

UZ GODIŠNJU SKUPŠTINU "PRIJATELJA LA BENEVOLENCIJE" ZA 2004 GODINU SKUPŠTINA JE ODRŽANA 22.09.2004 G.

Predsjednik Boro Montiljo, upoznao je prisutne sa prijedlogom dnevnog reda i po njegovom usvajanju, podnio je izvještaj o prošlogodišnjem radu iz koga navodimo osnovne akcente. Sada već prilično daleke 2004-te godine sastali smo se po prvi puta kao organizovana grupa ljudi da radimo zajedno stvari koje se dogovorimo da hoćemo. Prošlo je dakle, deset godina. Mnogo kada ste mladi, mnogo više kada ste "zrelih godina".

Prošla godina, u cjelini gledano, nije mnogo odudarala od predhodnih. Sve uobičajene aktivnosti su se odvijale bez posebnih poteškoća ali i bez velikih uzbuđenja. Okosnica zajedničkog života je svakako, kao i ranije, rad i aktivnosti u Klubu. Ovaj rad i aktivnosti su sve više postajali odraz promjena u našim životima. To se odnosi u prvom redu, na činjenicu da su naši životi poprimili mirnije tokove. Uvukla se neka kolotečina koliko toliko uobičajenog građanskog života. Između ostalog to znači i slogan "Plavi se Jadran talasa, kupa se radnička klasa", a to opet za aktivnosti u Klubu znači da je došlo do raspusta uz ljetnu sezonu, pa se stoga i nismo okupljali dobar dio jula a bogami i cijeli avgust. K'o engleski parlament!

Ipak treba napomenuti događaje koji su se odvijali u "default" klubskim prostorijama, što će reći, sistemskim, a ponekad i u drugim.

Pa da hronološkim redom navedemo kako su se stvari odvijale. U oktobru 2003 g. Gđa Ruth Bourne, učesnik u događajima, govorila nam je o Bletchley-u, velikom uspjehu Britanskog tajnog rata protiv Njemaca u Drugom svjetskom ratu, i dekodiranju šifre "Enigma", a naši Bulka i Čaja su nas informisali o događajima na upravo protekloj manifestaciji "Bejahad". U decembru smo održali tradicionalno sijelo a Irena je organizirala "Prijem" povodom svadbe njene kćerke Branke sa Momikom. U januaru 2004 g. pokušali su Sonja i Tiho da nas prodramju sa plesom, uvodimo redovno stoni tenis a održali smo i sada već tradicionalno poetsko veče - mi čitali voljenu poeziju sebi, u pomalo mističnoj atmosferi. U februaru, u svoju tradiciju uvodimo domaću tradiciju - dan zaljubljenih, a Miro nam je sasvim približio nešto od znanja o tehnikama likovnog izražavanja. Mart je bio izuzetno bogat događajima; u Klubu smo slavili Purim (sve sa maskama i tako to), o svojoj najnovijoj knjizi Bosna izvan sebe govorio je i čitao iz nje naš česti gost, književnik Miro Jančić, o svojim razmišljanjima o apsolutnoj i programskoj muzici, govorio je amaterski, Braco a okosnica ovog mjeseca ipak je bilo književno veče u HSC-u sa beogradsko-kanadskim književnikom Davidom Albaharijem, povodom izdavanja njegove najnovije knjige na engleskom, Gotz i Meyer. U aprilu smo održali Prljnotno sijelo. U maju nije održan predviđeni razgovor/priprema pred predstojeće Opštinske izbore u Bosni i Hercegovini koji je trebalo da se obavi sa Dagom Džumrukčić iz B&H Ambasade, ali nam je zato Bulka sa temom "Šta je novo u genjskoj terapiji" proširila vidike. U junu smo imali zadovoljstvo da udahnemo dio glumačkog talenta beogradske, svima poznate glumice Svetlane Bojković a Jadranka i Čaja su otvorili teme o postanku svenira, govorili o novim teorijama i ponovo nas uvjerili kako je teško apstraktno razmišljati. U krnjem julu u HSC-u gledali smo krnju projekciju video filma "Kajmak i marmelada" čiji kraj je prepričao Boriša. Klub nije otvarao vrata u avgustu.

Izdavanje SaLon-a uvijek zaslužuje našu posebnu pažnju. Pošto list ima ulogu hroničara, teme koje obraduje su sužene zbog relativno malobrojne zajednice. Redakcija, zato nastoji prenositi teme od drugih, ili nastoji da da svoj ugao o nekom aktuelnom događaju. Ipak se osjeća potreba za svježijim prilozima.

Izleti i dalje ostaju popularni, i ove godine na redu su bila atraktivna mjesta kao Windsor, Wisley Gardens/Guildford; Bletchley; Whitstable; Huntingdon/St Ives, i Stonehenge/Salisbury.

Ženska sekcija je marljivo obavljala svoje aktivnosti u pripremanju većih skupova i obilježavanja praznika, posjete bolesnima, vrlo su pažljive bile oko vođenja računa o rođendanima i dr.

Seniori su nastavili da rade i živo učestvuju u svojim posebnim programima, manje više redovno jedan puta mjesečno, a blagajna je imala uredu i prosječnu godinu po prihodima i rashodima.

U toku izvještaja, predsjednik je najavio otvaranje Mostova - Dana kulture B&H dijaspore u Velikoj Britaniji, u Salon des Arts koji će trajati od 01.10 - 10.10.2004 g. Završio je informacijom koja je ostavila dubok utisak, o tome kako se sa novembrom ove godine gasi rad Jewish Refugees Committee iz WJR-a. Ova informacija direktno je vezana za naš život i rad, s obzirom da je JRC u cijelosti pokriva našu budžetsku potrošnju. Bitan nastavak ove informacije je u tome da je JRC neovisno od prednjega, obezbijedio nastavak finansiranja našeg života i rada do zaključno kraja 2007-me godine. Ovom činjenicom i na ovoj skupštini otvoren je process intenzivnog razmišljanja na temu, šta i kako dalje.

U ovakvoj atmosferi, izvještaj je usvojen i pristupilo se izboru novog odbora za naredni period od godine dana. U novi odbor od predloženih kandidata izabrani su slijedeći članovi: Boris Montiljo, Boriša Ristić, Olivera Ristić, Draško Suvajdžić, Vera Ungar. Branko Danon je član Odbora po funkciji a Ženska sekcija će izabrati svog člana Odbora na svojoj prvoj narednoj sjednici i o tome izvjestiti Odbor.

Opet po tradiciji, skupština se završila u obilježnjem pub-u.

ON FLA ANNUAL ASSEMBLY - 2004 THE ASSEMBLY WAS HELD ON THE 22nd OF SEPTEMBER 2004.

Boro Montiljo, our President proposed the agenda and presented the Report covering the previous year activities the main points of which are stated below.

It was quite some time ago, in 1994, when we met for the first time as an organised group of people to do together the things we agree to do. Thus, it was ten years ago. It is a long time when you are young; it is much longer when you are of "ripe age". On the whole the last year did not differ very much from any previous year. All the standard activities took their course with no exceptional difficulties, but with no extraordinary excitements either. Same as before, the framework of our living together is made of the activities in our club. They reflect ever more the changes in our lives, primarily the fact that our lives are less turbulent. We have started following the track of a more or less average urban life style. Among other things it means: "Let us enjoy the beauties of the Adriatic Sea", and as a result our regular meetings on Wednesdays were off during a part of July and the whole of August. We do as the British Parliament does!

Except for that month and a half our regular Wednesday meetings basically meant socialising, as always. But there were some events during the year that stood out. They will be mentioned as they happened. In *October* 2003 Mrs. Ruth Bourne, who took part in the events at Bletchley, talked to us about the great success of the British secret war against the Germans in the Second World War and about "Enigma" decoding. That same month our members Bulka and Čaja informed us about "Beyahad" that had just ended then. In *December* we had our traditional party and Irena prepared a "reception" to mark the wedding of her daughter Brankica to Momir. In *January* Sonja and Tiho thought that dancing might stir us a bit, regular table tennis playing was introduced and the already traditional poetry evening was held according to the familiar formula - we read the poetry we like to ourselves in a somewhat mystical atmosphere. In *February* we introduced the local tradition into our tradition celebrating the lovers' day and also thanks to Miro Smiljanić we learnt a few things about the techniques in fine arts expression. *March* was rich with events. We marked Purim in our premises (fancy dressing and all); Miro Jančić, the author talked about his newest book *Bosnia in Britain* and read a few things from it; Braco talked in an amateur way about his reflections on absolute and programme music, but the main event of the month was the evening in HSC with the Belgrade-Canadian author David Albahari, which was organised to mark the publishing of the English translation of his book *Gotz and Meyer*. In *April* we had our Spring Party. In *May* we did not have the discussion/preparation for the borough elections in Bosnia and Herzegovina which was planned to be held with Dag Džumrukčić from B&H Embassy, but Bulka did broaden our views telling us *What is New in Gene Therapy*. It was a pleasure for us in *June* to breathe in some of the talent of Svetlana Bojković, the Belgrade actress known to all of us; Jadranka and Čaja opened topics about the origins of the universe, they talked to us about new theories and tried to convince us again that it is difficult to contemplate in abstract terms. In the rump month of July we viewed in HSC the rump version of the video film *Cream and Marmalade*. Its end was revealed to us by Boriša. The doors to the club were not open in August.

Publishing of SaLon always deserves our special attention. Since its role is that of a chronicler, the topics available are constantly being reduced due to the comparatively small number of our members. The editorial board, therefore, tries to reprint topics from others or to give their position on some current events. Still, there is need for fresh contributions.

Our outings are still quite popular. We went to some attractive places: Windsor; Wisley Gardens/Guilford; Bletchley; Whitstable; Huntingdon/St Ives and Stonehenge/Salisbury.

Our Women Group was tireless in preparing major gatherings, marking of holidays and visiting our sick members; they paid attention to the marking of birthdays and were caring as always.

The seniors continued to take part and be active in their separate programmes on a more or less regular basis. Looking at our income and expenditures the past year was also an average one.

In his Report the President announced the Opening of *Bridges - Culture Days of Bosnia and Herzegovina Diaspora in the United Kingdom* in Salon des Arts to be held from the 1st of October to the 10th of October 2004. The final information in his Report made a big impression on all of us. Namely, the activities of Jewish Refugees Committee within WJR will cease in November this year. This information has considerable bearing on our life and activities, because JRC covered all our expenditures. It is essential, nevertheless, that regardless of the above JRC saw to it that our life and activities will be financed to the end of 2007. Putting this fact before the assembly meant the starting of a process of intensive considerations about our future form of activities.

In this frame of mind the Annual Report was approved and candidates for the new Board were proposed. Among the proposed candidates the following were elected: Boris Montiljo, Olja Ristić, Boriša Ristiš, Draško Suvajdžić, Vera Ungar.

Following the tradition again, the Assembly ended in the neighbouring pub.



MOSTOVI

Dani kulture Bosansko-Hercegovačke dijaspore u Velikoj Britaniji

01-10-10.2004 g.

Od nesretnih dana i godina rata u našoj domovini a kao posljedica tih događaja, dakle još od 1992 g., u Velikoj Britaniji našao se značajan broj naših sunarodnika. S obzirom da razne statistike nisu međusobno saglasne i često su tek procjene, samo da kažem da se pouzdano radi o hiljadama. Mada ne svi, ipak većina se ovdje zadesila kao izbjeglice. A kada se spomene riječ izbjeglica, to nosi stigmu neminovnih problema, bijede i nevolja. Za domaćina, izbjeglica je neko koji je od nečega pobjegao i svakako sa sobom unosi u zemlju domaćina dio onoga čemu izmiče, dakle nosi sa sobom zarazu, virus, Englezi imaju za to sveobuhvatan pojam - trouble. I sve je ovo bilo apsolutno primjenljivo i na nas. Iza riječi izbjeglica niko ne zagleda u nivo obrazovanja u iskustvo u kvocijent inteligencije u nadarenost, u potencijal, proširenje vidika i korist od "paketa" koji sa sobom nosi izbjeglica.

Da li slučajno ili ne - pitanje za posebnu analizu - među nama se našao, procentualno gledano, veliki broj ljudi, čije radne, organizacione i intelektualne sposobnosti su dobro iznad prosjeka, čije je obrazovanje u prosjeku na visokom akademskom nivou; koji su nadareni, inspirisani i koji su nesalomljivog duha. Ti i takvi se nisu dali povući u beznade i sivilo svakodnevnog preživljavanja. Nakon inicijalnog šoka, postepeno ali neopozivo su se vratili putevima stvaralaštva. Dobar dio njih je tražio i nalazio put do publike. Zato da iskažemo taj potencijal; zato da javno pokažemo kako mi kao posebna grupacija, predstavljamo pozitivni doprinos obogaćivanju i proširivanju kulturnih horizonata; zato da budemo most razumijevanja između nasljedja, običaja, shvatanja, obrazovanja... organizuje se ovaj kulturni događaj.

Ideja nije nova. Prije dvije-tri godine u Riverside Studios u Hammersmith-u održana je mnogo kompleksnija i ambicioznija manifestacija Dana kulture Bosne i Hercegovine kao sveobuhvatna prezentacija kulturnih dostignuća ove zemlje u posljednje vrijeme. Naša namjera je specifičnija i fokusirana na one pojedince iz Bosne i Hercegovine koji su odlučili da u Velikoj Britaniji borave stalno ili privremeno a da pri tome osjećaju da je njihovo porijeklo dio njihovog identiteta. Pa ako ideja nije nova, čini se da je vrijeme sazrelo da se ona ostvari. Nakon deset i više godina, neizvjesnosti su iščezle, mnoge lične dileme razriješene, odluke donesene, što neminovno ostavlja traga na stvaralaštvo. I naši odnosi sa diplomatskim predstavništvom naše zemlje su poprimili normalnije tokove i neka napetost ustupa mjesto narastajućem povjerenju. Ostaje činjenica da malo ko od naših kreativaca živi od svojih kreacija.

Sve napred navedeno predstavlja podlogu za realizaciju inicijative održavanja Dana kulture B & H dijaspore u Velikoj Britaniji. Znači, radi se o jednoj grupnoj prezentaciji naših dostignuća u oblasti kulture, u Salon des Arts, na atraktivnoj lokaciji, pri čemu se očekuje i vidna podrška Ambasade Bosne i Hercegovine.

Osnovna zamisao o odžavanju jedne ozbiljne likovne izložbe, brzo je uzmakla spoznaji da se pruža jedinstvena prilika organizovanja jedne složenije ali i sveobuhvatnije kulturne manifestacije. Uopšte nije bilo teško identificirati, kontaktirati i utvrditi vrlo pozitivan odnos naših stvaralaca iz oblasti književnosti, glume, filmskog stvaralaštva i muzike. Ostalo je bilo stvar organizacionog koncepta, prostornih mogućnosti, vremena, dogovora i pregovora.

Nešto o konceptu. Osnovna potka u cjelokupnom trajanju manifestacije od deset dana predstavlja izložba likovnih radova (slike, keramika...). U ovaj okvir utkani su uglavnom večernji događaji koji će u slijedu ponuditi književno-poetsko veće, veće glume, veće filma i veće muzike. U organizacionom smislu, u toku priprema, vrata su otvorena svim kvalitetnim stvaraočima. Važno je istaći da je srž koncepta dobronamjernost, miroljubivost kao osnovna podloga međuljudskom razumijevanju, pa ćemo zato ponuditi onaj dio našeg stvaralaštva koji ne nosi političku poruku ili neku provokaciju ili kontroverzu na tu temu.



Salon des Arts nije samo likovna galerija. Vlasnik galerije je prvenstveno kulturni radnik i nastoji da od svog nevelikog prostora stvori prvenstveno kulturni centar sa ozbiljnim ambicijama promoviranja umjetnosti na multietničkim osnovama. Ova dobrotvorna ustanova, koja često radi u saradnji sa Imperial College-om, nalazi se u ulici Queen's Gate, u Kensingtonu, u blizini Royal Albert Hall-a, dakle vrlo poželjna lokacija.

Kao što je rečeno manifestacija će se održati u vremenu od 1. do 10. oktobra 2004 g sa svečanim otvaranjem u petak 1. oktobra. U prostoru će biti postavljena izložba likovnih radova, uglavnom slike i keramika koja će biti otvorena kontinuirano svih deset dana. U toku trajanja likovne izložbe organizovaće se tematske večeri koje će predstaviti književno-poetsko stvaralaštvo, veće glume, veće muzike (možda i dvije večeri) te veće kratkog filma. Svi učesnici su se složili da će učestvovati dobrovoljno, no eventualni prihod sa manifestacije će se prvenstveno koristiti za pokrivanje troškova organizacije.

Kako možemo dati podršku ovom značajnom događaju? Prije i iznad svega posjetom. Bilo bi divno, mada zvuči čudno, vidjeti svijet kako se okuplja oko galerije, jer unutra prosto nema mjesta. Bio bi to izraz podrške ideji da je moguće graditi i druge mostove koji imaju istu poruku kao i mostarski. U naše zajedničko ime tu ideju će ponuditi imena Pardo, Jovandić, Radan, Fehimović, Albahari, Pilipović, Saltagić, Smiljanić, Marić, Skorupan, Jančić, Čorović, Lagumdžija-Hadžić, Grubić-Goldberg, Kaličin, Jović, Topić, Beljkašić, Sabljčić, Urošević, Kulidžan i dr. Mnogi od nas su stekli prijatelje i među domaćinima pa je ovo rijetka prilika da ideja privuče i domaću publiku. Manifestacija je ionako dobrim dijelom njima namijenjena.

Iskreno se nadamo da će i Ambasada Bosne i Hercegovine prihvatiti ovu inicijativu i manifestaciji dati svoj pečat.

Na kraju, nije na odmet reći da ideja i inicijativa pripada nama - "Prijateljima La Benevolencija", po uzoru na kredito koji sa ponosom ističe naša matica, "La Benevolencija" u Sarajevu.

Branko Danon



BRIDGES

Culture Days of Bosnia and Herzegovina Diaspora in the United Kingdom

01-10/10/2004

A large number of our compatriots found themselves in the United Kingdom since 1992 as a result of the events during those unfortunate days and years in our home country. The various statistical data vary and quite often they are just estimates, therefore the only thing I can say with certainty is that this figure comes to thousands. Most of these people came here as refugees. The very sound of the word refugee entails the stigma of unavoidable problems, misery and difficulties. For the host a refugee is a person who runs away from something and thus brings with him a part of the problem he is escaping from into this country. Thus he brings infection, virus, there is an all encompassing term for that in English: trouble. All of this absolutely applied to us as well. When talking about the refugees nobody looks into the level of their education, experience, intelligence, broadening of horizons and the benefit from the package brought by a refugee.

Whether by chance or not - it is a topic for a separate analysis - there is a large number of people among us the working, organizational and intellectual capabilities of whom surpass the average. Their average education is at high academic level. They are talented, inspired and of resilient spirit. People like this have refused to be dragged down to despair and gloom of every-day survival. After the initial shock they gradually but irrevocably returned to the creativity avenues. Quite a number of them sought and found the way to reach the public. This culture event has been organised with the intention to reveal this potential; to show publicly that we as a specific group present a positive contribution to the enhancement and broadening of cultural horizons; and to be the bridge of understanding between heritage, customs, views and education.

The idea is not a new one. Some two or three years ago a much more complex and ambitious event of Bosnia and Herzegovina Days of Culture was held in Riverside Studios in Hammersmith. It was an all encompassing presentation of this country's recent achievements in culture. Our aim is specific. It is focused on those people from Bosnia and Herzegovina who have decided to settle permanently or temporarily in the United Kingdom, still feeling that their origins are part of their identity. Thus, although the idea is not a new one it seems that the time is ripe to bring it to reality. Ten and more years later the uncertainties have disappeared, many

personal dilemmas have been solved, decisions have been made, all of which inevitably have an effect on creativity. Our relations with the diplomatic office of our country takes a more normal course and the tension that existed earlier make way to the ever increasing confidence. It is still a fact, though, that only a small number of creative people make their living from their creations.

All that was mentioned above is a good reason for the realization of the initiative to organize the Culture Days of Bosnia and Herzegovina Diaspora in the U.K. It is a group presentation of our achievements in culture to be held in Salon des Arts, at an attractive location. Besides, a noticeable support from the Bosnia and Herzegovina Embassy is expected. The basic idea to organise a serious fine arts exhibition soon gave way to the cognition that this is a unique opportunity to organize a more complex but also a more comprehensive cultural event. It was not difficult at all to identify and contact our people creative in literature, acting, film and music and establish their highly positive attitude. The rest has been a matter of organisation, concept, available space, time, understanding and negotiations.

What is the concept then? The basic element during the ten days of the event will be the fine arts exhibition (painting, ceramics...). Within this framework there will be mainly evening happenings which will offer in succession a literary and poetry evening, an evening with our actors, a films evening and a music evening. During the period of preparations the doors have been open to all worthy creators. We would like to point out that the essence of the idea is that benevolence and peace-loving are the basis of understanding between people and thus we are offering that part of our creativity which does not involve any political message, provocation or controversy in that respect.

Salon des Arts is not just a fine arts gallery. The owner who is primarily an activist in culture tries to use his not so big premises to create a cultural centre with earnest ambition of promoting multiethnic art. The location of this charity organization often working with the Imperial College is in Queens Gate in Kensington, close to Royal Albert Hall, a very attractive one.

As mentioned above the event is to be held from 1st of October to 10th of October, 2004. The official opening is planned for Friday, the 1st of October. A fine arts exhibition, mainly paintings and ceramics will be put on view in the gallery and will be on display all through this period. At the same time several separate evenings will be organised to show our achievements in literature, poetry, acting, film and music. All the participants have agreed to take part on a voluntary basis, but should there be any profit it will be primarily used to cover the event costs.

How can one give support to this significant event? Primarily, and above all by paying a visit. It would be wonderful, although it sounds strange, to see people standing round the gallery, the simple reason being that there is not enough space within the gallery. It would be an expression of support to the idea that it is possible to build bridges having the same message as that one in Mostar. This idea will be offered on behalf of all of us by Pardo, Jovandić, Radan, Fehimović, Albahari, Pilipović, Saltagić, Smiljanić, Marić, Skorupan, Jančić, Čorović, Lagumdžija-Hadžić, Grubić-Goldberg, Kalinić, Jović, Topić, Beljkašić, Sabljčić, Urošević, Kulidžan and others. This is a rare opportunity for those of you who have friends among our hosts to invite them to this event. It is in great part intended for them anyway.

We hope sincerely that the Embassy of Bosnia and Herzegovina will accept this invitation and will play an important role in the event.

It is worthwhile mentioning at the end that the credit for the idea and the initiative goes to us - The Friends of La Benevolencija, in line with the credo emphasised with pride by our home organisation "La Benevolencija" in Sarajevo.

Branko Danon.



NARODE VIDI ŠTA ČEŠ

Evropska Agencija za zaštitu ljudske okoline veoma ozbiljno upozorava na nesagledive posljedice od promjena klimatskih uslova u Evropi. Ove će promjene "ozbiljno poremetiti postojeće stanje u društvu i prirodnoj okolini koje bi mogle potrajati stoljećima"- upozorili su oni.

A kako je krenulo, a i kako niko ne vidi nikakav pomak ka boljem, izgleda da će se to i dogoditi. Fabrike i automobili i dalje nemilosrdno ispuštaju štetne dimove, bogate države i dalje kupuju nekakve kvote, narod i dalje baca smetlje kad i gdje mu se htjedne bez ikakve konsekvence po džepu, i tako to.

A posljedice?

Pa evo ovako: Led sa Alpa se lijepo otopi, pa sve lijepo potopi. Džabe ti je što neće više biti recimo Firenze ili nekog drugog grada sa lijepim kulturno istorijskim ostavštinama, nego je pitanje gdje posaditi krompir, pšenicu...? U vodi? U kojoj više ni ribe nema od nagonilanog smetlja i otrovanog raznim kemikalijama...! Još kad bi to bilo polako, nego odjednom, pa se ljudi podave. A kad nema pšenice nema ni ljeba, a kad nema ljeba, e onda ljudi počnu da se međusobno tuku. Sociolozi to stručno zovu socijalni nemiri.

I počne ljeto, sunce, i taman misliš evo napokon malo da se osušimo i ogrijemo, kad ona globalna staklena bašta počne da se zagrijava. Žega nemilosrdna. Ljudi poumiraju od vrućine (kažu da će oblast Mediterana postati pustinja). A ono malo travke u vidu pšenice, izgori u požaru koji onako usput, opustoši i sve šume.

Sve to kad počne, a počinje polako, neće poštediti ni nas što se ono kaže "u našim toplim domovima".

A kad počne (a počeo je) led da se topi na polovima, gdje ga ima više nego na hiljadu Alpa...! Pa kad se more dignu!...A kad se ona ozonska rupa još više otvori zbog dima koji "jede zrak", pa kad nas sve poprži radijacija sa nebesa pa počnemo ugibati što se ono kaže k'o zečevci...!

Ono sa Alpama je mala maca.

E pa narode ti vidi sad šta ćeš i kako ćeš.

Dragan Ungar

ENVIRONMENT

Think about it

The European Environmental Agency warns very seriously that climate changes set off unforeseeable consequences in Europe. These changes "will considerably affect our societies and environments for decades and centuries to come," they said in a report.

Actually, as things are standing now and as nobody can see any improvement, it seems that this actually will take place. Factories and cars continue mercilessly with the emission of flue gases, the rich countries go on buying some quotas, people do not stop throwing garbage wherever and whenever they like with no penalties to their pockets, and so on.

And what are the consequences?

Well, here are some of them: The ice from the Alps is melting and flooding everything around. Not only that there will be no Florence nor some other cities with beautiful cultural and historic heritage, but the question will be where to cultivate potatoes, cereals and the like. Will it be in water? There is no fish in water anymore as a result of piled up waste and various chemical poisons! Had it only be a slow process - but no everything happens suddenly to drown people. When there is no wheat there is no bread and when there is no bread people start fighting each other. Sociologists have a technical term for this - social unrests.

And so, early in summer when one just starts thinking: *finally the time has come to warm up and dry the bones*, the global greenhouse starts warming up as well. The heat becomes merciless. People start dying as a result (They say that the Mediterranean will turn into desert). And the small amount of wheat is destroyed in fire which on its way destroys all the forests as well.

When all this will start, and it already has started slowly, it will not spare even us "in our warm homes" as they say.

And when all this will start (and it has started) the ice will melt on the poles where there is more ice than on thousands of Alps, and when the sea level will start rising, and when the ozone holes will open even more as the result of smoke "eating the air", and when the radiation from heaven will start to roast us all and when we start perishing like rabbits...!

The story with the Alps is just for children.

So, folks, think about it.

Dragan Ungar

MUZEJ JEVEJEA U SARAJEVU - NOVI ŽIVOT

Tokom moje posjete Sarajevu prošlog ljeta, imao sam prilike prisustvovati 9. jula ponovnom otvaranju Muzeja Jevreja Bosne i Hercegovine. Događaj - na + 32° C, u dva sata poslije podne - koji je u meni pobudio više različitih a i međusobno konfliktnih osjećanja. Možda prije i iznad svega radost što je ova za Sarajevo, i dalje od njega, značajna kulturna ustanova, preživjela sve Scile i Haribde, sve zamke i prijetnje i što je ponovno udahнула punim plućima. Kao feniks iz pepela, kao mala Jevrejska zajednica Bosne i Hercegovine. I odmah neki osjećaj sjete; ova mala, žilava jevrejska zajednica, čiji sam aktivan član bio toliko godina, a kojoj bičem i dalje pripadam, postaje sve manja i manja. Nekada značajna i uticajna grupa ljudi, stalno je podizala glavu nakon ratnih kataklizmi, napada asimilacije, portage za identitetom. Nažalost sve ove okolnosti, svi nasrtaji i prijetnje ostavljaju sve pogubnije tragove. Nevjerovatno uporna, tvrdoglava i hrabra grupa ljudi, rukovodstvo Saveza jevrejskih opština, pokušava učiniti herojstva da zaustavi proces koji izgleda neminovan - lagano



nestajanje i odlazak u istoriju. Mission impossible! Kao bijeli sibirski tigrovi. I upravo zato, značaj ovog muzeja daleko prevazilazi njegovu fizičku veličinu. Ovo je trodimenzionalni spomenik svim onim generacijama kojima je Isak Samokovlija podigao svoj spomenik u zbirkama pripovijedaka.

U svemu ovome leži i objašnjenje

mojih konfliktnih osjećaja. Moj osjećaj radosti pomućen je ogorčenjem, zato što je neko beskrupulozno odlučio da zloupotrebni gostoprimstvo ovog muzeja i ove male Jevrejske zajednice. Zato što je neki, sticajem okolnosti sadašnji stjegonoša opšteg kulturnog naslijeđa grada, osorno odlučio da je jači jači i da mu pripada da se tako ponaša, bezobzorno odbijajući da Jevrejski muzej oslobodi statusa skladišta za neku jaču, važniju(!?) kulturu. Komforno je ponašati se siledžijski u situaciji kada oštećeni nema pravi instrument odbrane. Zar je gradu Sarajevu, u njegovoj opštoj tragediji, bilo potrebno da sud objasni kulturnim čelnicima da je sila kao metod riješavanja sporova ostala tamo gdje je potpisan mir, one 1995 g.? Zar ovaj grad nije našao načina da i djelom poprati tolike zaslužene izraze hvale koje je Jevrejska zajednica Bosne i Hercegovine bila obasipana za neponovljivu ulogu koju je odigrala onda kada je drugima pomučena pamet?

Republički Ministar kulture u svom pozdravnom govoru, zahvalio se mnogom pojedincu, ali u duhu sveopšteg događanja nije našao jednu jedinu riječ priznanja i izvinjenja Jevrejskoj zajednici na nepravdi koja joj je trajno nanošena tolike godine. No, sve što sam rekao je moje a ostaje nevažno prema činjenici da je Jevrejski muzej konačno ponovo otvorio svoja vrata i nudi posjetiocu uvid u neka prošla vremena koja gostu i mnogome novom građaninu Sarajeva nisu poznata. Unatoč svemu, nadam se da će nove generacije B&H Jevreja ostavljati za sobom tragove za neke nove muzeje u budućnosti.

Branko Danon

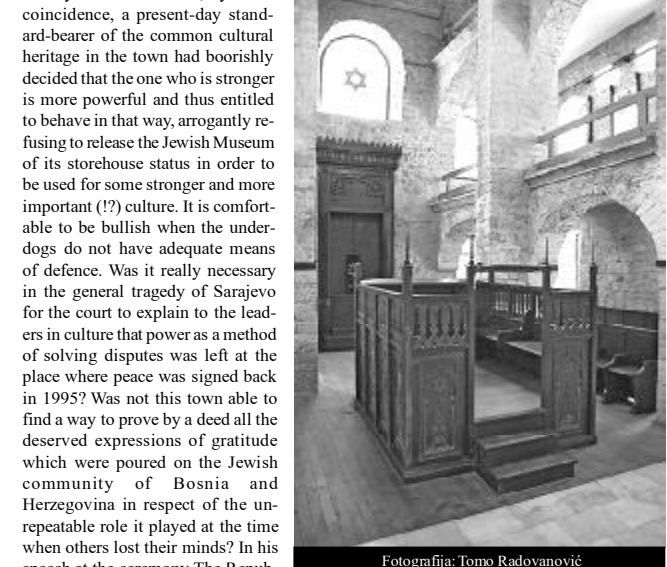


Fotografija: Tomo Radovanović

THE JEWISH MUSEUM IN SARAJEVO - NEW LIFE

During my last summer visit to Sarajevo I happened to be present at the reopening of the Jewish Museum of Bosnia and Herzegovina. I experienced mixed and conflicting emotions during the event which took place at a temperature of 32 centigrade at two o'clock in the afternoon. Above all, I was glad that this so important cultural institution not only for Sarajevo, but worldwide as well, managed to survive Scylla and Charybdis, all the traps and threats and that it is breathing freely again. Same as the phoenix rising anew from the ashes, same as the small Jewish community of Bosnia and Herzegovina. A feeling of melancholy emerged immediately. This small but tough Jewish community, whose active member I used to be for so many years and to which my soul still belongs, is becoming ever smaller. Once a significant and influential group of people it would always lift its head after war disasters, assimilation attacks, search for identity. Sadly, all these circumstances all the attacks and threats leave marks. The amazingly determined, persistent and brave group of people, the managements of The Association of Jewish Communities, tries very hard to make a heroic deed and stop the seemingly inevitable process - the process of slow disappearance into history. Mission impossible! Like the white Siberian tigers! For this very reason the significance of this museum go considerably beyond its physical size. This is a three-dimensional monument to all those generations for whom Isak Samokovlija built the monument writing his short stories.

This is the reason for my conflicting emotions. My feeling of happiness had been marred by bitterness because somebody had ruthlessly decided to abuse the hospitality of this museum and of this small Jewish community. All this because, by some coincidence, a present-day standard-bearer of the common cultural heritage in the town had boorishly decided that the one who is stronger is more powerful and thus entitled to behave in that way, arrogantly refusing to release the Jewish Museum of its storehouse status in order to be used for some stronger and more important (!?) culture. It is comfortable to be bullish when the underdogs do not have adequate means of defence. Was it really necessary in the general tragedy of Sarajevo for the court to explain to the leaders in culture that power as a method of solving disputes was left at the place where peace was signed back in 1995? Was not this town able to find a way to prove by a deed all the deserved expressions of gratitude which were poured on the Jewish community of Bosnia and Herzegovina in respect of the unrepeatable role it played at the time when others lost their minds? In his speech at the ceremony The Republic Minister for Culture expressed his



Fotografija: Tomo Radovanović

thanks to numerous persons but in the spirit of the event he did not find any single word of acknowledgment and apology to the Jewish Community for the injustice they were lastingly inflicted for so long. Everything I said is just my personal view which is minor when compared to the fact that The Museum has opened its door again and offers to the visitor a view of past times unknown to the guests and many new Sarajevo citizens. In spite of everything, I hope that new generations of Bosnia and Herzegovina Jews will leave their mark for some new museums in future.

Branko Danon

ŠTA JE GENSKA TERAPIJA?

Ono što se zbio u uobičajenom terminu rada kluba (srijeda 26 maja) pokazuje koliko je diapazon mogućnosti naših članova da raznovrsnim temama doprinesu radu kluba, a nadati se, i koliko je interes posjetilaca za znanjima iz raznovrsnih oblasti. Tog dana je, naime, Bulka Kamhi-Danon govorila na temu šta je to genska terapija. To je usko specijalistička tema iz domena jedne složene naučne discipline, tako da je to bilo iskušenje i za predavača i za slušaoca. Bulka je najprije postavila pitanja – šta je genska terapija, u kom stadiju je genska terapija danas, rizici genske terapije i etički problemi vezani za tu terapiju, a zatim pokušala na njih odgovoriti.

«Genska terapija je», po Bulki «eksperimentalni pristup liječenju bolesti izazvanih greškama u genima koji kodiraju proteine neophodne u metaboličnim procesima. Takvi nefunkcionalni geni imaju jednu ili više grešaka u genetičkom kodu uslijed čega se protein ne proizvodi. Oni se u principu mogu zamijeniti funkcionalnim kako bi metabolički proces mogao normalno da se odvija». Ideja se svodi na identifikovanje nefunkcionalnoga, i pripremu funkcionalnog gena, njegovo unošenje u ćeliju i provjetu kako to funkcioniše. Vrlo složenom terminološkom aparaturom predavač je izveo poente: identifikacija pogrešnoga gena postala je rutina; korigovani gen je dostupan, postupak unošenja tako korigovanog gena «nije ni lagan ni jednostavan».

Rak je jedno od najvažnijih područja interesa istraživača u domenu genske terapije, ali dosadašnji rezultati **nisu ohrabrujući**. Istraživanja primjene genske terapije u liječenju Alzheimerove bolesti dala su **neke ohrabrujuće rezultate**: pravi dosadašnji uspjeh genske terapije je **liječenje poremećenog imuniteta kod djece**; to je ujedno i jedini oblik primjene genske terapije koji je postao rutina.

Življi interes izazvalo je objašnjavanje rizika u korištenju genske terapije (kratak život gena u organizmu, odbacivanje, teško korigovanje višestruke greške u genima) a posebno etički problemi u vezi s tim (šta je normalno i ko odlučuje o tome, može li se etički opravdati istraživanje na pacijentima kad su rezultati neizvjesni), a spisak problema završava se neminovno onim finansijskim: pokušaji u genskoj terapiji su **veoma skupi**.

Bilo je hrabro prihvatiti se ovako ekskluzivne teme pred laičkim auditorijumom, a prisutni su «dali sve od sebe» da prate izlaganje.

WHAT IS GENE THERAPY?

The event which took place on the 26th of May, Wednesday as usual, shows the wide range of our members' capabilities who contribute by diversified topics to the activities of our club hoping that the interest of the visitors is as diversified. Bulka Kamhi-Danon who was the speaker that evening introduced us to The Gene Therapy. It is a highly specialised theme from the domain of a complex science discipline – a challenge really both for the speaker and for the listeners. Bulka started by asking a few questions: What is Gene Therapy? What is the State of Gene Therapy at present? What are the risks of Gene Therapy? And what are the ethical considerations for using Gene Therapy? Later she tried to give answers to these questions.

“Gene Therapy”, Bulka told us, “is an experimental approach to tackle a problem of faulty genes coding proteins necessary in the metabolism processes. Such defective genes have one or more faults in the gene code for which reason protein is not produced. An abnormal gene can be replaced with a corrected one so that the metabolism can be fully functional.” The idea is to recognise a defective gene, prepare the functional gene, insert it into the target cells and check the functioning of metabolism. Using very complex terminology the speaker underlined the points:

It is a matter of routine to recognise a defective gene, a functional “normal” gene is available, and inserting the gene into target cell is a real problem.

Cancer is one of the most important targets for gene therapy but all the results are still not promising. Some promising results have been reported in the research of gene therapy application for treatment of Alzheimer disease, so far a real breakthrough has been achieved in treating Sever Combined Immune Deficiency in children; it is the only gene therapy treatment that has become a routine.

Interest was increased when it came to the explanation of risks in gene therapy (short-lived nature of inserted gene, rejection, multigene disorders, difficult to tackle multigene disorders), and even more so when it came to ethical considerations (what is normal and who decides about it; are trials ethical when the results are very dubious). The list of problems inevitably involves financial issues. Attempts at gene therapy are exorbitantly expensive. It was brave to talk about such an exclusive topic to the unprofessional public, but the listeners “did their best” to grasp the presentation.

POSJETA SVETLANE BOJKOVIĆ

Bilo da dodemo ili ne, naši sastanci u srijedu su jedan od postojećih uporišta u našim bivstvovanjima u Londonu. One nas povezuju sa onim što smo nekad bili i kako smo nekada živjeli. Ponekad nas te srijede više nego inače vežu za te bivše živote. Takva je bila i ona 2 juna 2004 kada nas je posjetila Svetlana Bojković.

Ovim malim prikazom neću govoriti o kvalitetima te velike glumice. To su mnogi kvalifikovani ljudi radili godinama i nadam se da će još dugo vremena za to imati prilike. Kao i uvijek, ovdje je riječ o našoj reakciji na događaj. Prva indikacija stava bila je brojnost publike. Sigurno da su tome doprinjela naša sjećanja na njene mnogobrojne uloge koje smo gledali bilo na televizijskim ekranima ili na sceni. Ona je međutim došla sa za mene potpuno nepoznatim repertoarom. Jedino je Madam San Žen od Viktorijana Sardua iz koga smo čuli jedan monolog, izvedena i «u naše doba». Svetlana Bojković je te večeri «prošetala kroz dio svog repertoara» kako to ona reče. Prvo nam je govorila pjesme koje je izabrala, a zatim pred nas iznjela dio svog pozorišnog repertoara. Počela je sa zapisom nepoznatog autora pod nazivom *Osmeh*. Nastavila je sada rado slušanom pjesmom *Ako* od Kiplinga, pa je zatim čitala četiri pjesme od Miloša Crnjanskog iz njegove zbirke *Itaka i komentari*. Mene je izuzetno obradovala stihovima Desanke Maksimović iz zbirke *Tražim pomilovanje: Za Marije Magdalene i Za Nerotkinje. Za Večnu trojku* danske pjesnikinje Tove Ditersen smo čuli da mnoge žene traže da čuju tu pjesmu. Ovaj blok naša gošća je završila optimističkom pjesmom Steve Raičkovića *Hvala suncu, zemlji, travi*. U drugom djelu u kome je dala djelove iz pozorišnog repertoara Svetlana Bojković je bila *Kraljica Elizabeta Prva u Mariji Sijuart*, pričala nam je o maloj slici *Na kupanju* Save Šimunovića u *Lagumu* Svetlane Velmar-Janković i kao što sam ranije rekla ponovo je oživjela *Madam San Žen*. Završila je uz veseliju notu monodramom u kojoj nam daktilografkinja *Verica* priča o svom doživljaju bombardovanja Beograda i sve nas dobro nasmijala sličicama o muževima.

Po tradiciji večer je završeno u pabu u čemu ne mogu da pišem pošto tamo nisam bila.



VISIT BY SVETLANA BOJKOVIĆ

Whether we come to them or not, our meetings on Wednesdays are one of the existing props of our existence in London. They form a link with our past and the way we lived. There are times when these Wednesdays mean even more than usually. One of them was the Wednesday of the 2nd of June 2004 when we were visited by Svetlana Bojković.

I will not use these lines to talk about the qualities of this great actress. Many qualified people have been doing it for years and I hope that they will have the opportunity to do it for a long time to come. As always this writing is about our response to the event. The first indication of the attitude was the numerous public. I am sure that it was due to our memories of her roles both on TV and in theatre. She came, nevertheless, with a selection completely unknown to me. Only Madame Sen Jean by Victorien Sardou, one monologue from which we heard that evening, was on stage “in our time”. That evening Svetlana Bojković “had a walk through a part of her repertoire” as she put it. She started with some poems of her choice and later offered us a part of her theatre repertoire. The opening was *The Smile*, the writing of an unknown author. One of the favourite poems among the young people *If* by Kipling followed. Next were four poems from the *Ithaca and Comments* collection by Miloš Crnjanski. I was very glad to hear verses from Desanka Maksimović collection *I Seek Pardon: For Mary Magdalene and For Barren Women*. We were told that many women want to hear *The Eternal Triangle*, a poem by Tove Ditersen, a Danish poet. This block was ended with the optimistic poem *Thanks to Sun, Earth and Grass* by Steva Raičković. In the second part of the evening during which she presented to us sections of her theatre repertoire Svetlana Bojković was Queen Elizabeth The First in *Mary Stewart*. She also told us about the small painting *The Bathing in The Dark Corridor* by Svetlana Velmar-Janković and as I mentioned before she gave life again to *Madame Sen Jean*. The end was on a more cheerful note with the *typist Verica* telling us how she experienced the bombing of Belgrade and we all had a good laugh listening to the sketches of husbands.

As the tradition goes the evening ended in a pub of which I can tell nothing because I was not there.

UNIVERZUM

Postoji jedan pojam i riječ za taj pojam u našem životu koju ne spominjemo često, a kada to činimo onda to činimo sa određenom dozom strahopoštovanja. Jer ako je spomenemo onda smo na sebe natovarili obavezu, da moramo još nešto kazati o tome. A koliko smo to u stanju kada je u pitanju taj pojam?

Taj pojam je UNIVERZUM.

E, u tu naučno - filozofsku avanturu gdje je granica između nauke i špekulacije mutna i nejasna, hrabro su uvalili sebe (a pomalo i nas slušaoc) u srijedu 23 Juna, Jadranka Smiljanić i Čaja, manje poznat kao Želimir Kućinović u našem redovnom terminu za druženje.

Za trenutak odveli su nas od ove naše ovozemaljske svakodnevnice, do milijardama svjetlosnih godina udaljenih galaksija, nebula i crnih rupa, i u kontrast tome, u svijet teško zamislivo malih veličina, čestica, kvantuma, u svijet dalek našem svakodnevnom razmišljanju i percepcijama. Pokušali su nas ubijediti da se dva paralelna pravca ipak negdje sijeku (!?) Pokušali su nas uvesti u harmoniju geometrijski pravolinijskog i zakrivljenog prostora sa više od tri dimenzije (!?) i pravolinijskog i iskrivljenog vremena (da li u geometrijskom smislu?...Iako ne onda u kojem smislu iskrivljenog vremena?), racionalnog i iracionalnog realnog i imaginarnog, konačnog i beskonačnog, beskonačno malog i beskonačno velikog... U svijet Početka i Svršetka svega i svačega. Jednom rečju odveli su nas u svijet čiji smo i mi dio, ali kojeg često i nismo svjesni, u -Univerzum. Na početku Jadranka nam je približila ličnost poznatu današnjem naučnom i filozofskom svijetu. Ličnost današnjeg Isaka Newtona, Rene Descartes, Aristotela, Emanuela Canta, Ptolomeja, Einsteina... “all in one” što bi se reklo: Stephen Hawking, čovjek čijim se fizičkim stanjem priroda ljuto piorgala; sve mu je oduzela osim što mu je podarila um genijalca koji se rada jednom u milenijumu i čijem je naučnom radu, a posebno njegovoj popularno pisanoj knizi “Univerzum u orahovoj ljusci,” bilo i posvećeno ovo večer. Auditorijum je sa interesovanjem slušao izlaganje i hrabro se upltao u diskusiju. Nije im bilo dosta što je vrijeme za zakup sale isteklo nego je diskusija još žešće nastavljena i u pabu.

Sve u svemu ugodno provedeno vrijeme-ovozemaljsko.

Dragan Ungar

UNVERSE

There is a concept and a word for that concept that we do not mention quite often but when we do, it is always with a certain degree of respect. Mentioning it we take the obligation to say something else about it. The question is whether we are capable of doing it when talking about the concept of UNIVERSE

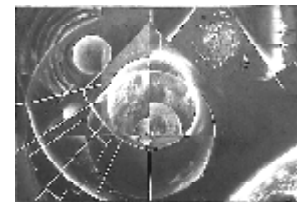
Thus, this science and philosophy adventure where the boundaries between science and speculation are vague and unclear, was taken on bravely (drawing us – the listeners to this bravery to a certain extent) by Jadranka Smiljanić and Čaja, less known as Želimir Kućinović, on Wednesday, the 23rd of June, the usual time for our socialising. For a short time they took us away from this earth everyday life, to billions of years far away galaxies, nebulas and black holes and as a contrast to this to the world of difficult to imagine small values, particles, quantum; into a world remote to our day-to-day way of thinking and perception. They tried to convince us that two parallels do cross each other somewhere (!?) They tried to give us an introduction to the harmony of geometrically straight-line and twisted space with more than three dimensions (!?) and straight-line and twisted time (is it in geometrical sense? If not what sort of twisted time?); rational and irrational; real and imaginary; finite and infinite; infinitely small and infinitely big. ...It was an introduction to the Beginning and the End of all sorts of things. In a word, they took us to a world a part of which we are as well, but of which we are not aware quite often. They took us to the Universe.

Jadranka started the evening by bringing closer to us a person known to the present world of science and philosophy. He is today's Isaac Newton, Rene Descartes, Aristotle, Emanuel Cant, Ptolemy, and Einstein, all in one, we might say. He is Stephen Hawking. Nature played a nasty game with his body. It took everything from him except for the mind of a genius to be born only once in a millennium. That evening was devoted to his scientific work and especially to his book *The Universe in a Nutshell*.

The public listened to the presentation with interest and bravely joining the discussion which lasted beyond the time we were entitled to stay in the premises and was continued even more vigorously in the pub.

It was time pleasantly passed on this earth.

Dragan Ungar.



Aleksandar Hemon: Trijumf vjere

Štampano u časopisu DANI u aprilu 2004

U ovom broju SaLon donosi, uz neznatna skraćivanja, članak sarajevskog književnika Aleksandra Hemona koji živi u Čikagu, u kome autor u oštrom, polemičkom tonu iznosi mišljenje o kontraverzama najnovijeg filma Mel Gibsona **Muke Kristove**, fiksirajući antisemitizam kao ideološku potku i filma i halabuke koja prati njegovo prikazivanje.

Ovogodišnja dodjela Oskara bila je dozlaboga dosadna, pošto je **Gospodar prstenova** uzeo sve što se moglo uzeti ... Kao i svake godine, bio je i segment u kome se filmski svijet, sa glicerinskim suzama u očima oprašta sa onima koji su se od prošle godine preselili u holivudski ahiret. Pa se reklo zbogom Katherine Hepburn i Bobu Hopeu ... a zaiskrila je suza i za Leni Riefenstahl, autoricom najdosadnijeg filma svih vremena – **Trijumf volje** – koja se lani izvalila u svojoj sto i nekoj godini.

Trijumf volje je film o kongresu Nacističke partije u Nurnbergu, 1935., koji se pamti po savršeno koreografsanom spektaklu totalitarnog režima, a i po takozvanim Nimburskim zakonima koji su ozvaničili poziciju Jevreja kao nižih bića u njemačkoj nacionalnoj državi. Volja koja trijumfuje u filmu je volja njemačkog naroda, a oličenje te volje je, naravno, Adolf Hitler, kojeg kamera Frau Riefenstahl obožava. Hitler se u filmu **ukazuje**, silazi sa nebasa kao prorok. ... Iako je Walt Disney, notorni antisemita i kriptofašist, svojevremeno (1938) organizovao posjetu Frau Riefenstahl Hollywoodu i pokušao da joj našteli da šta snima, ona nikad nije imala neke veze sa američkom filmskom industrijom. Posljednji pozdrav je zaslužila, bezbeli, zbog svog doprinosa tzv. filmskoj umjetnosti – tanka je linija što spaja umjetnost i propagandu u Hollywoodu. ...

Na dan proglašenja Oskara, najgledaniji film u Americi je bio **Muke Kristove (The Passion of the Christ)** Mela Gibsona koji je u prvih pet dana prikazivanja nabrao više od sto miliona odličnih dolara. Film prikazuje zadnjih dvanaest sati Kristovog života, uključujući Križni Put i Raspeće, a muke Kristove su tako krvavo i mučno prikazane da su mnogi kritičari proglasili Gibsonov film najbrutalnijim filmom svih vremena. ... Većinu vremena rimski vojnici i (uglavnom jevrejska) rulja tuku i bičuju Krista, a onda ga još i razapnu, a on jadan proliva svoju krv nemilice. Film je bio kontroverzan prije i nego što su ga počeli prikazivati, pošto je Gibson, koji je izjavio da je Sveti duh lično napisao scenario za film, optužen da je izvitoperio Jevandjelje i da je film natopljen antisemitizmom, budući da u filmu Jevreji kažu (na aramejskom – sav dijalog u filmu je na aramejskom i latinskom, sa engleskim titlovima) da je krv Isusova na njihovim rukama i rukama njihove djece. Ta rečenica (koja stoji u Jevandjelju po Mateju, ali ne i druga tri) stoljećima je služila kao izgovor za najbrutalniji antisemitizam i mnogobrojne pogrome, uključujući i onaj koji je organizovao gsn Hitler, glavni lik u filmu gorepomenute umjetnice, Frau Riefenstahl. Gibson je u intervjuima tvrdio da je tu rečenicu izbacio iz filma, što je laž - rečenica samo nije prevedena na engleski. ... Gibsonov antisemitizam nije iznenađujući kad se zna da mu je čaća fanatični poricatelj holokausta i pripadnik, kao i sin mu Mel, radiklane katoličke struje koja odbacuje zaključke Drugog vaticanskog koncila, koji je 1965. zvanično oslobodio Jevreje kolektivne krivnje za muke Isusove.

Pored «kontroverzno» antisemitizma, uspjeh Gibsonovog filma zasnovan je i na markentiškoj kampanji koja se koontcentriše na kršćane, naročito one malo fundamentalnije – crkve su kupovale stotine i hiljade karata te su onda stada išla u kino ... Sve oko filma je postalo stvar vjere: prije nego što je film počeo igrati, Gibson je sve kritičare koji bi našli mane filmu proglasio slugama Sotone, a reakcija gledalaca, naravno, nema nikakve veze sa objektivnom analizom – vjernici su našli potvrdu svoje vjere u filmu (iako je film, kažu neki vjernici, toliko opsjednut krvlju i mukama da je potpuno lišen duhovnosti) a nevjernici su i dalje u djavoljim kandžama i nema im spasa. Film se završava Isusovim uskrsnućem koje prate ratni bubnjevi – reklo bi se, počeo je rat protiv nevjernika i nekrista. O–ho nam se o–ho.

A rat protiv nekrista, kao što znamo, uvelike je u toku i svi vrli gledaoci Gibsonovog krvoprolića potencijalna su pješadija u budućim bitkama. Ako je Isus mogao proliti toliko krvi za njih i njihove grijeha, mnogi od njih će biti spremni prolićati vlastitu krv za krst časni, sve uz pratnju ratnih bubnjeva. Ratni bubnjevi su muzika koja je pratila Bušovo uspeće i njegov režim. Buš voli da kaže da je ratni predsjednik – i jednog dana će Gibsonov film biti morbidni dokument Bušovog režima kao što je cjelovećernja reklama za Nacističku partiju Frau Riefenstahl zabilježila Hitlerovo mahnitno uspeće. I kad se Mel izvali, Hollywood, ta mašina bez sjećanja, sigurno će ga oplakivati i obilježiti njegov preseljenje u Isusove skute, kao što je neki dan oplakao Frau Riefenstahl.

Pripremio U.M.

Aleksandar Hemon: Triumph of the Religion

Printed in DANI, April 2004

This issue of SaLon brings to its readers a somewhat abbreviated article by Aleksandar Hemon, a Sarajevo author who lives in Chicago now. In a strong polemical tone he expresses his opinion on The Passion of the Christ, the controversial new film by Mel Gibson, fixing anti-Semitism as the ideological basic element both of the film and the fuss surrounding its screening.

This year's Oscar awards ceremony was profoundly boring, because The **Lord of the Rings** took everything that could be taken. Same as every year the ceremony covered a segment during which the film people, with glycerine tears in their eyes, said good buy to those who moved from this world to the Hollywood heaven. So leave was taken from Catherine Hepburn and Bob Hope. A tear was shed also for the author of **Triumph of the Will**, the dullest film ever, Leni Riefenstahl who turned up her toes at the age of one hundred and something.

Triumph of the Will is a film on the Nazi Party Congress in Nurnberg, 1935, remembered by both the totalitarian regime superbly choreographed spectacle and the so called Nurnberg Laws which recognised as legal the position that the Jews are lower class beings in the German nationalistic country. In the film the triumphing will is the will of the German people and the personification of that will is, of course, Adolf Hitler adored by the camera of Frau Riefenstahl. In the film Hitler **appears** and descends from heaven as a prophet. ... Although Walt Disney, a notorious anti-Semite and a crypto-fascist arranged a visit to Hollywood for Frau Riefenstahl at one time (1938) and tried to do something for her to make a film there, she actually was in no relation whatsoever with the American public. She earned the final tribute, really, by her contribution to the so called films art. A thin line links and separates art and propaganda in Hollywood.

On the day of Oscar awards, **The Passion of The Christ** by Mel Gibson was the most viewed film in the States. During the first five days of its showing it piled up more than one hundred million of superb dollars. The film depicts the twelve final hours of Christ's life, including the Via Dolorosa and the Crucifixion. Its presentation was so bloody and dreadful that many critics proclaimed this Gibson's film the most brutal film ever. Most of the time Christ is beaten and lashed by the Roman soldiers and the (mainly Jewish) mob and then even crucified during which time he sheds his blood mercilessly, poor him. The film was controversial even before its showing – Gibson, who stated that the Holly Spirit himself wrote the scenario for the film was accused that he distorted the Gospel and that the film is immersed in anti-Semitism because the Jews in the film say in Armenian (the whole dialogue is in Armenian and Latin with English subtitles) that Jesus blood is on their hands and their children's hands. That sentence (existing in the Gospel according to St. Matthew but not in the other three Gospels) was a centuries old excuse for most brutal anti-Semitism and numerous pogroms including the one organised by Mr. Hitler, the main character in the film by the above mentioned artists – Frau Riefenstahl. In the interviews he had given, Gibson maintained that he had deleted that sentence from the film which is a lie; it merely has not been translated into English. Gibson's anti-Semitism is not surprising when one knows that his father fervently denies holocaust and belongs, just the same as his son does, to a radical catholic stream which rejects the conclusions of the Second Vatican Council officially releasing in 1965 the Jews of their collective blame for Jesus anguish.

In addition to its "controversial" anti-Semitism, the success of Gibson's film is also based on the marketing campaign focused on Christians, especially the more fundamental ones. Churches bought hundreds and thousands of tickets and flocks went to cinemas. ... Anything to do with the film became a matter of religion; even before the showing of the film all those critics who found any flaw in the film were proclaimed Satan's servants by Gibson. The reaction of the public, on the other hand has nothing to do with an unbiased analysis – the believers found a proof of their belief in the film (although some believers say that the film is so obsessed by blood and anguish that it is completely deprived of spirituality) and the unbelievers, on the other hand, are still in Satan's grip and thus beyond any help. The film ends with the resurrection of Jesus, the drums sounds heard in the background – one might say that the war against the unbelievers and non-Christians has started. So, God help us!

We are, nevertheless, aware that the war against non-Christians is very much under way and all the worthy viewers of Gibson's bloodshed are the potential infantry in the future battles. Because Jesus could shed so much blood for them and their sins, many of them will be willing to shed their own blood for the holy cross to the accompaniment of the battle drums. The music which has been accompanying Bush rise and his regime are the battle drums. Bush is fond of saying that he is a war president – and there will come a day when Gibson's film will be a morbid document of Bush's regime just the same as Frau Riefenstahl's evening-long publicity film for the Nazi Party recorded the mad rise of Hitler. When the time will come for Mel to kick the bucket Hollywood, that machine without any memory, will mourn over him and will record his move to Jesus' embrace in the same way they mourned over Frau Riefenstahl the other day.

Prepared by U.M.

POETRY AND ...

Abdulah Sidran

MORA

Sta to radiš, sine?

Sanjam , majko. Sanjam, majko, kako pjevam,
A ti me pitaš, u mom snu: šta to činiš sinko?

O čemu u snu, pjevaš, sine?

Pjevam, majko, kako sam imao kuću.
A sad nemam kuće. O tome pjevam , majko.

Kako sam, majko, imao glas, i jezik svoj imao.
A sad ni glasa, ni jezika nemam.

Glasom, koga nemam, u jeziku, koga nemam,
O kući, koju nemam, ja pjevam pjesmu, majko.

TORMENT

What are you doing there, my son?

Dreaming, mother. Dreaming mother, that I sing
And you ask, in my dream: What are you doing?

What the song could be about?

The song's about how I had a home.
And now I'm homeless. That's what the song is about.

It's, mother, how I had a voice and tongue of my own
And I have neither the voice nor the tongue now.

With the missing voice, in the missing tongue
Of the missing home I sing a song, mother.

(Translated by Miroslav Jančić)

DRUGI O NAMA

U eminentnom evropskom časopisu koji se bavi sefardikom – La Lettre Sepharade, koji se objavljuje u Gordes-u, Francuska, u broju 51 iz septembra 2004, izašla je crtica o SaLonu i jedna interesantna fusnota koje objavljujemo. Informacija u prevodu glasi: SALON (Sarajevo-LONDON) Parson Street – Corner of Church Road London NW4 1QA – sa.lon@ukgateway.net Izdavač je Jevrejska zajednica "Prijatelji la Benevolencije" (2) a izdanje je na Srpsko-hrvatskom i engleskom (svi članci se objavljuju dvojezično)

(2) Treba da se sjetimo da je "La Benevolencija" ono društvo koje za svo vrijeme trajanja rata u Jugoslaviji nije prestalo da autobusom, između Sarajeva i vanjskog svijeta, uz saglasnost svih strana, prevozi ljude svih nacionalnosti i etničkih grupa. Istovremeno, tokom ovih godina ekstremnih tegoba, La Benevolencija je održala u funkciji restoran u kome su se obrocij dijelili besplatno svima koji su tražili a da nisu upitani za nacionalnost ili vjeroispovijed. Samo po sebi izuzetno i važno pomena.

OTHERS ABOUT US

In the prominent European Sephardic bulletin, La Lettre Sepharad, published in Gordes, France, in issue no 51, from September 2004, there was a note about SaLon with an interesting comment.

The translated note is

SALON (Sarajevo-LONDON)

Branko Danon

Parson Street – Corner of Church Road

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Published in Serbo-Croat and English (all articles are published in the two languages)

By the Jewish Society of the Friends of La Benevolencija".(2)

(2) We need to remember that La Benevolencija is that Society that during all the war in Yugoslavia, never stopped running, with the agreement of all parties involved, a bus transporting people of all nationalities and ethnic groups between the besieged Sarajevo and the outside world.

At the same time, during these years of extreme duress, La Benevolencija maintained in action a restaurant where meals were served free to all who asked without them being questioned about their nationality or religion. Exceptional enough to be underlined.

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SARA, SARAI

Pisati o biblijskim ličnostima je naizgled lako; uzmete Bibliju i pišete, ali ako želite da date i neko svoje vidjenje to baš i nije tako jednostavno.

Želim da napišem nešto o Sari, Abrahamovoj ženi i ne mogu koristiti samo biblijski tekst, jer bi to bilo prilično šturo za ženu koja zauzima tako važno mjesto u istoriji jevrejskog naroda.

Ima nekoliko razloga zašto želim da pišem baš o Sari, a osnovni je što se meni dopada ime Sara, i da kojim slučajem imam kćerku sigurno bi se zvala Sara. Interesantno je još da biblijski tekst na nekoliko mjesta ističe Sarinu ljepotu, a tako nešto ne možete naći o Evi što i nije čudno jer je Bog načini od Adamova rebra.

Ta Sarina ljepota u par navrata mogla je doći Abrahamu i glave. Naime, kao stočar-nomad Abraham je bio prisiljen da često mijenja područja i tu lokalni poglavari nisu ostajali neosjetljivi na Sarinu ljepotu, a doći do lijepe žene, ako je udata, je najlakše ako joj ubijete muža. Da bi izbjegao tu sudbinu, Abraham je Saru dva puta predstavio kao svoju sestru. Interesantno je da Abraham nije slagao, ali nije rekao ni istinu! Saraj je Abrahamova polusestra. Od istog su oca, ali su im majke različite.

Sarino prvo ime je bilo **Sarai**, a Abrahamovo **Abram**, ali Bog odluci da im promjeni imena te tako Sarai dobi ime **Sara**, a Abram **Abraham**. Zašto je to Bog učinio meni je nepoznato.

Vjerovatno su Abraham i Sara živjeli sretan život, ali vrijeme je prolazilo a Sara nije radjala. Videći da je Abraham nesretan što nema potomstva, Sara mu predloži da uzme njenu služavku **Hagar** nebi li od nje dobio potomstvo, što Abraham prihvati. Ubrzo Hagar zatrudnje i uzoholi se prema Sari, te se Sara požali Abrahamu. Abraham joj odgovori da je Hagar njena robinja i nek s njom radi šta hoće. Sara je stade zlostavljati te Hagar pobježe, ali andjeo je nadje i nagovori je da se vrati i da se pokori Sari. Tako i bi. Ubrzo Hagar rodi muško dijete i dadeše mu ime **Ismail**. Kad je Sari bilo 90 godina i kad je prestalo ono što biva u žena, dodje Gospod Abrahamu i reče kako će učiniti da i Sara rodi sina i da mu daju ime **Isak**. Sara koja je čula taj razgovor nasmija se i govoreći u sebi reče: "Pošto sam ostarjela, sad li će mi doći radost? A i gospodar mi je star". Bog koji je čuo Sarin unutrašnji monolog reče joj: "Ima li išta teško Gospodu? Dogodine u ovo doba, opet ću doći k tebi, a Sara će imati sina."

Kako Gospod reče tako i bi. Prodje godina i Sara rodi sina i dadeše mu ime Isak. Kad dijete doraste da se odbije od sise, načini Abraham veliku gozbu. Za vrijeme gozbe vidje Sara sina Hagare – Ismaila - kako se podsmijeva pa reče Abrahamu; "Otjeraj ovu robinju sa sinom njezinim, jer sin ove robinje neće biti nasljednik s mojim sinom, s Isakom."

Abrahamu bi krivo, jer ipak je Ismail njegov sin ali Bog reče Abrahamu; nemoj da ti je krivo radi djeteta i radi robinje tvoje. Što god ti je kazala Sara, poslušaj, jer ću i od sina robinjina načiniti narod, jer je sjeme tvoje." I Abraham učini kako mu Gospod reče. Gospod ispuni sva svoja obećanja, a Sara poživi 127 godina. Kad je Sara umrla, da bi je mogao pokopati, Abraham od Efrona kupi zemlju za četiri stotine šikela srebra. I pokopa Abraham Saru, ženu svoju, u pećini na njivi Makpeli prema Mamrji, a to je Hebron u zemlji Hananskoj.

Ovo pišem u petak i za koji čas će početi Šabat i ja u znak poštovanja prema Sari i njenom potomstvu prekidam ovo pisanje o toj izvanrednoj ženi.

Želimir Kučinović-ČAJA



SARAH, SARAI

It only seems easy to write about biblical persons; you take the Bible and you write, but if you want to give your personal view it is not that simple.

I would like to write something about Sarah, Abraham's wife and I can not use only the text from the Bible because it would be quite meagre for a woman occupying such a prominent place in the history of Jewish people.

There are a few reasons why I want to write about Sarah. It is primarily because I like the name so much, have I ever had a daughter her name would be Sara, no doubt. It is interesting to mention that the Bible calls attention at several places to Sarah's beauty, something not said about Eve, not surprisingly because God made her of Adam's rib.

That beauty of Sarah could have cost Abraham his life several times. Abraham, being a semi-nomadic herdsman had often to move from one place to another where the local tribal chiefs were not insensitive to Sarah's beauty. If one wants to get a beautiful married woman the easiest thing to do it is to kill her husband. In order to avoid such destiny, Abraham presented Sarah as his sister on two occasions. It is interesting to mention that he was not lying, but he did not say the whole truth either! Sarah is Abraham's stepsister. They had the same father but their mothers were different.

Sarah's first name was **Sarai**, and Abraham's was **Abram**, but God had decided to change their names so that Sarai was given the name of **Sarah**, and Abram the name of **Abraham**. It is not known to me why God did this.

Abraham and Sarah had a happy life, I believe, but as the time was passing she bore no children. Seeing that Abraham is unhappy not to have descendants, Sara suggested and Abraham accepted to take her maid Hagar to try to obtain children by her. Soon after Hagar conceived and despised Sarah. Sarah complained about that to Abraham who told her that she was her maid and that Sarah can do with her whatever she pleased. Sarah started molesting her so that Hagar fled. An angel found her later and persuaded her to go back and submit herself under Sarah's hand. Soon after Hagar gave birth to a son and they gave him the name of **Ishmael**. When Sarah was 90 and it ceased to be with her after the manner of women, God came to Abraham and told him that he will make Sarah give birth to a son to whom they should give the name of Isaac. Sarah heard these words and laughed within herself saying "After I am waxed old shall I have pleasure, my lord being old also". God, who heard Sarah, said to Abraham "Is anything too hard for the Lord? At the time appropriate I will return unto thee, and Sarah shall have a son". And so, a year later Sarah bore Abraham a son. Abraham called the name of his son **Isaac**. Abraham made a great feast the same day that Isaac was weaned. Sarah saw the son of Hagar – Ishmael mocking. Wherefore she said unto Abraham, Cast out this bondwoman



and her son for he shall not be heir with my son, even with Isaac. And the thing was very grievous in Abraham's sight because of his son. And God said unto Abraham, Let it not be grievous in thy sight, harken unto the voice of Sarah; for in Isaac shall thy seed be called. And also of the son of the bondwoman will I make a nation, because he is thy seed. And Abraham did as God told him. God made all his promises come true. And Sarah was 127 when she died. In order to be able to bury her Abraham bought land from Ephron for four hundred shekels in silver. And Abraham buried Sara, his wife, in the cave of the field of Machpelah before Mamre, the same is Hebron in the land of Canaan.

It is Friday today and Shabbat is approaching. Out of respect for Sarah and her descendants I will stop writing now about this extraordinary woman.

Želimir Kučinović-ČAJA

