



Locarno Film Festival
CONCORSO CINEASTI DEL PRESENTE
OFFICIAL SELECTION



KAJDA JE ZACINJENO TEJEDON

WHEN THE PHONE RANG

a film by Iva Radivojević

Credits /

Writer, Director, Editor : Iva Radivojević

Producers :

Andrijana Sofranić Šućur | Marija Stojnić | Madeleine Molyneaux | Iva Radivojević

Co-Producer : Genoveva Petrovits

Production Companies :

Set Sail Films / Ivaasks Films / in association with Picture Palace Pictures

Cast :

Natalija Ilinčić / Srna Vasić / Vasilije Zečević / Danica Maksimović / Anton Augustinov /

Mila Drobnyak / Dunja Vladisavljević / Ivana Pančić / Ibro Sakić / Slavica Bajčeta

Director of Photography : Martin DiCicco

Camera assistant and loader : Bojan Đurišić

Gaffer : Viktor Minić

Music By : Iva Radivojević

16mm Film Lab Processing : NFI

Sound Recordist : Bojan Palikuća

Sound Design & Mix : Leandros Ntounis @ I Heard Voices - Athens, Greece

Color : Dimitris Karteris - Athens, Greece

Mastering / DCP : Chris Karteris - Athens, Greece

With support from Film Center Serbia, Ministry of Culture of Serbia, Princess Grace Foundation, Chicken and Egg Pictures, Hungarian Film Incentive

When The Phone Rang / Running time : 73min

Synopsis

Through an intimate reconstruction of an important phone call, ***When The Phone Rang*** investigates dislocation and the nature of remembering. In the protagonist's eleven year old mind the phone call erases her entire country, history and identity and hides its existence in books, films and memories of those born before 1995.

Long Synopsis /

This story centers around a phone call that was received one Friday in the spring of 1992. The main protagonist is an eleven year old girl. Being the only person at home, she is the one to answer the phone. The call arrives from another state delivering news of a death. It is this call that seemingly disintegrates the country and the girl's entire reality. The war that will ravage the country has already started but the war is not the center of this story, only its backdrop. This call, which brought news of her grandfather's death, remains as the most vivid memory in the girl's mind decades later, as a constant presence.

The film thus proceeds as a creative investigation into remembrance and the creation of personal and collective myths. The phone call as a recurring event in the story brings together a series of recollections which are assembled to build a larger story. Each memory is called forth by a phone call, and thus the film is divided into eleven events, eleven phone calls. Each event begins with a phone ringing and ends with the packing of suitcases and departure.

While the first call brings news of her grandfather's death, the second call comes from a mafia boss with the code name "Lajavi" or "The One Who Barks" who wants extortion money and threatens the girl's father. The family quickly takes the girl out of school, bags packed and drives to Belgrade. At this point both of her parents carry guns. The next call is in comparison mundane, and comes from Olja, a classmate from school. She calls at an agreed time to listen to the girl play the piano. In this way she is able to drown out the noise of the outside world, in which dead cats hang on tree branches and teenagers knife each other in the streets over sneakers. When the phone rings again, this time it's Siniša, the owner of the video club "Panda". He's asking for the VHS tapes to be returned before he needs to administer a late fee. In her hurry to obey, the girl accidentally returns her father's porn tapes. Another segment takes us to the neighbor's house. Vlada is a prolific drug user and a skinhead, together they watch MTV. Their fun is interrupted by a phone call from her mother, instructing her that the time has come to pack.

Together the events all add to the larger story of departure, the reasons for which are all outlined in the details and nuances of the segments. Finally, they coalesce to illustrate the heartbreak, dislocation and tearing as experienced by a young girl in crisis stricken Yugoslavia of the 1990s.

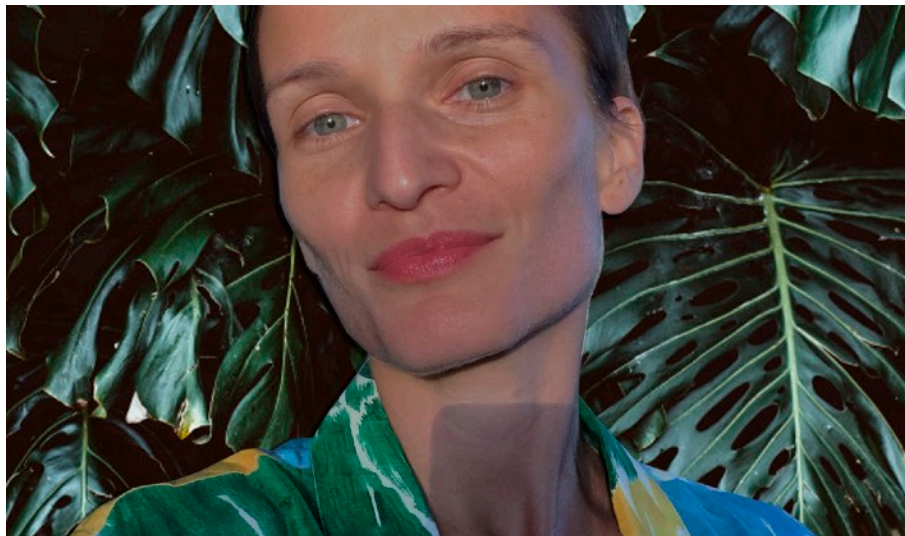
Director Statement /

Writer Dubravka Ugrešić notes that memories appear as if from a dream, returning to haunt the present. This phone call is one such memory, and it brings with it a slew of others - discombobulated and out of order. The aim of this film is to give these memories a container, all the while inviting witnesses.

The call came long distance. In those days, one could tell from the quality of the line. I was home alone and so the news had to be delivered to me, and quickly, before the line got cut off. My grandfather Željko in Zagreb had died, and I was to tell my mother about her father's death. This phone call brought alarm, anxiety and a marking of some kind of an end. Receiving it was the last memory of that time I can recall in detail. In that adolescent mind, it was this incident that caused the dislocation, that brought death, and consequently caused the death of the country, our identity, disintegration of the family, community, language .

The entire film is constructed of specific memories that have stayed with me from that period just before leaving Yugoslavia. The repetition of the phone call is a structural device, mimicking the repetitive nature of remembering, fragmented like memory is fragmented. Looped. Distorted. Everything in the film is based on real events, memories, and people. Although the events happened at different time intervals - perhaps two days apart, three weeks or five months apart - in memory they are all squeezed in and around the event of the phone call. The memories circle around loss and displacement - as experienced by an eleven year old girl. This moment of departure consequently becomes the source of all my work, the setting of what's to come.

With the film I'm interested in recreating and revisiting the days before the departure, which signal a kind of tearing, a kind of death. The film is fragmented in the same way that memory is fragmented. In fact, a migrant's existence is inherently fragmented as they move from country to country, language to language, reality to reality. The film investigates not only personal memory but also collective memory of a particular moment in place and time. If we consider one of the aims of war to be the destruction of memory, eradicating culture's memory and collective existence then these private, unwritten accounts act as counter-memory, surviving despite the attempts of erasure and preserving narratives outside of national and nationalistic (authoritative) agendas.



- Iva Radivojević

Key Creative Collaborators /

Director | Producer | Writer | Editor

Iva Radivojević was born in Belgrade and spent her early years in Yugoslavia, Cyprus and eventually NYC. She is an artist and filmmaker who currently divides her time between Athens and Lesbos. Iva's films have screened at the New York Film Festival, New Directors/New Films, Rotterdam IFF, CPH:DOX, Berwick Film & Media Arts Festival, DocLisboa, Museum of Modern Art (NYC), Thessaloniki Biennale of Contemporary Art and were commissioned by ARTE La Lucarne and Field of Vision. She is the recipi-

ent of the Sundance Art of Non-Fiction Fellowship, Guggenheim Fellowship, Jerome Fellowship, NYFA Fellowship, Princess Grace Special Project Award and Film Fellowship. *Avenue of The Living*, her new art book was recently published by Big Black Mountain Press. She's a PhD candidate at Villa Arson in Nice.

Producers (Serbia)

Marija Stojnić is an award winning director and producer whose films synthesize documentary and other art forms and explore history and memory as non-linear, complex, and fragmented. After film studies in Belgrade and New York, her experience was carved through working on productions in the US and Europe. In 2019, with producers Andrijana Sofranić Šučur and Miloš Ivanović, she co-founded Belgrade based production house Set Sail Films. Documentary film "Speak so I can see you", her feature-length directorial debut, supported by Eurimages and Doha Film Institute, received multiple awards and had its World premiere at IDFA's 2019 First Appearance Competition, and its US premiere at MoMA's DocFortnight 2020.

Andrijana Sofranić Šučur is a Serbian producer working across documentary, fiction and animation, with a focus on author-driven cinema. She has a degree in Classical Studies from the Faculty of Philosophy, University of Belgrade. Two films she produced, *Mamonga* (2019) and *Roots* (2021), premiered at Karlovy Vary IFF. In 2019, she co-founded the production company Set Sail Films in Belgrade. Since 2023 Andrijana has been Head of Industry at Beldocs IDFF.

Producer (US)

Madeleine Molyneaux is a US based producer and curator. Through her company, **Picture Palace Pictures** she works with emerging and established international artists and filmmakers to develop, produce and represent films and curatorial initiatives that often defy easy categorization. She produced Iva Radivojevic's previous film *Aleph* (2021). Madeleine is a music supervisor and archival researcher for documentary and fiction films, mentors filmmakers at IFFR and Doc Lisboa and is a board member of the Media City Film Festival. From 2005-2015, she was the US programmer for FNC Montreal and film/video curator at the Ogden Museum of Southern Art, New Orleans (2008-2010).

Director of Photography

Martin DiCicco's debut feature, *ALL THAT PASSES BY THROUGH A WINDOW THAT DOESN'T OPEN* (2017) won the Regard Neuf Award at Visions du Réel, the Cinematic Vision Award at the Camden IFF, and the Artistic Merit Prize of the Taiwan IDF. His short film, *HERE THERE IS NO EARTH* (2018) has been exhibited at the 56th New York Film Festival, Museum of Modern Art (MoMA)'s Doc Fortnight, Zinebi, Dokufest, and the Cinemateca Uruguay. He is an alum of the New York Film Festival's Artist Academy and a 2020 Guggenheim Fellow. As a cinematographer, he shot the documentary features *THE HOTTEST AUGUST* (dir. Brett Story) and *LANDFALL* (dir. Cecilia Aldarondo), as well as their Field of Vision shorts *PICKET LINE* and *CAMPERFORCE*. Additionally he was part of the director/DP team of *UNDRAFTED*, a 2016 Emmy nomi-

nee for Outstanding Documentary Series. Most recently his work can be seen in Pa-cho Velez's **SEARCHERS** (Sundance 2021) and Elizabeth Lo's ESPN commission, **GIRLS GOT GAME**.

SET SAIL FILMS - (SR)

Set Sail Films is a wide scope film production company that cherishes strong author voices across fiction, documentary and animation. It was established in 2019 in Belgrade by producers Miloš Ivanović and Andrijana Sofranić Šućur and director/producer Marija Stojnić, who decided to merge their distinctive experiences in the film industry. Produced films and projects in development have been supported by MEDIA, Eurimages, Film center Serbia, Hubert Bals, DOHA film institute among others. Official website: www.setsailfilms.rs

IVAASKS FILMS (US)

Ivaasks Films is a production company based in Brooklyn, New York + Lesbos, Greece. The company was founded by filmmaker Iva Radivojevic, and has produced her most recent feature, **Aleph** (2021); the award-winning feature documentary **Evaporating Borders** (2014), executive produced by Laura Poitras, an official selection of over 30 international film festivals, including IFFR, SXSW, Hot Docs, DokuFest (awarded Best Balkan Doc); Doc Lisboa (awarded RTP Prize for Best Investigation Film); FIGF (Coup de Coeur de Jury); Chicago Underground Film Festival (Best Feature); Thessaloniki Doc Fest, Sarajevo, RIDM, Jihlava, Taiwan. et al. The company has also produced numerous shorts by the filmmaker including **Following Crickets**, **Gawking Red**, and **Ben: In The Mind's Eye**.

In association with

PICTURE PALACE PICTURES (US)

Picture Palace Pictures, founded in 2004 by producer Madeleine Molyneaux, works closely with emerging and established international artists and filmmakers to develop, produce, and represent for sales and acquisition projects and curatorial initiatives that often defy easy categorization. The productions/co-productions are regularly presented at film festivals, cinemas, galleries, art biennials and distributed on home video and streaming platforms.

Contact /

Ivaasks Films / info@ivaasks.com / www.ivaasks.com / +19176697584

World Sales /

Lights On / Flavio Armone / lightson@lightsonfilm.org / www.lightsonfilm.com

Publicity /

Marijana Harder / mail@marijanaharder.com / www.marijanaharder.com / +491777942871







