

Mongrel Media

Presents

MODRA



A Film by Ingrid Veninger
(80min., Canada, 2011)

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MODRA

A film by Ingrid Veninger

TAG LINE: (11 words)

You have to leave home to find out where you're from.

ONE LINE SYNOPSIS: (23 words)

MODRA is the story of two 17 year-olds on a summer trip to Slovakia who, in trying to understand each other, discover themselves.

ONE PARAGRAPH SYNOPSIS: (129 words)

Lina is 17 years old and lives in Toronto with her mother. For one week during the summer holidays she plans to visit her extended family in Modra, a small town in Slovakia. When Lina is dumped by her boyfriend she invites Leco instead, a cute boy from school.

Not long after arriving in Modra, Lina and Leco discover they have little in common. To make matters worse, Lina's family mistakenly assumes that a romance is afoot, setting off a chain reaction which leads to an explosion of repressed desire and confusion.

Featuring performances by newcomers Hallie Switzer and Alexander Gammal, MODRA is a journey into the heightened emotional chaos of two teenagers, a time when adulthood has not yet arrived, but childhood seems to have already long vanished.

LONG SYNOPSIS: (802 words)

Lina is 17 years old and in her last year of high school. She sings and is pretty, although her mother says she is too fat. For a summer holiday, she is going to visit her mother's side of the family in Modra, a small town in Slovakia. But the day before leaving, her boyfriend, Tyler, dumps her. On a whim she invites Leco, a cute boy from school she hardly knows. Leco's mother has recently died, and he is a bit intense for Lina, but he is also rich -- so he can afford the trip -- and is desperate to get with a girl.

Arriving in Modra, the pair is welcomed with great warmth by Lina's extended family. But Leco already feels he has made a mistake in accompanying her on the trip. Her relatives think he is her boyfriend, and he feels out of place. Phoning home does not help, as he just gets the answering machine, and is stuck leaving messages for his father.

Then Lina and Leco set out to explore Modra. They visit Lina's uncle at his ranch, and are introduced as a couple by Lina's aunt to her English class. They try to have a good time together, but there's a pall over the relationship. They're discovering they do not have much in common. And at a family party later that night, Lina gets drunk and moves to kiss Leco, but he pulls away and they go to their beds in stony silence.

The next morning they go their separate ways. Lina wakes up just in time to hear Leco head off to the local pool for a swim. Instead, she goes with her cousin, Branko, to visit her 96 year old aunt, where she sings and Branko plays the clarinet. When Leco finds her later in the afternoon, she is with the horses at her uncle's ranch. Sitting down to talk on what is already their favourite hill overlooking the town, Leco apologizes. He hasn't been with a girl since before his mother was sick, he explains, and although he likes her, he is confused and doesn't know what to do. But on a sunset walk later that evening he steels his nerves and kisses her tenderly. Finally on good terms, they go to a bar for a drink and meet a neighbour, Mark. Mark takes a liking to Lina and asks her to dance. It's too much for Leco and he takes off, leaving Lina to find her way home.

Lina wakes up to find that Leco has learned how to make *palachinkis*, and has made one for her breakfast as an apology. As they are leaving the house for the adventures of the day, Mark is waiting for Lina at the bottom of her aunt's front stairs. Leco storms back into the house and Lina follows, and they have violent fight.

LONG SYNOPSIS Con't

They're both miserable. Lina goes to a getaway cabin with her aunt, while Leco goes to the pub with Lina's cousin, Cirko. Before long Leco picks up Laura, another cousin of Lina's, and soon they are making-out. Lina, in the meantime, is deep in conversation with her aunt, surrounded by the serenity of the vineyard. They talk of break-ups and a magician who lives in the main square who is also vying for Lina's attention. At the pub, it's starting to get heavy with Laura when Leco stops suddenly, filled with an urgent need to find Lina. He borrows a bicycle and glides through the night streets of the town, going to all the spots they've come to know, until finally he finds her asleep on a bench. He leans in, kissing her gently on the forehead, but does not wake her.

The next morning, Lina wakes to find Leco sleeping on the ground beside her bench. Uncertainty hangs in the air. Together they pay a visit to the ancient aunt. The old aunt holds their two hands, one over the other, and pronounces that they are two halves of a whole. Afterwards, spinning on a merry-go-round, there seems finally to be lightness between them, and Lina speaks what has needed to be said -- they don't fit together. Disappointed Leco says he is sorry, and admits that he planned to have sex with her that week. Laughing, they promise to go to one another's wedding.

It is almost their last day in Modra. Lina finally gets to meet the youngest member of the family, baby Samko. Everyone gathers for a good-bye party. The uncles and cousins play music in the backyard, and Leco feels free enough to join in the dancing. Their very last day is spent in Bratislava, joyfully exploring the beauty of the old city. They now finally know how they fit together best -- as friends.

DIRECTOR STATEMENT by INGRID VENINGER

ONLY, a feature I made in 2008 with my son Jacob was a remarkable experience both as parent and director. He was about to turn 13 years old, and the film explored first love and that time just before we become adolescents. When Hallie, my daughter, turned 17 I knew it would be important for us to create something together, before she finished high school and was off into the world – and that's how MODRA was born.

I was born in Bratislava and returned to Slovakia for the first time when I was 17. Being an only child, I remember impressions of my extended family from that visit -- their sense of belonging, their cultural roots and identity -- lives that were both intriguing and alien to me. Slovakia felt naively picturesque, like a fairytale. I had a vague knowledge that on August 21st, 1968 my parents left the former Czechoslovakia, as the Soviet tanks rolled in. My father had been a political prisoner under the Communist Regime, so they had to leave fast, or risk that he would be put back in jail. They arrived in Canada, built a new life and had almost no contact with their parents or siblings for over 22 years for fear of reprisals against the family. These very same siblings act in the film – Imi (the musician) and Janko (the ranch owner) are my mother's brothers. I grew up not knowing my Slovak relatives 'back home', but that return trip, when I was 17, was an emotional roller coaster because it made me question everything about my life and my parent's choices.

With MODRA, it was my aim to capture that fleeting time of life, when we are no longer children, and not quite adults. I wanted a film that would immerse viewers in the struggle of self-discovery, of trying to be in sync with yourself and by extension another person – within the heightened context of a first trip away from home.

While writing the screenplay, I was inspired by the works of John Cassavetes, especially MINNIE AND MOSKOWITZ, Woody Allen and Werner Herzog. Sometimes, the line between reality and fiction was very thin – a kind of docu-fiction. For example, the off-screen chemistry of Hallie and Alexander informed the on-screen narrative of Lina and Leco, altering the final scenes of the film. There was very little improvisation, but in watching the assembled footage nightly, I re-wrote scenes in response to the material, as well as changeable weather, location restrictions, first time actors, different languages and sensitive family dynamics -- the process was both intense and exhilarating.

With MODRA I wanted the knowing/un-knowing-ness of *making* the film to reflect the subtle tensions and desires fundamental to a 17 year-old's experience – where moments of calmness and clarity are inseparable from moments of chaos and confusion.

DIRECTOR STATEMENT Con't

I was interested in not only triggering the fragile emotions and ambiguities of being 17 for an adult audience, but also in resonating honestly with teenage viewers.

Through the intimate process of shooting MODRA, I hoped to contribute something positive to the everyday lives of my cast and crew. So often filmmaking does just the opposite, it is a drain on real living. Making MODRA not only connected me more deeply to my daughter and my parents, but it also re-connected me to my extended Slovak family. As a result, I believe the film has a kind of authenticity of discovery which comes from exploring together the things that may matter to us most – our relationships with our families, and our understanding of ourselves in context of the people we love.

HALLIE SWITZER (Lina) INTERVIEW

1) What made you agree to be in this film?

When my Mom first told me about her idea to make a film in Slovakia, with me as the lead, my reaction was, "I don't know if that is such a good idea." I have never acted before and I wasn't sure I could pull it off. But then curiosity and the idea of doing something new and exciting overruled my nervousness and I said okay.

2) What was it like for you to work with your Mom, Ingrid?

It wasn't always easy. Imagine being directed by *your* Mom. On the one hand, I trust her and she knows me well, but on the other hand it was hard. Like, one day I was feeling really bad with stomach cramps and I just wanted my Mom to have some sympathy and console me, but she didn't have time for my complaining. My Dad was on set too. He was recording all the sound. At first I thought, how am I supposed to act in this movie with both of my parents standing 4ft. away from me at all times? In the end, it was good to have my Dad on set. He had more time after wrap to go swimming and hang out.

Plus, I really had an amazing time getting to know my extended family. My Mom and Dad and I stayed at my Aunt Marta's house. She was also our master chef and prepared traditional Slovak lunches and dinners everyday for our cast and crew. I loved getting to know her. We would look at old family photo albums together. She didn't speak any English, but we developed our own language.

HALLIE SWITZER INTERVIEW Con't

And, my Uncle Janko who owns the Ranch and loves horses, and my Uncle Imi who sings at the end of the movie with his band, Bukasovy Masiv. Imi is like Slovakia's Neil Young. His band is really famous. We went to one of his concerts and it was packed! The crowd knew all the words to his songs. My mom did some filming at one of his shows, but it didn't make it in the movie.

3) If you could do it over again, is there anything that you would do differently?

I think I would try to be more relaxed and have more fun. I would get nervous when things changed. My Mom had written several versions of the script before she met Alexander Gammal. After she met Alexander, she started re-writing the script *again*. We rehearsed in Toronto almost every weekend for two months. We would read through the script and my Mom would work on the scenes with us and we would discuss different things about our characters. The script went through many different versions before we got to Slovakia. It was pretty incredible because we got to witness a bit of the writing process, but it was also nerve-wracking.

Then, during the shoot, the script was changing again! I thought I knew everything about my character, but during the shoot I often felt like I didn't know anything. I didn't know what to plan or prepare and I remember feeling completely out of control. I cried one day. And I remember my Mom talking to me and saying that she was really excited for me because now the best acting was going to come – that was the day we shot the scene at the 3 Crosses.

So, if I had to do it all over again, I would have more fun with everything and I would try to enjoy the experience more and worry less.

4) What was the most challenging part of the shoot?

The most difficult part of the shoot for me was to stay flexible. Sometimes it was hard for me to not get attached to the way things *were*, and to not get upset when things changed. Like one day, it felt like my Mom was making everything worse. She had some new idea in her head, but I didn't get it. And even when she tried to explain, I still didn't understand because I really didn't want anything to change. So, I would go from feeling secure to feeling insecure all the time, and that was hard because most of the time I am pretty confident.

HALLIE SWITZER INTERVIEW Con't

Also, it was really hot. The sun was scorching down on us. And I would put on a ton of sun block, but it still felt like my face was burning off. And on top of acting “in the moment” and remembering lines, there would be so much technical stuff to remember... when to walk, and where to stop, and to speak loud enough but still keep it natural, and keep the hair out of my face... I REALLY have a lot of respect for actors after doing this film.

5) What are some of the things you are taking away from the experience?

I know this might sound weird, but I have a new kind of respect for my mother. Now, I really understand what she does. I have a feeling of what making a movie is about. And it's intense!

We had an experience together that was huge. And now there's a movie at the end of it. I learned a lot about the relationship between a director and cameraman, and the editing process. I watched my Mom negotiate deals and direct people who have never acted before. And she had to direct in Slovak a lot of the time and I know that was tough -- I mean she speaks Slovak but not that well because she left Czechoslovakia when she was 2 years old. And I guess Alexander and I have this shared experience of being in a movie together and it will be cool to see what he ends up doing in his life. And, I got to act with my real cousins and my aunts and uncles and my great-grandfather's sister, Teta Josefa, who is 96 years old. And it all lives in the movie. And it's something that I can show my kids and it will mean something to them.

ALEXANDER GAMMAL (Leco) INTERVIEW

1) How did you become a part of MODRA?

I was talking to a family friend, Alexandra Rockingham, about getting into acting. I have always been in school plays, but I wanted to get more serious about it. Alex said that she would try to get me a meeting with one of her good friends in the industry, Ingrid Veninger. The main thing is that I wanted to know how to get an agent.

A couple weeks later I had a meeting in Toronto with Ingrid, and a few weeks after that she called to say that she was working on a script and wanted me to audition. First, I prepared two monologues and she videotaped me. Then, we talked for a long time about why I wanted to act, and the films I liked, and sports, and family, and my aspirations.

ALEXANDER GAMMAL (Leco) INTERVIEW Cont

Then I did a kind of screen test with Hallie. Ingrid got a professional cameraman and she wanted to see if we had chemistry. We sat in a park and Hallie sang a song and Ingrid wanted me to sing too. We did some Meisner acting exercises. I had never heard of Meisner but Ingrid wanted me to read some of his books and watch certain movies. And we did this exercise called “repetition”. I guess it went well, because I got the part.

2) What was it like to work with Ingrid?

Working with Ingrid is hard to compare to anything else, considering I have never been in a film before. But she really focused on the emotional layers of the character. I could gauge how good the take was by Ingrid’s reaction. She would smile and clap and cheer, or frown in concentration. She would not move on to something new unless she was completely satisfied.

The interesting thing about this movie was that, with such a small team, we all became pretty close. The entire crew was Ingrid and Ian Anderson (camera) and John Switzer (sound) and Aren Hansen (editor). That’s it. Ingrid wanted to work with people who could adapt to change fast and be flexible – that was essential to her. We had full-course, homemade Slovak lunches and dinners at Aunt Marta’s everyday and during meals Ingrid would play ‘Rose and Thorn’ and everyone would share a good thing that happened during the day (a rose) and a bad thing (a thorn) – Ingrid was always picking up on things we would say or do in real life. I stayed with the cameraman and editor in a *penzion* on the main street. Mathieu (the magician) stayed with us too, for a week. So editing was happening at our place all the time. And Ingrid would have meetings every night. And sometimes at night we would also rehearse new scenes. It was intense.

Also, it was my first time on a trip without my family. And I really missed them even though there was a lot to distract me. On one day off, I went to Vienna. Another time I went to Bratislava. We took day trips to castles and neighbouring villages and saw concerts. But Ingrid always worked. She was able to overcome all kinds of obstacles of weather and locked locations. One time we were shut out of a location and she had to make up a brand new scene on the spot – it turned into the night scene with the Magician, when Lina sees him on the bench. Originally, that was a whole different scene set in a coffee shop. Ingrid was always so energetic and tenacious. I have no idea how she could juggle all her roles. But she did it all.

ALEXANDER GAMMAL (Leco) INTERVIEW Cont

3) What do you like about acting?

I like to immerse myself in another world, no matter how close it is to mine, or if it is completely opposite. Sometimes I do it during the course of a regular day, I just slip into a daydream. But acting in a movie makes me use everything I know and feel – things I have experienced or things I have to imagine.

In MODRA, I had a lot of creative input for Leco because Ingrid was open to my ideas about what my character should do. Sometimes she would say, “surprise me”. Like the moment when I jump over Lina’s head -- I just tried that on a take and Ingrid loved it so that action became a part of the scene and she made up new dialogue to work with it.

4) Being 17 what are the main things occupying your thoughts these days?

The things on my mind are probably no different from any other 17 year-old. I think about love, war, hate, what direction my life is headed in, what I want to do for a career, where I want to live, what my family will be like (if I am able to find a ‘soul mate’), death, my body image, money, social life, past mistakes, difficult decisions and pressures, expectations from my family.

5) What was the most challenging part of the shoot?

Waking up at 3 a.m. twice in one week for a dawn shot was definitely a challenge for me, but not as emotional as being in an unfamiliar place with an unfamiliar language. Hallie had her family all around her, but often I would feel alone and sometimes I would get really homesick. I tried to use that for the character, because that’s how it is for Leco in the movie, but it was still hard. Sometimes after shooting, I just wanted to hang out with kids my age but Ingrid was responsible for me and didn’t want me going out late, plus she needed me to be rested for the shoot, so the schedule was pretty strict. I definitely want to go back to Europe. Making this film triggered a desire to travel and see more of the world and meet different people.

BIOGRAPHIES

INGRID VENINGER – WRITER/PRODUCER/DIRECTOR

Born in Bratislava, and raised in Canada, Ingrid Veninger is a producer/actor/writer/director with numerous award-winning credits to her name, including NURSE.FIGHTER.BOY recently nominated for 10 Genie Awards (Canada's Oscars).

She has worked extensively in film, television and theatre since 1980, appearing as an actor with Holly Hunter, Jackie Burroughs, Stellan Skarsgard, Vincent D'Onofrio, Clark Johnson, Janeane Garofalo and Meryl Streep, among others.

In the '90's, Ingrid turned her attention to producing by collaborating with Jeremy Podeswa on the Gemini nominated performance-documentary, STANDARDS, featuring Sarah McLachlan, Holly Cole and Molly Johnson. Since then, she has worked as a producer with singer/songwriter Jane Siberry, performance artist Jacob Wren, and filmmakers Anais Granofsky, Julia Kwan, Simon Reynolds, Charles Officer and Peter Mettler (GAMBLING, GODS AND LSD).

After graduating from Norman Jewison's Canadian Film Centre (CFC) in 2000, which culminated in producing the award-winning short, THREE SISTERS ON MOON LAKE (TIFF, Sundance, Buenos Aires), Ingrid formed pUNK FILMS INC. with a "nothing is impossible" manifesto. This decade has seen Ingrid continue her producing ventures with emerging and established artists, as well as applying herself to directing projects: MAMA, featuring music by M.I.A.; HOTEL VLADIVOSTOK; ACTION; THE BUNNY PROJECT and URDA/BONE, a lyrical short co-directed with Charles Officer, which screened at The New York Film Festival-Lincoln Centre.

In 2008, Ingrid co-wrote/directed the micro-budgeted, critically acclaimed ONLY (TIFF, Rome – Alice Nella Citta, Slamdance, MoMA, Hamburg). www.onlythemovie.com

MODRA is Ingrid's first feature film as sole writer/producer/director. www.modrathemovie.com

Upcoming feature projects for 2010/11: co-producing Peter Mettler's new documentary END OF TIME with Maximage GmbH and The National Film Board of Canada; and developing THE DIARY OF LAURA'S TWIN based on the best-selling novel by Kathy Kacer.

IAN ANDERSON - CINEMATOGRAPHER

Ian Anderson started his career as a camera assistant in Toronto after graduating from Sheridan College's Media Arts program in 2000. Since 2005, Ian has worked as a cinematographer on numerous dramatic and commercial productions. They range from RBC and MTV spots to Dennis Heaton's 2010 WGC award-nominated pilot, MY PAL SATAN, and Phillip Riccio's short film, THE RECEPTION, starring Nicholas Campbell. In 2008, Ian shot the critically acclaimed feature ONLY co-directed by Ingrid Veninger and Simon Reynolds. MODRA is Ian's second feature, and Slovakia is the 21st country he has visited.

JOHN SWITZER - SOUND RECORDIST

John Switzer has produced over 50 records and has been involved in many more as a musician or engineer. He has gold records (The Waltons, Jane Siberry) and numerous awards and nominations to his credit. He has also worked in film as music consultant and music director for Patricia Rozema's WHITE ROOM and I'VE HEARD THE MERMAIDS SINGING, and produced the song score for ZERO PATIENCE, "a musical about AIDS" by Canadian filmmaker, John Greyson. In addition to ongoing film and music projects, John Switzer is the Coordinator of the Independent Music Production Program at Seneca College.

AREN HANSEN – EDITOR

Aren Hansen is an editor and filmmaker living in Toronto, Ontario. Over the past ten years, his work has ranged from dramatic features (ONLY), documentary shorts (WHITE VANS), sketch comedy (HOT BOX) and even one gay sock puppet opera (THE PERFECT MATCH).

Aren grew up in Vancouver, spending most of his time making music and films. He moved to Toronto in 2006 to attend the Canadian Film Centre's advanced Editors' Lab training program. He loves Toronto.

JOHN WELSMAN - COMPOSER

A twelve-time Gemini Award nominee for his work, Welsman was awarded the 1990, 1992, 1995 and 1996 Gemini Awards for 'Best Original Score for a Series' for ROAD TO AVONLEA, as well as the 1994 Gemini Award for 'Best Original Score for a Program or Mini-Series' for THE BELLRINGER. He was also awarded, with Cherie Camp, the 2010 Genie Award for 'Achievement in Music – Original Song' for NURSE.FIGHTER.BOY's 'Oh Love'.

HEAD CREDITS

MODRA

introducing **hallie switzer**
and **alexander gammal**

cinematographer **ian anderson**
sound recordist **john switzer**

editor **aren hansen**
composer **john welsman**

written, produced and directed by
ingrid veninger

TAIL CREDITS

Produced with the participation of Telefilm Canada



written, produced and directed by
Ingrid Veninger

for my family

The Players

(in order of appearance)

Lina ... Hallie Switzer

Tyler ... Hugh Mater

Leco ... Alexander Gammal

Cousin Cirko ... Cyril Dugovič

Aunt Elenka ... Elena Dugovičova

Aunt Marta ... Marta Dugovičova

Cousin Branko ... Branislav Dugovič

Eva ... Eva Mikytova

Katka ... Katka Pavlikova

Uncle Janko ... Jan Dugovič

Horse Rider ... Lukas Pisecky

Magician ... Mathieu Chesneau

Magician's Friend ... Imrich Haluza

Jozko ... Jozef Mikyta

Cousin Zuzana... Zuzana Mikytova

Zuzana's Fiance... David Pesenti

Danko ... Daniel Horak

Great Aunt Josefa ... Jozefina Ochabova

Viliam ... Viliam Mikyta

Cousin Martin ... Martin Dugovič

Mark ... Marek Holec

Chess Friend ... Michal Hlubovič

Laura ... Laura Slavikova

Veronika ... Veronika Golierova

Aunt Josefa's Son ... Stanislav Dugovič

Valentin ... Valentin Mikyta

Uncle Imi ... Imrich Dugovič

Cousin Samko ... Samuel Imrich Dugovič

Featuring Music by Bukasovy Masiv

Imrich Dugovič

Pavol Čaputa

Miroslav Malinovsky

Pavol Moravčík

Branislav Dugovič



Story Editors	Alexandra Rockingham Aren Hansen
Cinematographer	Ian Anderson
Sound Recordist	John Switzer
Master Chef	Marta Dugovičova
Production Co-ordinator	Elena Dugovičova
Transportation Captain	Cyril Dugovič
Location Assistant	Martin Dugovič
All Rounder	Alexander Gammal
Production Design	Helena Dugovičova Veninger
Wardrobe	Hallie Switzer
Make-up Consultant	Ginger Martini
Editor	Aren Hansen
Assistant Editor	Paulette Sinclair
Online Colorist	Ryan Ruskay
Sound Design	Jakob Thiesen
Dialogue Editor	Steven Blair
Composer	John Welsman
Re-Recording Mixer	Eric Apps
Re-Recording Mixer	Jason Perreira
Re-recording Assistant	Lana Marie Hattar
Titles	Oliver Meurer
Insurance	Judi Heron Unionville Insurance
Legal Counsel	Eric Birnberg Lewis Birnberg Hanet, LL

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Music mixed by

Cello

Guitars, ukulele, piano, percussion

Brian Nevin

Winona Zelenka

John Welsman

Abšťák blues

Performed by Bukasovy Masiv

Lyrics and Music by Imrich Dugovič

Published by Bukasovy Masiv © 1998

Vóna pečenej klobásky

Performed by Bukasovy Masiv

Lyrics and Music by Imrich Dugovič

Published by Bukasovy Masiv © 2000

Nezvolil sem si ten správny úhel

Performed by Bukasovy Masiv

Lyrics and Music by Imrich Dugovič

Published by Bukasovy Masiv © 1995

Teta Josefa Song

Performed by Hallie Switzer and Branislav Dugovic

Lyrics and Music by Hallie Switzer © 2009

Uncle Janko's Song

Performed by Jan Dugovic

Slovak Traditional

Folklore

Otvorajte Branu

Este Vinko Nevykyslo

Slovak Traditional

Prečo si mi Miško emigroval

Performed by Bukasovy Masiv

Lyrics and Music by Imrich Dugovič

Published by Bukasovy Masiv © 1989

Pod starú čerešnu
Performed by Bukasovy Masiv
Lyrics and Music by Imrich Dugovič
Published by Bukasovy Masiv © 1998

Samojed
Performed by Bukasovy Masiv
Lyrics and Music by Imrich Dugovič
Published by Bukasovy Masiv © 2005
www.bukasovymasiv.com

Bujon
Performed by Midi Lidi
Music by Petr Marek, Marketa Lisa, Prokop Holoubek
Lyrics by Petr Marek
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