



WIND, TALK TO ME

Serbia, Slovenia, Croatia | 2025 | 100' | drama, docu-fiction

a film by
Stefan Djordjevic



PRESS NOTES

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Synopsis

Stefan reunites with his family to celebrate his grandmother's birthday for the first time after his mother's recent passing. This homecoming, driven by his urge to complete a film about his mother and an attempt to make amends by rescuing a stray dog, will ignite an introspective journey for Stefan.

Inspired by the director's real-life experiences and starring his actual family members in a mission to complete a lake house and a film, ***Wind, Talk to Me*** is an intimate cinematic exploration of the timeless mother-son relationship.



About the director

Stefan Djordjevic

Stefan Djordjevic (1987, Bor, Serbia) was introduced to film through Nikola Lezaic's debut *Tilva Rosh* (Locarno, 2010) in which he played one of the leading roles. The film was nominated for the 2011 European Film Awards in the European Discovery – Prix Fipresci section, for the best first feature film in 2011. He completed his MA at the Faculty of Dramatic Arts in Belgrade, Camera department. His graduation film *A Handful of Stones* (2017) had its international premiere at the ACID programme of the Cannes Film Festival. His short film *The Last Image of Father* (2019) premiered at Locarno, where it won the Young Jury Award and later won the Heart of Sarajevo for the Best Short Film. His latest short documentary *Portrait of a Dying Giant* (2023) was part of the Serbian pavilion at the Venice Biennale of Architecture.



Filmography

Wind, Talk to Me, 2025, feature debut, docu-drama, director and scriptwriter.
World premiere: International Film Festival Rotterdam

Portrait of a Dying Giant, 2023, short documentary, director and scriptwriter.
World premiere: FIPADOC

The Last Image of Father, 2019, short fiction, director and scriptwriter.
World premiere: Locarno Film Festival, Young Jury Award for Best International Short Film

A Handful of Stones, 2017, short fiction, scriptwriter and DOP.
World premiere: ACID Cannes Film Festival

About the producers

Non-Aligned Films (Serbia)

Non-Aligned Films is a Serbian boutique production company founded by Ognjen Glavonić, Stefan Ivančić and Dragana Jovović. The company's aim is to work with auteurs from former Yugoslavia who are interested in pushing the boundaries of cinema, and to serve as a launching platform for upcoming directors from the region. The most notable films by Non-Aligned Films include Dušan Zorić & Matija Gluščević's *Have You Seen This Woman?* (Venice Critics' Week 2022), Ognjen Glavonić's *The Load* (Cannes Quinzaine 2018) and *Depth Two* (Berlinale Forum 2016), and minority co-productions such as Ivan Salatić's *You Have the Night* (Venice Critics' Week 2018) and Dušan Kasalica's *The Elegy of Laurel* (Sarajevo FF 2021). Non-Aligned Films has three features set to premiere in Q1 2025: Stefan Djordjević's debut *Wind, Talk to Me* (Rotterdam Competition 2025), and the co-productions *Wondrous is the Silence of My Master* by Ivan Salatić (Rotterdam Competition 2025) and *Little Trouble Girls* by Urška Djukić.

nonalignedfilms.com

SPOK Films (Slovenia)

SPOK Films was established in 2016 by Jožko Rutar, who previously worked as producer at STARAGARA Production and was managing director of Slovenian Film Centre in period between 2011 and 2016.

SPOK Films is dedicated to discover and promote new talents of Slovenian cinema worldwide as well as world cinema in Slovenia and South Eastern Europe. The focus of the company is dedicated towards development, production, promotion and distribution of high end art-house films as well as offering wide range of various consultings on the film field, including animation training and promotion through CEE Animation network.

About the producers

Restart (Croatia)

Restart is an organisation focused on production, education, distribution and exhibition of creative documentary and hybrid films. Their films have been shown at film festivals across the world. Some of their latest productions include *Wishing on a Star* by Peter Kerekes (Venice 2024), *Between Revolutions* by Vlad Petri (Berlinale 2023), *Non-Aligned: Scenes from the Labudović Reels* by Mila Turajlić (IDFA 2022), *Museum of the Revolution* by Srđan Keča (IDFA 2021), *Speak So I Can See You* by Marija Stojnić (IDFA 2019) and *Srbenka* by Nebojša Slijepčević (Visions du Réel 2018). They also co-produced Igor Bezinović's *Fiume o morte!*, which also screens at IFFR 2025.

restarted.hr

Staragara (Slovenia)

Staragara stands as one of the most dynamic and renowned Slovenian film production companies, boasting significant turnover and a robust portfolio of diverse projects in various stages of development and production. Over the past two decades, they've assembled a cohesive production team, drawing from the finest talents among Slovenian and regional directors. Their journey has witnessed the establishment of a formidable lineup and an extensive network of collaborators spanning former Eastern Europe and the broader European landscape.

As a delegate producer, Staragara has contributed to the creation of nine feature films, each representing a pinnacle of cinematic achievement. Additionally, their involvement in numerous minority co-productions has led to premieres at prestigious international film festivals such as Venice, Cannes, San Sebastian, Rotterdam, Locarno, Tallinn, IDFA, Sarajevo, and Tribeca. This rich tapestry of experiences underscores their commitment to excellence and innovation in the world of filmmaking.

Interview with director Stefan Djordjevic

What compelled you to tell this story?

Stefan Djordjevic: It began with my mother's battle with cancer in the mid-2000s. At the time, disillusioned with the medical system, she decided against conventional treatments and chose to explore alternative methods. We were skeptical at first, but she managed to put the cancer into remission, which felt like a miracle. This experience influenced her approach to life, leading her to focus on self-care, well-being, mindfulness, and a deep connection to nature. From then on, she embraced alternative methods and carried on with her life. Then, 15 years later, in 2017, the cancer came back. By then, it had progressed to a more advanced stage—metastasis hadn't started, but it was approaching. Once again, she chose to heal herself through nature. This time, she bought a campsite by a lake near our hometown of Bor, where she decided to spend her days immersing herself in nature.

My mother's story began in a small village with only about 20 houses. She didn't need to learn to appreciate nature over time—she was born into it. As a young girl, she spent her days climbing trees and playing outdoors, and nature became a part of her. Later in life, she rediscovered those childhood joys and decided to live by the lake. When she shared the news, my brother and I were taken aback. It's difficult when someone you love decides not to pursue medical treatment for a serious illness. We did our best to be understanding and to respect her choices. Since she had beaten cancer once before, we held on to the hope that she could do it again. However, we didn't realise how advanced her illness had become until she eventually told us. Despite the severity of her condition, she was convinced that she could heal herself—a belief that was crucial. My mother had this incredible energy; she was full of life and when she spoke, she strongly believed what she was saying.

I began photographing her during that time. While living in Belgrade, I travelled back and forth to stay with her, taking photographs of her [see page 16-18] and the way she was living. After some time, my ex-girlfriend suggested that I should start filming her. Initially, I resisted the idea. As a filmmaker, I understood the immense demands of making a film—the sacrifice it requires and how hard I can be on myself and others during the process. I didn't want to subject my already frail mother to that strain, so I opposed the idea for a while. However, as time went on, I came to realise the importance of filming her. I accepted the idea, picked up the camera, and began filming. It was hard for us, as I wanted to portray her in the best possible way—through the eyes of someone who deeply loved her. After my mother passed away, I found myself having such a difficult time, but something beautiful emerged from the pain—our family came together in a way we hadn't before. I spent a lot of time in the village

with my grandparents, surrounded by my aunt, sisters, and nephews. Most of my family on my mother's side lives there, and I felt a strong need to be with them, for all of us to support and hold on to one another. During this time, I also began reflecting on how to approach the material I had filmed with my mother. I knew it was powerful, as her spirit shone so strongly through every frame. While filming her, I hadn't seen the material as strictly documentary, as I was directing her in a way, and I hadn't intended to turn it into a documentary film. Instead, I wanted to create something poetic—something that embodied her philosophy of life.

As someone more drawn to fiction films, who also works with documentary photography, I realised I didn't want to create a conventional documentary about my mother. So I began asking myself: "What could this film become? How could I shape this material into something meaningful?" I knew I had to keep filming to transform the footage into something that felt truly whole. At first, I tried not to overthink it too much. As I was dealing with my pain, I engaged with my family—listening to their stories, dreams, memories, and even their everyday conversations—while observing and photographing them along the way. I also started recording the sound of our conversations. As I reviewed all this material, I searched for connections—linking the documentary footage with old memories, dreams, and the thoughts and emotions my family shared about my mother. At the same time, I was considering who they were as characters. In film, you can't capture an entire human story; you are always selecting a fragment of someone's life to portray. I carefully considered which parts of their lives felt the most compelling—not necessarily the most significant, but the moments that stood out to me during that period.

You are also credited as the writer of the film. Let's delve into the writing process. I am particularly interested in your approach to time and the interplay between presence and absence, as reflected in the film's editing.

SDj: I knew that if I used material featuring my mother, involving actors wouldn't make sense—the authenticity of those moments simply couldn't be replicated. Since I appeared in some of the footage and my voice was part of the conversations with her, it became clear that if my mother was included in the film, the rest of my family needed to be as well. This was a tricky decision. Although my brother and I had taken many photographs of our family, and they were used to being in front of the camera, we weren't sure how they would respond to being filmed. To begin, I reviewed the material with my mother, focusing on the most impactful scenes and writing them down to create a sense of structure and direction for the film—this became my first step. The second step involved working through all the sound recordings I had with my family and trying to find connections. I listened intently, transcribed the recordings, and reflected on the most significant moments. For example, my grandfather had shared 10–15 stories, and I focused on selecting those that resonated most with my mother's scenes.

Early on, I made an important decision: I didn't want the film to be about the past and present. I didn't want to use the material as an archive because I felt it held a beauty far beyond merely recounting what had happened before or what was happening then. My mother's way of speaking about life and her connection with nature was deeply poetic, and I wanted to capture that poetry in the film. I didn't want to create a linear narrative that simply detailed events. I sought to find emotional connections between the so-called 'fictional' parts and the documentary segments. Even calling it 'fiction' feels odd because everything depicted was real. Yes, I constructed a structure for the film, but it wasn't fiction—it was a carefully crafted narrative rooted in genuine memories collected from my family. My goal was to create a sense of timelessness, allowing the audience to experience the story without perceiving it as divided into 'past' and 'present'. I wanted them to feel, as we do, that my mother is still present—her spirit living through us and within us.

How did this decision inform the film's structure?

SDj: I realised that I didn't want to create a purely atmospheric film where everything simply floats in time. I wanted the audience to connect with the storytelling in a way that felt familiar. The film needed to convey a sense of time passing and include meaningful 'happenings'—events or actions that would draw the audience into the story. Each event would naturally lead to the next, allowing the audience to follow the direction of the story and sense its progression. While it differs from a traditional narrative structure, the film still maintains a clear development of the story throughout. Therefore, I incorporated this idea of the camp. I decided to use it as a central element to anchor the story, tying all these memories to a concrete goal. This became the family's objective in the film—something we were all working toward. This is how the structure of the film came together.

How did you navigate the process of directing your family members, whom you know so intimately and who are not professional actors?

SDj: We worked with two distinct types of scenes: functional ones, like building the camp, and emotional ones, involving my family talking about my mother. Each demanded a unique approach. Producer Dragana Jovovic and I came up with the idea of creating a 'family atmosphere' on set, extending beyond my actual family to include the entire crew, most of whom were friends. This approach helped ensure that everyone felt comfortable throughout the filming process. I also needed the crew to understand that this project would require a lot of patience. I explained that we might need to reshoot certain scenes or revisit moments that didn't work the first time. I also told them that there would be times when I'd ask the entire crew to leave the set so only a few of us could stay—usually just me and the cinematographer Marko Brdar, whom I jokingly refer to as my grandfather's favorite grandson, as they became good friends. My family

really grew fond of the film crew, which I think contributed to their comfort. Ensuring intimacy was key to making my family feel at ease on set, but so was the right energy. You can shoot in a familiar location, but if the people around you don't bring the right energy, you won't get the best out of those you are filming.

The emotional scenes were a cornerstone of the film. In real life, children and parents are often the most affected by loss, and I wanted to explore that dynamic. These scenes were filmed with great care, in a quiet and deliberate manner. The crew members were always aware when we were about to shoot such a scene, and they arrived prepared. I had immense support from them—they were patient, especially during the more emotionally charged moments, and they understood the weight of filming such material.

In the scene with my grandmother, we only did one take. Before filming, I asked everyone to leave the space, so it was just the two of us. Knowing my grandmother well, I could anticipate how she might react, especially when faced with an accusation. That understanding helped guide the scene while keeping it genuine. My grandmother dealt with my mother's loss in her own way—she didn't talk about it. Whenever I brought it up, she would fall apart. Although I had an idea of how she might respond during the scene, I didn't expect it to unfold the way it did. Filming that moment with her felt like a piece of life itself, not just creating a scene for the film. After we finished, I knew we weren't going to film it again. My grandmother was crying, I was crying, and I said, "This is it. This is the only take we are doing." For me, it wasn't about whether this scene would make the final cut—it was about experiencing something real in that moment, and that was what mattered most.

We had similar scenes with my brother, but they were different in style. With my grandmother, we filmed the scene in a single take, capturing both of us in the same frame. In contrast, with my brother, we filmed two separate shots—one for each of us. This required more takes because when a scene isn't filmed in one continuous take, you need to carefully follow the emotional flow to ensure there is a natural progression for the cuts to work. The most important thing for us was to be sincere and fully feel the emotions of the scene. These three scenes—the one with my grandmother and the two with my brother—stand out as the most special to me, aside from the ones with my mother. These are the moments where you truly feel something, where you believe it the most. I felt so grateful to share these moments with my family.

I'd like to mention one thing: a year after my mother passed away, my brother and I organised a large photography exhibition in the centre of Belgrade. Many people came, including our family, and they had the chance to see photographs, some of which they hadn't seen before. Attending that exhibition and witnessing people's reactions, along with the shared sense of connection, gave my family confidence in my brother and me

that we would treat the film with care and sensitivity. We also did a few rehearsals with my family to prepare for the film. I asked my colleague, director Milica Tomovic, to be my 'eye' behind the camera during these sessions, as I was in front of it almost all the time. She gave my family valuable guidance, offering suggestions on how to approach certain scenes. Our cinematographer Marko Brdar was also an integral part of this process. He has experience with similar films, such as *Safe Place*, which adopts a somewhat similar approach to ours.

Did your family read the script? How much room for improvisation was there?

SDj: Even though my family knew what would happen in the film, I didn't want them to read the script or perform it exactly as it was written, even though it was based on their own words. Delivering lines word for word wouldn't have felt natural, so I chose to reconstruct the scenes, drawing inspiration from real moments to recreate them on screen. However, this approach wasn't without its challenges. When working with the family, I had to guide them carefully—providing direction to one person while ensuring others could respond naturally. It was a delicate balance between staying open to what was happening in front of the camera and maintaining control to keep the scenes cohesive. Since none of us were professional actors, it was essential that we genuinely 'felt' the scenes as they unfolded. I needed to believe that what we were capturing on camera reflected our everyday life, with my family being their authentic selves, while still preserving the emotional connections I had envisioned. I had to balance the structure of the written material with the natural flow of the scenes, ensuring that everything felt real while staying connected to the overarching narrative. There was space for improvisation, but I knew that relying on it too much would make it harder to create strong connections in the editing process.

In several scenes, the protagonist, played by you, listens to a recording of a conversation with his mother about summoning the wind, a moment that is also depicted in the film's final scene. There are also scenes where we see the protagonist lying on a tree. Could you elaborate on the significance of the motif of nature and its connection to the film's themes?

SDj: In general, the motif embodies my mother's philosophy of life, using the metaphor of communicating with nature, like 'talking to the wind'. After her passing, I found myself reflecting more on life's big questions—not only because of the conversations I had with her or witnessing her fight against illness, but also from observing how she viewed life and cared about it. This gave me the strength to embrace and love life more fully. That's why the philosophy of 'talking to the wind' feels so meaningful. It's a whole beautiful perspective on life.

After my mother passed away, I went through the loneliest period of my life. During that time, I found myself hugging trees. I felt a deep need for touch, which arose from that loneliness. I also wanted to see things the way my mother did. So I began touching trees, hugging them, and lying on them, trying to find something in that sense of touch that reminded me of the connection I had with my mother. It started from there. Occasionally, someone would catch me hugging a tree, and I'd recognise the humour in it. Hugging trees can be seen in two ways—as something poetic or undeniably amusing. I wanted to weave a touch of humour into the film because, as a family, we didn't just dwell on sorrow—we also laughed a lot. I think Serbian people, in general, love to laugh and make jokes, even in tough times. I wanted the film to reflect that aspect of our lives by incorporating some humour.

This is where my connection with nature, and how I portrayed it in the film, took root. I actually did all those things in real life: I listened to the wind, I spent time outdoors. After my mother's passing, I didn't go to the camp during the first year. The loss was still too fresh for me, and I needed time to process it. But over the last four years, I've spent four months each year at the camp. I stay there with the birds, squirrels, cats, dogs, and fish. It's a time for me to take care of myself, listen, be present, and follow my own rhythm. This is something I inherited from my mother and from the experience of making this film. In many ways, it strengthens my connection to her. She is still with me every day, but in that space—at the camp—I can feel her presence even more.

Could you elaborate on your decision to place yourself inside the frame in this film?

SDj: I couldn't place that emotional weight on anyone else's shoulders—it had to be mine. That's why I took on the role of the main protagonist in the film. I know how I deal with pain, and I didn't want to put anyone else, especially family, through the emotionally intense situations the film demanded—situations they hadn't chosen for themselves. If I had asked someone else to be the main character, they might have agreed, but it might have been unbearable for them. This, in turn, would have placed an even greater burden on me, knowing I had put them in that position. Taking on this responsibility myself felt like the most compassionate and practical choice. Moreover, since I already appeared in the earlier footage with my mother, it made sense for me to continue in this role. These considerations led to my decision to be the main protagonist.

Being both the director and the main character came with challenges. I was a family member in front of the camera, making a film about my mother, and also the director, orchestrating scenes while trying to create an environment where my family could interact naturally within the film's universe. When I stepped into the frame, I often found it hard to be at peace, as everything felt important to me. My family's support,

however, was incredible. They seemed to want to make this film even more than I did. It was so heartwarming to see how much they cared about my mother. Even when I was hard on them in this challenging process, they gave their all for the film.

Let's talk about the dog. The dog in the film is your own, and given your close bond with her, guiding her on-screen performance while keeping her focused in such familiar surroundings must have been challenging. Could you elaborate on how you managed this process?

SDj: I've always been a dog lover, for as long as I can remember. When my ex-girlfriend and I separated, I realised how much compassion and connection I had found through having a dog in my life. I missed it and decided it was finally time to get a dog of my own. Around this time, I was also thinking about the film. We had captured many poetic scenes with my mother, but we hadn't filmed the more difficult moments that came later in her illness. I wanted to explore the kind of relationship where roles reverse—where the child becomes the caretaker and the parent becomes more dependent, almost like a child. However, I didn't feel it would honour my mother's love for life to portray such scenes. I didn't want to shoot them, and I didn't want to reconstruct them. That's when I decided to represent this dynamic through my relationship with a dog. When you are alone, having someone to care for becomes profoundly important. It's not just about needing to care for yourself; it's about needing to give care to someone else. With this in mind, I began searching for a dog who could also act as a kind of 'actress' in the film. I specifically wanted a female dog and started looking through online listings for abandoned dogs in need of homes. For a month, I searched and made calls. Seven times I found a dog I liked, but each time, they had already been adopted or taken in by someone else.

Then came Lija. She was initially taken in by another family, but they returned her, unable to accommodate her in their flat. When they contacted me, I immediately said yes, and from that moment, she became the most important part of my life. I can't imagine life without her. She has been an immense source of support for me, and I like to think I've helped her too—though that's something we'll never truly know. As time went on, I began observing her personality closely. I also started small preparations, such as teaching her basic commands and other activities dog owners typically do. By the time I wrote the script, I knew her so well and had a clear vision of the relationship and progression I wanted to portray in the film. I was also committed to showing her as she truly is and her personality.

There were some tricky scenes when filming with Lija. Dogs naturally have a strong bond with their owner, so it's challenging to create the illusion of distance or autonomy in a scene when she instinctively looked to me for guidance. At the same time, I wanted

to avoid putting her under unnecessary stress. To address this, we brought in a very skilled dog trainer Dejan Sevic. This trainer was part of a rescue team in Serbia and had trained dogs to perform incredible tasks, such as parachuting out of helicopters to locate missing people in remote terrains. I mention this to give you an idea of his expertise and dedication. Although he had no prior experience with film, he loved taking on challenges. He told me, “If you want this to work, I need full autonomy. You’ll have to let me take Lija for two months so she can learn to respond to me.” It was a difficult decision, but I agreed. The dog trainer was present throughout the entire shoot, managing Lija from behind the camera. For example, when you see her reacting to me on-screen, she is often responding to cues off-camera. My role was to act as though nothing unusual was happening, even while the trainer, positioned behind me, may be waving props like an umbrella (which she is afraid of) to prompt a specific reaction.

The dog’s injury and the use of honey to treat her wound coincide with the protagonist’s (your) return to the hometown lake, a pivotal moment in the story. Does honey hold metaphorical significance, and what does it symbolise in the broader context of the narrative?

SDj: Nature served as my guide for many elements in the film. When we were children, there were so many natural remedies. For example, when you had a fever, your parents would soak a cloth in rakija and place it on your forehead. Surely, I thought, there must be other ways to treat a dog’s wound—something sourced from nature, rather than conventional medical treatments like hydrogen peroxide.

When thinking about this element, I also drew inspiration from Kieslowski’s *Three Colours* trilogy: *Blue*, *White*, and *Red*. In *Blue*, there is a scene where a sugar cube melts into coffee, which is one of cinema’s most iconic visual moments. Thinking about such visuals helps me, as a filmmaker, imagine scenes in a visual context and find creative solutions. So for me, honey is also a visually distinct choice. And, of course, it ties back to my mother’s philosophy—turning to nature for healing—a theme that reverberates throughout the film.

Why did you decide to include the behind-the-scenes footage with your mother?

SDj: I’ve always been drawn to this style of filmmaking, where the line between real life and film is blurred. I am inspired by Iranian cinema, particularly the works of Abbas Kiarostami, Mohsen Makhmalbaf, and Jafar Panahi. There is something profound in how they approach filmmaking with simplicity while capturing the essence of the story within that simplicity. In Europe, with the kinds of budgets we work with, filmmaking often requires co-productions, especially for higher-budget films. While this may seem to ease the process, it often adds limitations and complexities. I often think about how

to make films more simple—not for simplicity’s sake alone, but to unearth the essence within that simplicity. From this perspective, yes, I chose to include all these meta moments in the film, but they were already there. I came to appreciate their authenticity, as they felt real and genuine, almost existing outside the film itself. So in these scenes, I embraced the idea of ‘directing by not directing’.

Have you screened the film to your family? What was their response?

SDj: Most of my family hasn’t seen the film yet. So far, I’ve only screened it to my grandparents because they are quite old now. My grandfather just turned 85, and it was important to me that they watch the film. Since I don’t know how much time they have left, I didn’t want to wait for the premiere. Watching the film was especially difficult for my grandmother because her eyesight is very poor. While she is not blind, she struggles to see clearly and, at times, couldn’t even recognise my mother’s voice. My grandfather, on the other hand, has difficulty hearing, so I added Serbian subtitles to help him follow the dialogue.

I could tell my grandfather was touched by the film, but he didn’t fully express his emotions in front of others. He is from an older generation and isn’t used to showing them in such an open, elaborate way. I imagine he did it privately later. He did tell me he was proud of all of us, so hearing that was wonderful. As for the rest of the family, I am planning to show the film to them at my mother’s place at the camp house, where everything took place.

*Interview by Sevara Pan
December 2024*







Credits

Title	Wind, Talk to Me
Original title	Vetre, pričaj sa mnom
Directed by	Stefan Djordjevic
Written by	Stefan Djordjevic
Produced by	Non-Aligned Films (Serbia)
Co-produced by	Katunga (Serbia) SPOK Films (Slovenia) Restart (Croatia) Staragara (Slovenia)
Producer	Dragana Jovovic (Non-Aligned Films)
Producers	Stefan Ivancic (Non-Aligned Films) Ognjen Glavonic (Non-Aligned Films) Stefan Djordjevic (Katunga)
Co-producers	Vanja Jambrovic (Restart) Jozko Rutar (SPOK Films) Miha Cernec (Staragara)
Cinematography	Marko Brdar
Editing	Tomislav Stojanovic Dragan von Petrovic
Production Design	Dragana Bacovic
Costume	Biljana Grgur
Make-up	Jovana Vukosavljevic Irena Brajovic
Music	Ivan Judas
Starring	Negrica Djordjevic, Stefan Djordjevic, Bosko Djordjevic, Djordje Davidovic, Budimir Jovanovic, Ljiljana Jovanovic, Marina Davidovic, Ana Petrovic, Vidak Davidovic, dog Lija

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