

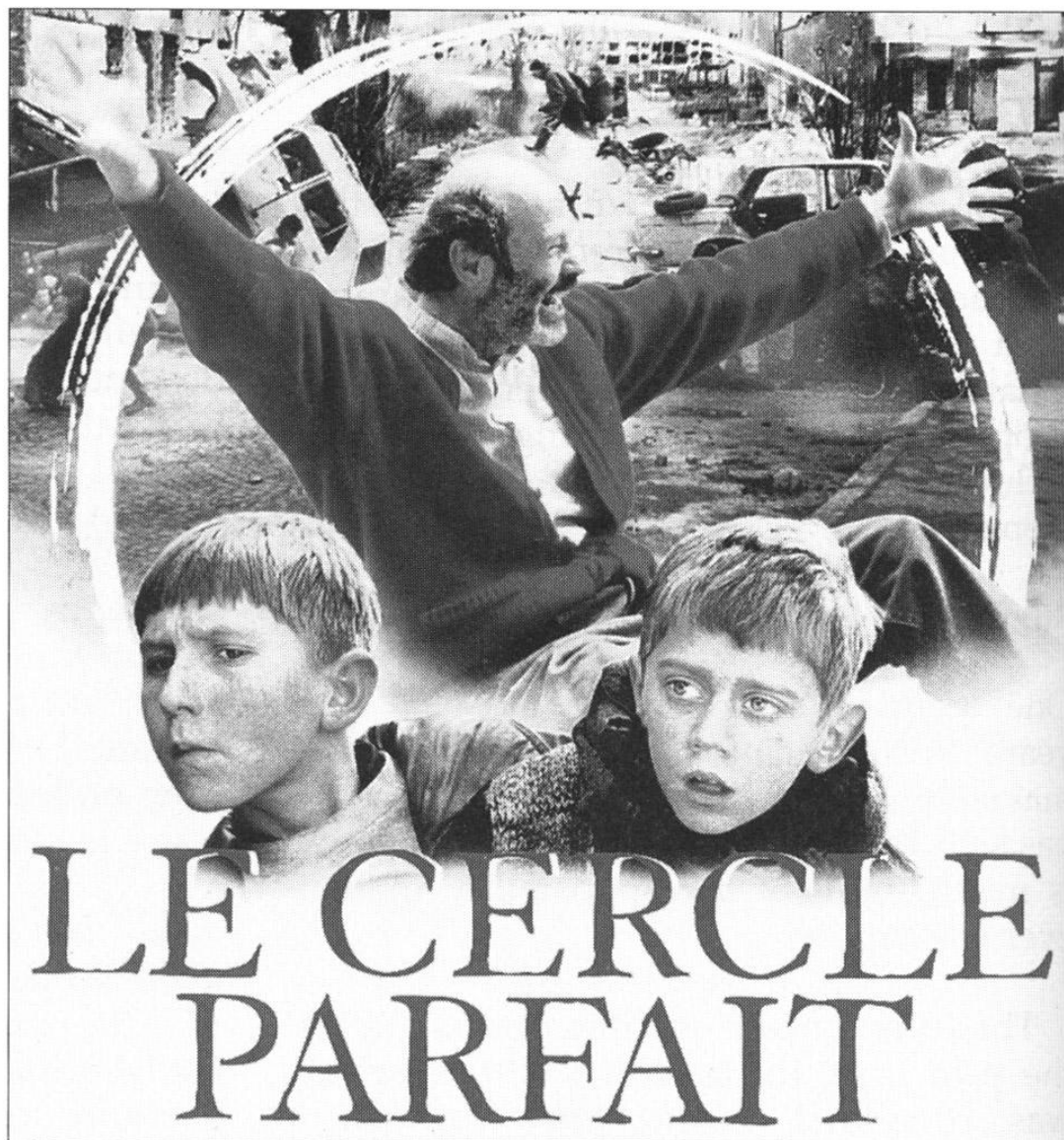
Le Cercle Parfait

("Perfect Circle")

Bosnia & Herzegovina / France / Netherlands : 1996 : dir. Ademir Kenovic : : 148 min
prod: : scr: Ademir Kenovic & Abdulah Sidran : dir.ph.:

.....
Cast unknown

Ref:	Pages	Sources	Stills	Words	Ω 8 ∅ M ∅	Copy on VHS	Last Viewed
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Source: Variety International Film Guide 1998

41st London Film Festival - 1997 - advance flier review:

"Two orphan boys take shelter in the home of a poet in the siege held city of Sarajevo in this moving drama, that was actually filmed in Sarajevo during the 1992 conflict. The film captures the atmosphere of the city during that exceptional time and the spirit of those people who chose to remain in this extraordinary environment. "

Riverside Studios (London) programme - July/August 98 - review:

"This widely acclaimed feature, made by Bosnian director Kenovic, best captures the spirit of Sarajevo under siege. It tells the story of two orphan boys who escape ethnic cleansing and find refuge in the apartment of a poet in the besieged city of Sarajevo. Sub-titles."

Variety International Film Guide 1998 review:

"The war in Bosnia and Herzegovina has been over for two years, but every aspect of daily life is still deeply rooted in wartime experiences or is a very obvious reaction to life then. The two most significant events in Sarajevo's post-war cinema are the making of the new state's first

feature film, and the staging of an international festival in a new, open-air cinema.

"**PERFECT CIRCLE**" was directed by Ademir Kenovic, who was one of the most interesting Bosnian film-makers before the war. In 1989, his previous film, "**KUDUZ**", won a Felix award, and during the war his production company, Saga, was the most active in documentary film-making. The script was written by the director himself and a Bosnian poet, Abdulah Sidran, who won recognition for his scripts for Kusturica's films, "**DO YOU REMEMBER DOLLY BELL?**" and "**WHEN FATHER WAS AWAY ON BUSINESS**".

"**PERFECT CIRCLE**" was shown at Cannes this year as a Bosnian-French-Dutch co-production. Its story of a man separated from his family by the war was, unfortunately, the fate of eighty percent of the people who stayed during the war, including the director and scriptwriter themselves."

[no listing in "Leonard Maltin's Movie and Video Guide 2001"]

No further information currently available. Poet or not, it's fervently to be hoped this film is a truer account of the agonies of life in besieged Sarajevo than was the 1996 British TV play "**Mirad: a Boy From Bosnia**". For all its undoubted good intentions, the latter was a faintly offensive piece of pious sermonising by Western theatrical types about man's inhumanity to man, and reflected little credit on husband and wife team Jeremy Irons and Sinéad Cusack. The title character, what's more, was heard only in voice-overs read by a child in well-bred English tones, and glimpsed in occasional cut-in shots of children at a Dutch asylum for political refugees. When viewers have been exposed to television news coverage of the horrors as they occurred, soul-searching drawing room drama simply will not suffice.

Both "Do You Remember Dolly Bell?" ("**SJECAS LI SE DOLLY BELL?**", 81) and "When Father Was Away on Business" ("**OTAC NA SLUŽBENOM PUTU**", 85) are of direct interest to the archive, so writer Abdulah Sidran has frequently used boys as observation platforms on the political currents that sweep the adult world, which is not quite the same thing as taking a serious interest in the lives and experiences of boys on their own terms. But since a poet is the subject of this latest film, it's quite possible the story itself is semi-autobiographical, although none of the above reviews state as much. The identity of the two boys is not known.

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