow my feelings and it leads me to these people. I am able to identify with them in every way and in everything they say. I can understand the little boys who yell "Kill Clinton!", and I can just as easily understand the refugee from Prizren who only has a memory left.

The more you speak about things standing still, about the isolation or the stagnation, the more movement comes into your films.

THE PUNISHMENT

I didn't always know from the start how I should position myself toward events; often I had to learn how to do that first. And so I've also changed my approach. It was hard for me to even decide to do this film — for simple reasons of fear, because I could sense what awaited me there. We were, you know, one of the first foreign teams there, in a burned out city in which the rage was still fresh. Every foreigner there was a potential enemy — a role in which I had to discover myself again. I really did have a lot of angles of looking at things and had to go through a lot of different identities regarding this event and this city.

How do you approach those people you want to portrait?

That depends upon how close they let you come. Everything is a net of human relations and feelings. The first meetings were always the very most important ones for me: when you want to make it clear to people that you're on their side, which is to say on the side of people in general, on the side of the inhabitants of Belgrade.

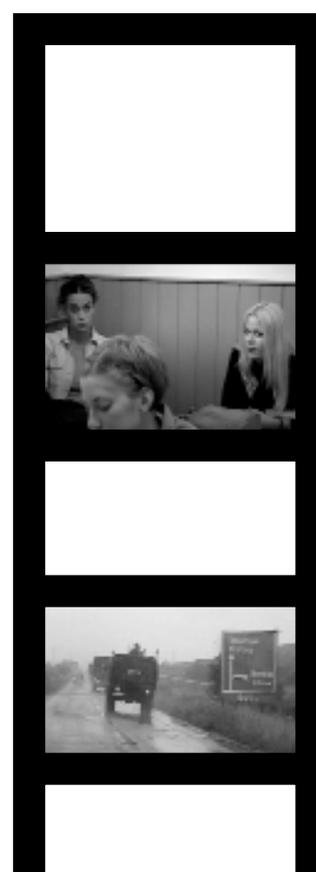
Not on the side of one people but on the side of humanity itself.

Precisely. Trying to define this position clearly, that's what it was all about.

And in order to make film images, you carry along in your mind all the images that have already been made in order to avoid them.

Yes, absolutely. The same goes for the selection of the archival material we used — and above all - what we didn't use. That's the same decision-making process you use in shooting. We knew that it shouldn't be about explosions and victims, or pieces of corpses lying around, because you can't get at the thing that way. It would be a too violent enterprise for this framework. The thing we decided to do instead was to show a city that has simply been shaken up at the end of the twen-

tieth century. And then I tried through these images to say something about the state of Europe, if not the world. One has to ask oneself, too: how are the Iraqis doing after all these years? Why are there no films about that? Probably just because Iraq is - not only geologically, but also in consciousness - even farther away.



THE PUNISHMENT

goran rebić director and scriptwriter

After a much-noticed short film, a mix of enacted and documentary elements ("**Domovina**", 1990), Goran Rebić directed his first full-length works, the two documentaries "**During the Many Years**" (1991) and "**Am Rande der Welt**" - "**On the Edge of the World**" (1992). Both films suggested already then some of Rebić's later general topics. With the example of the Georgian Republic, he portrayed war in "**Am Rande der Welt**", talked about the loss of hope and home as well as the transition from socialism to nationalism.

In 1993 the filmmaker received the Austrian Promotion Award for Cinematic Art and in 1997 Goran Rebić presented his much-awarded feature film debut "**Jugofilm**", cast with Merab Ninidze and Eva Mattes among others, reporting about the echoes and ramifications of violence which the raging war in former Yugoslavia allowed to be felt even in the safe city of Vienna. **THE PUNISHMENT (2000)**, Rebić's latest work, was invited to the Berlin Film Festival shortly after it had been completed. At the moment Goran Rebić is preparing — apart from shootings for television — his second feature film, a story with the working title "**Danube**" — which refers to its scene of (international) action.

jerzy palacz camera

Studied at the Film Academy in Vienna; freelance cameraman since 1990; first collaboration with Goran Rebić in "**Am Rande der Welt**" (1992). Motion pictures "**Halbe Welt**" (directed by Florian Flicker), "**Vorwärts**" (directed by Susanne Freund), "**Jugofilm**" (directed by Goran Rebić), **THE PUNISHMENT**.

martin matusiak cutting and editing

Born on Nov. 11, 1975, in Auschwitz, Poland; came to Austria with his family when he was 10 years old; has been working as an assistant editor in the film business since 1997. **THE PUNISHMENT (2000)** is his first film as an editor.

goran rebić



franz novotny production

Studied at the Academy of Fine Arts in Vienna (mag. arte). Since 1995 he works just as producer ("**Slidin'** — Alles bunt und wunderbar" - "**Slidin'** - All Bright and Wonderful", 1998; **THE PUNISHMENT**, 2000).

During his career he directed the following movies: "**Staatsoperette**" (1977), "**Exit — Nur keine Panik**" (1979), "**Die Ausgesperrten**" (1982), "**Die Spitzen der Gesellschaft**" (1988), "**Exit II — Verklärte Nacht**" (1994), as well as various television work and commercials.

THE PUNISHMENT

credits

cast	gaffer	faz	In YU:
Zivota Neimarevic	Predrag Mistic	Atlantik	production
Dragan Jovanovic	Rade Janjicevic	lab	Ljubisa Samardzic
Nebojsa Glogovac	cut	Atlantik	Cinema Design
Biljana Srbijanovic	Martin Matusiak	subtitle	line producer
Tijana Mandic	assistant to the cutter	Titra Film	Toni Matulic
Vlado Gavrilovic	Gerald Slovak	archive	location manager
Bratislav Zrnzevic	driver	NATO	Aleksandar Mitrovic
Natasa Kandic	Karl Hraschek	ARD	production assistant
Sonja Savic	production assistant	ORF	Jelica Jankovic
and many more	Klaus Forsthuber	3D	driver
written and directed by	production secretary	Cinema Design	Milan Zdravkovic
Goran Rebić	Katrin Abel	music	Miroljub Ivanovic
assistant director	line producer	Kyryllikata I / Grekow.Cholowicz	Milos Mrdan
Simone Bader	Daniela Zieger	Kyryllikata II / Grekow.Cholowicz	Sreten Todorovic
director of photography	avid	Hypnotisana Gomila / Partibrejkers	
Jerzy Palacz	Cosmos Factory	vocal harmonists:	
assistant camera	soundmix	Tobias Cambensy	Belgrade, March 24 - December 31 1999
Dalibor Kandic	Stefan Fiedler	Richard Reiter	Produced with support of
Vladimir Stevic	sound	Jan Leibnitz	ÖFI / Österreichisches Filminstitut
sound	sound	Michael Jankowitsch	ORF / Film und Fernseh-Abkommen
Radoslav Bajkovic	Der Werbeton	Amerika / Vlado Divljan & Idoli	producer
Branko Dardevic			Franz Novotny

A Novotny & Novotny Filmproduction

