

Director's explication

Depicting of a strong character by the means of a film, and the strong character is a dignified, just, incorruptible and well-educated man, certainly presents a challenge by itself. From this, obvious motivation can already be clearly recognized. Moral, ethical and every other decay of the society has been happening for decades in front of our eyes. The artificially imposed dilemma to the "ordinary" man that he is not capable of being ethical and guided by ethical principles, that he may not be guilty of his own moral decline, but some other circumstances are, does not actually have its foundation in the reality; that is exactly what the way of life Fejat Sejdić lived tells us. Also, the advantage of taking his example is reflected in the fact that he is both close to that "ordinary" man and the cultural elite who appreciated him as well, therefore, covering a very wide population.

One example from his life very simply explains our guiding line. In the 1980s Fejat and his orchestra had several performances in London. During one of those appearances, the mayor of London was also present and he was so much delighted by the performance of Fejat's Orchestra that the following day he took Fejat for lunch and offered him an apartment in London, so that he could stay in London and develop his further career from there. Fejat refused that, without any hesitation. He refused that flat in London just because he did not need it.

From the very beginning, we will introduce the main protagonists of the story: Fejat, his son Zoran, his grandson Nebojsa, Nebojsa's and Zoran's wives and members of the orchestra. At first it will be shown who occupies certain places in the family, but their characters and emotional bonds will gradually reveal themselves, just as it happens in real life. We will describe the protagonists by the use of all the means of film expression, and one of the most powerful is certainly the close-up. The film is conceptually somewhere between the so-called direct film and poetic characterization based on realism. In such a film, we will primarily use the picture of concrete material reality. It seems that the form is completely

irrelevant here. The most important is the choice of the factors for presenting the reality and their authenticity. The directness of such an approach has the task of leading to the very source of the matter, to the very essence of things. But only paying attention to a thing establishes certain relations, associations and impressions, which are the foundations of the form. We are talking here about the form deprived of all the qualities by itself, the form immersed in the film material, which is, however, registered by our emotional and intellectual abilities and which creates the essence of the expression, the inevitable form without which there would be no expression, generalization and spreading of the meaning, therefore everything which raises trite audio visual information up to the level of the work of art.

Through the film, we present simultaneously two worlds, two times, Fejat's time, which is the past and the present time, so that the viewers will constantly have the opportunity to make a parallel between these two worlds and to compare them. The rhythm in the editing process, as well as in the frame itself, will vary from scene to scene, it will depend on the conditions dictated by the story itself, when Fejat is concerned, these frames will be slow because of his years and difficult movements, slow speech and even peace, the calmness which this man carries with him. The rhythm in the frame and the rhythm of the scene will not be determined by the time, but by the content of the frame or the scene itself. The story goes from difficult and stressful situations to those absurd and funny ones.

We will try to make dialogues in every scene as it is usually done in the play structure, and again without too much interference. In order to achieve more natural atmosphere, it is necessary for actors to adapt to the presence of the cameras, and often, when the space permits it, we will try as far as possible to distance the camera and to record with telephoto lens. The author will still have to start the conversation and direct it the right way so that everything will not turn into a kind of the reality show. The extensive use of telephoto lens gives the film a

two-dimensional visual structure, but this focuses the attention to the actor himself, to the face in the close-up, giving him the importance that belongs to him and which we want to emphasize, so we may lose spatial depth, but we gain the other, more important one, the transcendental one. The camera will record with very low iso values in order to make the clear distinction between the light and the shadow, which at the symbolic level also gives the clear distinction between the good and the bad, the right and the wrong, and this again means that our character has always made that distinction, therefore, his life is also a good basis for making the portrait of a man with capital M. The camera is almost always in a slow movement even when it is on a tripod.

This kind of approach to documentaries is not so common, as opposed to the play structure where you have a developed written dialogue and therefore you know the arrangement of the cameras, whereas here everything is missing. In addition to all that you want true, sincere emotions. There is a big probability that all this will not actually work out, but taking into consideration the fact that our characters are people from the stage, from their earliest years surrounded by people they often do not know, all the chances are that they can quickly become accustomed to the presence of a few cameramen and the cameras. On the other hand, the recording will last for a long time until the desired effect is achieved and until we make the compact and sincere scene, the kind of scene which the audience needs to experience in the right way. The characters will not be depicted only through the form of a dialog, but above all through those little, often, imperceptible details that tell us more about the personality than all spoken words. For example, while the orchestra practice we can see the white socks on one of the orchestra members, a traditional "Smederevac" oven in the central part of the kitchen, the bare walls without pictures or with those pap picture copies, curtains, facial expressions, fashion details, etc. We leave the interpretation of all these details to the viewer.

From the role models which we would rely on, we can mention Vlatko Gilić and his film ‘Love’.

The sound in the film comes from the frame itself, except when it comes to reminiscences and the observations of the characters - internal monologues, then that is the voice from the off-side, covered by neutral frames which are in some way connected to the story (direct or symbolic). In the situations where the character remembers something important in his life, we will try to illustrate this with an archive footage, therefore the archive is in the function of the memory. Moving to the archive will always be a hard cut from a close-up to the archive footage. Considering the fact that there is a large amount of archival material in the good quality, we have the opportunity to select those parts that will match the color of the film. Also, the music will always have its justification in the frame itself or outside of it, but the viewer will always know where it comes from (from the neighboring room), the music will be the mixture of traditional melodies and contemporary arrangements, and therefore we have engaged Ljubo Ninković as the composer with great experience in the merging of the traditional and modern.

So, our desire is to create the feeling in the viewer that he is the part of the film, not just an observer. The camera is here to provide the viewer with a subjective plan of perception, rather than being a mediator between the viewer and the actor.