CHRIS THE SWISS – Transkript Master Englisch, Komplett

Timecodes entsprechen File mit Urban und DV Logo

ANJA

When I was little, my mother told me about a strange land.

A plain as vast as the ocean, where sometimes people went missing.

One evening just before bedtime my parents told me my cousin Chris had died.

That night – in my dreams- I began searching for him

I wanted to give him a drawing.

I called out for him.

But he couldn’t hear me.

This nightmare haunted me - night after night, year upon year. But I always knew I’d wake up before the worst part.

OPENING SEQUENCE

**[00:04:15:00]**

CHRIS

Asshole!

CHRIS (CONT'D)

So how many people are left now in Lovas?

**[00:05:10:00]**

BOSS RADIO 24

And we told him to be careful, you know, when he left. We said, “you know that’s frontline where you're going.” And he said "yea yea, don't worry, I have some experience and I will be careful..."

RADIO 24 ANNOUNCER (CH-German)

*«Jesus, he knows me». In fünf Minuten halb eins. //*

„Jesus he knows me.“ The time is 12.25pm. Civil war in Yugoslavia...

CHRIS RADIO (CH-German)

*Seit der Serbokroatische Bürgerkrieg am 21. September zum ersten Mal auch auf Karlovac übergegriffen hat... //*

On September 21st, the Serbo-Croatian civil war reached Karlovac.

**[00:05:30:00]**

RADIO ANNOUNCER: (CH-German)

*Am 23. November rief Christian Würtenberg zum letzten Mal für Radio 24 aus Kroatien an. Wie auch vorher immer hat der 27-Jährige Basler auch in seinem letzten Beitrag für Radio 24 direkt informiert und den Krieg so geschildert, wie er ihn angetroffen hat. Christian Würtenberg berichtete nur, wenn er etwas gesehen hatte. Diese Neugier, der Mut, so viele Risiken einzugehen, wurde ihm zum Verhängnis. Am Montag ist, wie wir heute Morgen erfahren haben, Christian Würtenberg im Dorf Ernestinovo ein paar Kilometer südlich von Osijek getötet worden. Was genau passiert ist, ist noch nicht bekannt. //*

On November 23rd, Christian Würtenberg called Radio 24 from Croatia for the last time.

As always, the 27-year-old from Basel reported directly to Radio 24. He gave us first-hand accounts of the war.

Christian Würtenberg only reported on what he saw. His curiosity and courage to take risks was his downfall.

This morning we learned that Christian Würtenberg was killed in Ernestinovo, a village a few kilometers south of Osijek on Monday. What occurred remains unclear.

**00:06:20:00**

ANJA

More than 20 years have passed since my cousin Chris died and I’m still obsessed by his story.

I want to understand why Chris – a young Swiss man who grew up in a peaceful country – joined a faraway war and ended up dead.

I remember the night they told me. My parents’ anxious whispers, my own hushed excitement. Something very important was happening!

All they told me was that you’d died. Somewhere far away in a foreign land. CRO-A-TIA. What a beautiful name.

Everyone spoke of your death, and I was proud to be your little cousin. I remember the cigarette smoke that always clung to you: the scent of adventure…

When I grow up I want to be just like you!

**[00:08:20:00]**

MICHAEL (OFF) (CH-German)

*Einen Bruder oder eine Schwester sucht man sich nicht aus, die bekommt man einfach. Aber dadurch, dass wir zusammen gearbeitet haben, hatten wir eine enge Freundschaft entwickelt. //*

You can't choose a brother or a sister. You just get one. But by working together, we became close friends.

MICHAEL (CH-German)

*Als ich da bei Lokalzeitungen zu fotografieren begann, da fand er, er gehe jetzt internationale Kriegsberichterstattung... dort gehe es ab. Und das machte natürlich schon Eindruck.*

*Ich meine, du musst an die Einwohnerratsversammlung, um dort irgendein Foto zu machen, das du für achtzig Franken verkaufen kannst, und der andere geht nach Sarajevo... //*

I started taking photos for the local paper and he chose international war reporting.

It was the place to be.

It made an impression on me! I was at a council meeting taking photos, selling them for 80CHF while he was off to Sarajevo.

VERONIKA (CH-German)

*Als er ganz frisch angefangen hatte als Journalist musste er einen Artikel darüber schreiben, wie schnell man zum Landstreicher wird.*

*Und er wollte ausprobieren, wie das ist. Er hatte sich dann an einem niesligen Abend unter die Büsche gelegt. Er wollte einfach sehen, wie es ist, wenn man Clochard wird, also wenn man keine Wohnung und kein Bett und kein Geld und nichts mehr hat. //*

When he started out as a journalist, he had to write an article about how quickly one can turn into a homeless person.

He wanted to try it out. So, one rainy evening he went out to sleep under the bushes. He just wanted to see what it was like to be a tramp. To have no home, no bed, no money.

VERONIKA (OFF) (CH-German)

*Er hatte natürlich schon auch so einen abenteuerlichen Teil in sich. //*

Of course he had an adventurous side.

JÜRG (CH- German)

*Das war ja eine ganz dramatische Zeit. 1989, 90, 91, 92, als sich der ganze Ostblock öffnete gegen den Westen hin, als dann die Sowjetunion den Geist aufgab...*

*Und natürlich interessierte sich Chrigel total dafür. //*

It was a tragic time. From 1989, 90, 91, 92. The whole Eastern Bloc started to open up to the West. The Soviet Union was crumbling. Of course, Chris was very interested in it all.

JÜRG (CONT'D) (CH-German)

*Er war ein mutiger Mann. Sonst hätte er sich nicht in dieses Getümmel begeben. Es war natürlich völlig verantwortungslos, was er dann dort in Kroatien abzog.*

*Das ist fast mutwillig. //*

He was a brave man, otherwise he wouldn’t have entered the fray. But what he did in Croatia was completely irresponsible. Almost reckless.

**[00:10:38:00]**

MICHAEL (CH-German)

*Das war ein Himmelfahrtskommando.*

*Kein Bild, keine Zeile, nichts ist es Wert, dass man das Leben riskiert.*

*Nicht, einfach nicht.*

*Es gibt keine Geschichte, die es Wert ist, dass jemand dafür draufgeht. Einfach nicht. Und er hat das gemacht. Er hat mit seinem Leben gespielt und hat es verloren. //*

It was a suicide mission.

No photo, no sentence, nothing is worth risking your life for. No story is worth dying for. It just isn't! But he did. He played with his life. And he lost.

**[00:11:16:00]**

VERONIKA (OFF) (CH-German)

*Und dann kam Weihnachten und wir dachten eigentlich, er komme nach Hause. Wir warteten, warteten, warteten. Dann wurde es Neujahr und er kam nicht heim…*

*Dann klingelte es unten. //*

Christmas came along and we expected him home. Then New Year came, but he didn't return. Then the doorbell rang.

VERONIKA (CONT'D) (CH-German)

*Ich weiss noch, ich öffnete die Türe und habe diese zwei Menschen gesehen, kreidebleich, und Michi sagt: „Mami, Christian ist gestorben.“ //*

I remember opening the door and seeing these two people as white as sheets. And Michi said: "Mummy, Christian's dead."

JÜRG (CH-German)

*Nach seinem Tod hat seine Mutter ihn extra nach Basel überführen lassen. Da haben wir ihn gemeinsam im gerichtsmedizinischen Institut in Basel haben wir ihn noch... besucht.*

*Und dann lag er da auf dem Schragen, mit so einer Etikette am Zeh, wie man das in diesen Filmen immer sieht.*

*Und dann haben wir uns verabschiedet vom Chrigel. //*

After his death, his mother had his body transferred to Basel. We went together to the Forensic Institute to 'visit' him. He was lying on a slab, with a tag on his toe. Just like in the movies. We said goodbye to Chris.

**[00:12:18:00]**

VERONIKA (CH-Deutsch)

*Und man hat dann herausgefunden, dass Christian erwürgt worden war. Das hat dann auch der Gerichtsmediziner bestätigt. Hier hinten hat man so ganz feine Knöchlein und die waren gebrochen. Und das passiert, wenn man stranguliert wird. //*

They found out that he had been strangled. A forensic pathologist confirmed it. The delicate bones you have back here were broken. That happens when you're strangled.

**[00:13:09:00]**

ANJA (CONT'D)

They returned your notebooks with your body: Reports from the war; Testimonies from the last weeks and days before your death. The last pages where torn out... Why this war? What were you looking for? Why were you murdered?

Years earlier you quit college and disappeared to South Africa. You turned up in Namibia.

You joined a South African Army corps – and you were undergoing military training - under an apartheid army. This was against Swiss law, but you were never prosecuted.

You were only 17.

Was war really so fascinating? The weapons, the drill, the combat? What provoked your lust for danger and extremes?

Why for instance is Carlos the Jackal, the notorious terrorist in your notebooks?

Hijacking, hostage-taking, assassinations in London and Paris...

Ilich Ramirez Sanchez, alias Carlos the Jackal, was active for over 20 years. In 1994, Carlos was arrested and sent to a maximum-security prison in Paris.

**[00:15:17:00]**

PHONECALL WITH CARLOS

ANJA (OFF) (CONT'D)

*Carlos, Ramirez Sanchez.... Comment je peux vous appeler?*

// Carlos... Ramirez Sanchez... What shall I call you?

CARLOS

*Vous pouvez m'appeler Carlos, pas de problème. Vous êtes Anja?*

// Call me Carlos, no problem. Are you Anja?

ANJA

*Anja, oui c'est ça.*

// Anja, yes, exactly.

CARLOS

Good afternoon dear, how are you?

ANJA

I'm fine.

CARLOS

My best feelings for your cousin who died. You know … he was spying for the Swiss intelligence and that’s why they executed him, I think.

ANJA

*Mon cousin...?*

// My Cousin?

CARLOS

*Oui. C' est dommage, mais c'est un travail dangereux, vouz savez...*

*En tout cas, votre cousin pour la Suisse il n' etait pas un traitre, il était un agent Suisse.*

// Yes. It's a shame, but it's dangerous work. Your cousin wasn't a traitor, but a Swiss agent.

CARLOS

*Il a pris des risques, il savait qu' il va risquer sa vie. Et ça lui avait couté la vie.*

// He took many risks and knew he was risking his life. And he lost it.

CARLOS (CONT'D)

Ah, Anja

CARLOS (CONT'D)

*C'n'est pas la vie que les gens voient tout les jours. Il y a quelques choses dans le monde que le plus parts des gens ne connaissent pas...*

*Et dans cette partie du monde la vie humaine ne vaut pas grande chose, ne vaut pas grande chose...*

// This is no ordinary life. There is a world that many don't know where life is of little worth. It's of little worth.

**[00:16:20:00]**

ANJA

*Chris ein Agent?!?*

*In was für ein Milieu ist mein Cousin hineingeraten, dass sich sogar Carlos der Schakal Gedanken macht zu seinem Tod?*

*Ich will wissen, was passiert ist. Und die Orte besuchen, an denen Chris die letzten Wochen seines Lebens verbracht hat.*

*Mit Hilfe seiner Aufzeichnungen mache ich mich auf die Reise.*

// Chris, an agent? What kind of people did my cousin get mixed up with that even Carlos The Jackal has theories about his death?

I want to find out what happened. I want to track down the places where Chris spent the last weeks of his life.

With the help of his notes I set off on my journey.

WOMAN IN THE TRAIN

*Nein, Rocco! Pfui! Komm her! Komm, lass den Mann!*

// No, Rocco! Come here, leave the man alone.

**[00:17:12:00]**

ANJA

*Am 06. Oktober 1991 bist du in den Zug nach Jugoslawien gestiegen. Ich fand eine Quittung für zwei Kaffee – du musst jemanden getroffen haben.*

*M. Frankhauser hiess der Kellner. Du hast mit Schilling bezahlt.*

*Ich kenne nur Bruchstücke deiner Geschichte, ein paar absurde Details. Den Rest muss ich mir vorstellen.*

*Vielleicht war es wirklich die Frau mit dem Hündchen. Vielleicht auch nicht.*

// On the 6th October, 1991, you boarded a train to Yugoslavia. I found a receipt for two coffees. You must have met someone.

Your waiter was a certain M. Frankhauser. You paid in Austrian Schillings.

I only know fragments of your story, just a few random details. The rest I have to imagine.

Perhaps it really was the lady with the dog, then again maybe not…

**HISTORIC PART**

**[00:18:27:00]**

ANJA

*Ich reise dir nach in eine Zeit des Umbruchs: Ende des Kalten Krieges, Scheitern des Kommunismus, der Berliner Mauerfall...*

*Als Journalist bist du an die Brennpunkte der Zeit gereist. So auch nach Jugoslawien, das im Begriff war, auseinanderzubrechen. Jugoslawien mit seiner komplexen Geschichte*

*1914 erschoss in Sarajevo ein serbischer Nationalist den österreichischen Thronfolger und löste somit den ersten Weltkrieg aus.*

*Sarajevo gehörte damals zu Österreich-Ungarn, das bis 1912 an das Osmanische Reich grenzte – die Grenze von Christlichem Abendland und Orient.*

*Nach Ende des 1. Weltkrieges schlossen sich Slowenien, Kroatien, Bosnien-Herzegowina und Serbien zum Königreich Jugoslawien zusammen – unter serbischer Vorherrschaft.*

*Von Beginn weg gab es Spannungen zwischen grossserbischen Nationalisten und den Teilstaaten, die ihre Autonomie bewahren wollten.*

*In Kroatien formierte sich die rechtsradikale Untergrundorganisation Ustasha unter Ante Pavelic gegen die serbische Vorherrschaft.*

*Während des 2.Weltkrieges marschierte die deutsche Wehrmacht in Jugoslawien ein.*

*In Kroatien übertrugen die Besatzer die Verwaltung des Staates der Ustasha. Serbien wurde unter deutsche Militärmacht gestellt.*

*Im Untergrund organisierten königstreue serbische Tschetniks und kommunistische Partisanen den Widerstand gegen die deutschen Besatzer.*

*Aus dem 2. Weltkrieg gingen die Kommunisten als Sieger hervor. Sie gründeten unter ihrem Anführer Marshall Tito die föderative Republik Jugoslawien. Zentrum der Macht war wiederum Belgrad.*

*Nach Titos Tod 1980 begann der Verbund des sozialistischen Landes zu bröckeln.*

*In Belgrad beschliesst Slobodan Milosevic, ein serbisches Grossreich auf jugoslawischem Territorium zu schaffen.*

*Slowenien und Kroatien entscheiden sich für die Unabhängigkeit. Belgrad will die Austritte mit allen Mitteln verhindern und setzt die jugoslawische Volksarmee ein.*

*Daraus entsteht ein blutiger Krieg, der Jahre andauern und auf die umliegenden Länder übergreifen wird.*

*Und du, der 26-jährige Schweizer, fährst im Schnellzug mitten hinein.*

// I’m following you into an era of immense upheaval: the end of the Cold War, the collapse of Communism, the Fall of the Berlin Wall…

As a journalist, you covered the hotspots of your time, including Yugoslavia, which was on the brink of collapse.

Yugoslavia with its complex history.

In 1914, in Sarajevo, Serb nationalist assassinated the heir to the Austro-Hungarian throne. This led directly to WWI.

Sarajevo belonged to the Austro-Hungarian Empire, which until 1912, bordered the Ottoman Empire :The frontier between the Christian Occident and the Muslim Orient

After World War One Slovenia, Croatia, Bosnia-Herzegovina and Serbia merged into what became the kingdom of Yugoslavia – and were placed under Serb rule.

Right away there was tension between Serb nationalists and the federal states who wanted to remain independent.

In Croatia, the underground right-wing Ustashi movement, led by Ante Pavelic, fought against Serb domination.

During the 2nd World War, the German Wehrmacht marched into Yugoslavia.

In Croatia, these occupying forces placed the Ustashi in power. While in Serbia, the German military itself took charge.

Meanwhile, Serb Chetniks and, separately, communist partisans organised underground resistance against the occupiers.

The Second World War brought victory to the Communists. Under Marshal Tito they founded the Federal Republic of Yugoslavia. Once again Belgrade became the seat of power.

With Tito’s death in 1980, the socialist confederation started to crumble.

In Belgrade, Slobodan Milosevic plans a ‘Greater Serbia’ on Yugoslav territory. Slovenia and Croatia choose independence. Milosevic responds and sends in the ‘Yugoslav People’s Army’.

This leads to a bloody conflict that lasts for years and spreads to neighbouring countries.

And you, a 26-year-old reporter from Switzerland, head right into the heart of the war zone.

**CHRIS' NOTES**

**[00:22:10:00]**

CHRIS

*Wer mit dem Zug nach Jugoslawien reist, spürt den Bürgerkrieg schon mehrere Kilometer vor der Grenze.*

*Mit jeder zusätzlichen Haltestelle leeren sich die Waggons. Nur ein paar seltsame Gestalten bleiben sitzen.*

// If you take the train to Yugoslavia you sense the war a few kilometres before the border.

With each stop the train empties out a little more – until only a few shady characters stay aboard.

GUY IN TRAIN

Hey mate!

CHRIS

*Ein paar englische Rucksacktouristen wirken fehl am Platz. Haben sie vielleicht ihre Haltestelle verpasst?*

*Drei Österreicher aus Villach fahren übers Wochenende runter, um ein bisschen Spass zu haben. So ein Krieg vor der Haustür, das gibt es nicht alle Tage.*

// Some British backpackers look out of place. Perhaps they’ve missed their stop?

Three Austrians from Villach head over for the weekend, just for a bit of fun. It’s not every day you have a war on your doorstep.

**ARRIVAL ZAGREB**

**[00:23:51:00]**

ANJA

Kroatien, das Märchenland aus meiner Kindheit...

**INTRODUCTION SINISA**

ANJA (CONT'D)

Croatia, my childhood fairy tale…

Film producer Sinisa Juricic from Zagreb welcomes me at the station. When the war broke out in his country, he guided foreign journalists to the front line and helped them navigate the dangerous terrain.

He will accompany me on my journey into the past.

I try to imagine you arriving here in this town, in these exceptional circumstances.

**[00:24:40:00]**

CHRIS

Hmm! Excuse me... Sir...?

Oprostite... Taxi?

// Excuse me … Taxi ?

CHRIS (CONT'D)

Hotel Intercontinental?

SOLDIER

*Tamo ti e.*

// Down there!

**[00:25:26:00]**

ANJA

When I saw this ticket... It's so strange that you could just...

SINISA

Come here and...

ANJA

...take the train in Switzerland and...

SINISA

You know, it also surprised us because we understood that we were accessible. You were like next door. You could have sat in the train and come into the war.

So, this even makes you more schizophrenic because you're thinking: "people, hellooo?! Can't you see what’s going on?!".

SINISA (CONT'D)

It was crazy...

SINISA (CONT'D)

How old was Chris when he came here?

ANJA

26.

SINISA

I was 25. Kids. Stupid kids! We were just stupid kids.

**[00:26:23:00]**

CHRIS

7th October 1991. Zagreb feels like a ghost town. The streets are deserted.

The war has not yet reached the capital, but Serb troops are close.

Distant detonations, the gunfire of battle, a deep rumble – faint, like the warning growl of an angry beast.

**[00:27:09:00]**

SINISA

We all booked rooms in the hotel, one room would be the office and the rest of the rooms would be for the crew. And then when would you go out to the field you would go down, walk through the lobby and they would just jump on you and they would ask: "where are you going?" And I would say:" I'm going to Vukovar, I'm going to Gospic, I'm going here and there.” And this is why ... I remember … that at some point I was driving Chris... I think once he came with us to Slavonia, to Osijek.

ANJA

Hotel Intercontinental.

Here Chris met colleagues from all over the world – just random encounters that during a war could become existential.

FLORES

Hey, you! Zzzt!

FLORES (CONT'D)

Are you in a hurry?

CHRIS

Why? Do I look like I am..?

FLORES

So... you're a journalist - ah... a Swiss! Chocolate, cows, and cheese and now eager for some "real" war adventures, ha?

CHRIS

Anything wrong with my documents? Is there a problem?

FLORES

No worries, problems will come soon enough. Now be a real Swiss, step back to the line and wait for your turn like everybody else!

CHRIS

Who the hell are you?!

JULIO

Ok, ok, ok... welcome to the club, I'm Julio. Come, let's have a drink. You can register later

HEIDI

Julio! You're the worst adrenaline-junky ever! I thought you were quitting.

JULIO

Yes, I know...

HEIDI

You remember in Kuwait... "this is my last assignment! Never ever again!"

JULIO

Yea, but the situation changed in the meantime...

HEIDI

When did you arrive?

JULIO

Three days ago. I was doing a story in Serbia. And they asked me to...

HEIDI

*Den Christian habe ich kennengelernt in Zagreb.*

// I met Christian in Zagreb.

HEIDI (CONT'D)

*Christian war ein sehr sympathischer Mensch. Er war sehr... emotional. Und wir haben uns eigentlich sofort gut verstanden.*

// Christian was a very nice person, very sensitive and we got on right away.

**[00:29:21:00]**

JULIO

*Lo bueno de Christian, era que veía las guerras de otra manera. No las veía como un espectáculo. Sabía que detrás de las guerras había intereses y quería contarlo. Pero quería incluso contarlo de manera tan honesta, de preguntarle a los verdugos: “Porque hace usted la guerra?” Y esto le costo la vida.*

// The good thing about Christian was that he saw war through different eyes. He didn’t see war as a spectacle. He knew the war was interest-driven and wanted to cover that. He wanted to report honestly and thus asked the executioners directly: „Why are you having this war?“ This eventually cost him his life.

SINISA

Like here there was a stand for the journalist that would come here and do the stand up. Camera was there, rolling, and as we were filming it, this explosion happened.

We felt invincible. We felt like nothing can hurt us. You know, we felt like “hufff... this is not really happening.”

So just imagine, all of this completely black.

ANJA

Incredible.

SINISA

Completely black, not a single light. Because during the curfew if you would light a light, they would consider you as a traitor. It was such a paranoia that they were saying who ever does that is a traitor, is giving signals to the enemy. Oh boy, what kind of bullshit we were eating, really.

**[01:30:38:00]**

FLORES

Hmm hmmm... Are you flirting with some sniper out there? Your cigarette lights up the whole city.

What are you doing here anyway? We are not allowed to be up here during curfew.

Avoid uncovered windows at all times. Unless you want to be sent home in a trash bag.

CHRIS

I know the game pretty well, I was in Namibia, South West African Territorial Forces.

FLORES

Sorry about earlier. Eduardo Rozsa-Flores, La Vangaurdia, Spanish daily. But you can call me Chicco, like my friends.

CHRIS

Chris Würtenb....

FLORES

The Swiss, I know, I saw your passport, remember?

CHRIS (CH-Deutsch)

*Ja, ich kann mich erinnern...*

// Yes, I remember…

FLORES

Listen, can I give you an advice: Get drunk, get stoned, screw around, whenever possible. Enjoy life! That's the only way to survive here.

**[00:32:18:00]**

ANJA

Eduardo Flores. Chico. This is a name I remember well. It came up time and again in my family and always in connection with Chris’ death. This name - became my childhood enemy.

He was a colourful character of many faces: journalist, actor, student at the military academy in Minsk – he was even said to be a KGB agent in Budapest.

I would like to have met him, I would like to have asked him a few questions about Chris’ story. But Flores was shot dead in a hotel room in his homeland of Bolivia, in 2009.

ANJA & SINISA SET OFF ON THE JOURNEY

ANJA

Sinisa and I set off to the find the battle zones that Chris describes in his notebooks. He says their journeys to the front line felt like driving straight into the belly of the beast.

**[00:34:14:00]**

JULIO

Keep your head down!

CHRIS

Hahahaa... Thank you for the lecture, professor!

ET home phone! Hahahaaa

I have to call the guys from the Swiss Radio.

JULIO

Are you locco?! The lines are probably cut!

CHRIS

Give me a minute, I have to check!

JULIO

Who the hell cares about them now?!

Let's get out of here!

CHRIS

One minute!

JULIO

We go! Right now.

REALFILM-INSERT

**[00:35:11:00]**

JULIO (CONT'D)

*En una guerra, tu compartes veinticuatro horas sobre veinticuatro horas. Donde existe la posibilidad de que te mueras. Y el único que puede avisar a tu familia es el que acabas de conocer. Pues a partir de ahí se genera… no una amistad, pero si una relación muy especial.*

// In a war you’re together 24/7. You can meet your death at any time. Your only family are those around you. These relationships don’t become friendships, but they do become very special.

CHRIS

We are press, journalists, don’t shoot!

CHRIS (CONT'D)

*Novinari! Press!*

// Journalists! Press!

HEIDI

Chris?! Julio?!

HEIDI (CONT'D)

What are you waiting for?!

PAUL

Get the shit in!

HEIDI (OFF)

Es waren keine Menschen auf der Strasse, nur Verrückte, und zwar wir Journalisten.

HEIDI (ON) (CONT'D)

*In solchen Städten sind auch keine Tiere, man hört keine Vögel die singen, man hört keine Hunde bellen, es gibt nichts. Es gibt einfach Totenstille. Wir hören uns laufen, am Boden ist natürlich immer Glas, kaputtes Glas am Boden. Und über das laufen wir drüber. Man muss immer sehr sehr schnell laufen. Und dann knirschts... Und das ist das Einzige, das man eigentlich gehört hat. Und auch die Soldaten, die immer wieder schreien: "Achtung, da ist wieder was.... Niemand hat gewusst, wo die Heckenschützen wieder schiessen und wo und wann die nächsten Granaten fallen. Das ist immer sehr sporadisch dann passiert.*

// No one was out on the streets, only crazy people and that was us reporters.

In these cities there aren’t any animals left. No birds singing or dogs barking, nothing. Just deadly silence. We can hear our own footsteps; the floor is always covered in broken glass. We walk across it. You always have to hurry and then it crunches… And that is actually the only thing you could hear. And also soldiers shouting „Watch out, there is something…“ No one knew where the snipers were shooting from or where and when the next grenade would hit. It always occurred sporadically.

HEIDI (OFF) (CONT'D)

*Wir haben alle das gleiche Interesse gehabt, wir wollten Geschichten... Wir wollten wissen, was los ist, wo was passiert.*

// We all wanted the same: a story. We wanted to know what’s happening, where it was happening.

RADIO 24 LAST RADIO REPORT

**[00:36:55:00]**

RADIOSPRECHER (CH-Deutsch)

*Unser Korrespondent Christian Würtenberg ist zurzeit in der Stadt Karlovac, im Südwesten von Kroatien.*

// Our correspondent Christian Würtenberg is currently in Karlovac, in south-west Croatia.

CHRIS (CH-Deutsch)

*Seit der Serbokroatische Bürgerkrieg am 21.September zum ersten Mal auch auf Karlovac übergegriffen hat, kommen die rund 50'000 Menschen in dieser Stadt nordwestlich von Zagreb nicht mehr zur Ruhe. Seit Wochen liegen sich an der Stadtgrenze kroatische Nationalgardisten, Serbische Guerilla und Truppenverbände der Jugoslawischen Volksarmee gegenüber und Tag für Tag schiessen sie sich mit Artillerie gegenseitig auf die Stellungen. Leidtragend sind einmal mehr die Männer, Frauen und Kinder, die mit dem Krieg eigentlich nichts zu tun haben wollen.*

// Since the Serbo-Croatian civil war has reached Karlovac on September 21st, the 50,000 inhabitants of the town northwest of Zagreb have been devastated. Croat guards, Serb guerrillas and Yugoslav soldiers have clashed at the border for weeks. They fire at each other every day. Once again the men, women, and children, who didn't want the war in the first place suffer the most.

CHRIS (CONT'D) (CH-Deutsch)

*Verschärft wird die unhaltbare Situation durch die vielen tausend Flüchtlinge, die aus Ostkroatien, namentlich Vukovar und Osijek vertrieben worden sind. Zum Teil mit Privatwagen, oftmals aber auch in den nach wie vor funktionierenden öffentlichen Verkehrsmitteln, flüchten sie mit nichts als ihren Kleidern am Leib zu Verwandten, Bekannten aber auch in Altersheime, Waisenhäuser und Schulen.*

// The thousands of refugees that have come from East-Croatia, namely Vukovar and Osijek, worsen the situation. People are fleeing with nothing but the clothes they’re wearing in their own cars or on the trains that are still running to friends and family, or to schools or orphanages.

CHRIS (CONT'D) (CH-Deutsch)

*Rund 500'000 Menschen, behaupten kroatische Quellen, hat der Krieg bis jetzt obdachlos gemacht und wie es weitergeht, weiss eigentlich niemand. Sicher ist aber, dass sich die Situation der Flüchtlinge in den nächsten Wintermonaten noch verschlimmern wird.*

*Aus Karlovac, Südwestkroatien für Radio 24 Christian Würtenberg.*

// According to Croatian sources, 500,000 have been made homeless by the war and no one knows how it will evolve. However, the situation will certainly worsen come winter. From Karlovac, Christian Würtenberg, for Radio 24.

ANJA AND SINISA IN THE CAR

**[00:38:18:00]**

SINISA

Basically, after the war everybody was allowed to get the money to rebuild the houses, even the Serbs. And then some of them rebuilt the houses and sold them to the Croats.

Or sometimes there was nobody to come back. And this is why you still have some ruins.

CHRIS

The next round is on me!

CHRIS (CONT'D)

Ah.. Now you're impressed. I am Maradonna!

BOY

*Ti si Maradonna?! Hahaha*

// You are Maradonna?! Hahaha

PAUL

Of course! That’s a name he understands!

CHRIS

The war is going on. It is just a question what you report. I have seen young guys who fight for an idea or for ideas. But I have seen those things on the other side too, you know... it is not a big difference.

CHRIS (CONT'D)

I can see people on both sides, I see civilians on both sides. I see women who die. They don't know what they die for. They just got a grenade blowing their leg away or whatever. I see children getting blown into pieces by grenades on both sides. I see soldiers dying, they have sort of a crazy idea, and they believe in this idea, they die for this idea. And afterwards they will be very sorry for that.

For sure. Both sides!

And there will be politicians who say you are right, you are wrong...

The moment you start thinking who is guilty for the war (in this case) then you start alredy to think the wrong way.

**[00:42:10:00]**

JULIO

*A lo mejor le faltaba el comprender, como era posible que una guerra fuera tan sucia. Entonces Christian era una persona que decía.. cuando veía un muerto civil se preguntaba: Están matando civiles!? Esto no es una guerra, esto no se puede hacer. Entonces teníamos la discusión siempre con el que no: esto es una guerra!*

// He couldn't grasp how a war could be so dirty. Christian was a person who … when he saw a dead civilian, he would ask: “Who kills civilians? That's not war! This shouldn’t happen!“ We argued: “That is exactly what war IS!”

JULIO (CONT'D)

*La guerra de Croacia fue el inicio de las dos guerras más sucias que han existido en el siglo veinte, después de la segunda guerra mundial. La sociedad internacional antepuso los intereses nacionales… que los derechos elementales de los civiles de Croacia, de Bosnia y de Kósovo. Incluso des desenterró y se permitió que volviese a aparecer el fascismo y el nacismo – con organizaciones nazis como los Ustasha, solo para intentar combatir un espejismo del comunismo que existía en Serbia.*

// The war in Croatia was the start of the two dirtiest wars since WWII. The international community put the national interests before the fundamental rights of the civilians of Croatia, Bosnia and Kosovo. That included accepting and permitting the rise of fascism and Nazism, with Nazi-organizations such as the Ustashi movement. Just to fight an illusion of communism existing in Serbia.

HISTORIC PART 2: OLD SYMBOLS REAPPEAR

**[00:43:28:00]**

ANJA

*Gespenster des Nationalismus. Im Krieg der 90er-Jahre tauchen die alten Symbole und Embleme der serbischen Tschetniks und der kroatischen Ustasha wieder auf.*

*Eine neue Generation beruft sich auf die Verbrechen vergangener Kriege.*

// Ghosts of nationalism. The war of the 90s gives rise to symbols and emblems once associated with Serb Chetniks and Croatian Ushtashi.

A whole new generation is invoking the atrocities of past wars.

SINISA

If somebody would find this in your notebook, you would be in trouble. Because this was the sign of the Serbs, sign of the Chetniks. And it's four C's in Cyrillic.

SINISA (CONT'D)

It looks really like positions and how the attacks were going on.

It's a lot of figures. It's a lot of kind of reports, numbers of inhabitants and stuff like that...

CHRIS

*Die serbischen Truppen rücken immer weiter vor.*

*Um die Bevölkerung einzuschüchtern und zum Weggehen zu bewegen, werden gezielt auch Wohngegenden beschossen und Massaker durchgeführt.*

// Serb troops are advancing steadily.

In order to intimidate civilians and prompt them to leave, the military targets residential areas and carries out massacres.

CHRIS (CONT'D)

*Der brutale Krieg zieht vermehrt auch ausländische Kämpfer an. Neben professionellen Söldnern kommen Freiwillige, Idealisten und Abenteurer an die Front. Die meisten von ihnen noch sehr jung...*

*Ein in kroatischen Diensten stehender Fremdenlegionär kehrt am Samstag weinend von der Front zurück: „Wir hätten evakuieren können, aber von oben kam der Befehl, es nicht zu tun.“*

// The brutal war draws in ever more foreign fighters. Besides professional mercenaries, volunteers, idealists and adventurers also head for the battlefield. Most of them still very young…

A former French legionnaire serving on the Croatian side returns from the front line in tears: We could have evacuated them, but were ordered not to.

SINISA & ANJA IN THE CAR

ANJA

And that is: Who is fighting against whom, and why? Do they inform each other? And what kind of people are fighting for money? Who is making the massacres and why?

**[00:45:56:00]**

CHRIS:

It depends on people, right. It depends on people in the battle zone. It depends also on European Politicians how they act, what they do. And it depends especially on people who sell weapons to both sides. In Europe, in America. All over the world. It depends very much on those people. If you sell weapons it's very interesting to sell weapons to both sides. Sure, because you make more profit. And as long there is interest, as long as there is a market for weapons they will sell. Except if somebody stops them by law, by just human thinking!

CHRIS THOUGHTS FROM NOTEBOOK NO. 3

**[00:46:51:00]**

CHRIS

Bias reporting and propaganda all over the media.

Distrust. Hatred. Uncontrolled reactions. Collapse of social alliances. Disorientation.

People start hating each other. Suddenly neighbours attack each other.

You slip into a kind of trance, paralysed, useless.

Our perception determines who we are. I have to trust my own perception. I must watch myself closely, must see myself from a distance.

I must observe my own emotions, my thoughts, my will – and my aggression.

Sensory overload.

I want to see.

I want to hear.

I want to understand.

I want to feel.

I want to survive.

LADY IN DISCO

Hey sweety!

CHRIS

Chico...?

FLORES

Hey Chris! Come here.

FLORES (CONT'D)

Come, take a seat.

CHRIS

Chico, I did not recognize you. What's this uniform?

FLORES

Ah! Looks good on me, ha? PIV, Prvi Internacionalni Vod, my own platoon, foreigners only.

CHRIS

And what about journalism?

FLORES

Someone has to fight the fucking Serbs. And it’s gonna be us!

Sivjeli! … Prost!

FLORES (CONT'D)

Look! I’m finally taking things into my own hands, and it feels fucking good.

Ha? How do you like it, you little puta?! Get down! Get down you little puta!

CHRIS

3rd December, 1991.

Pretty girls are dancing to western music imitating pop stars on TV.

These girls are no different to the girls back home. But in this godforsaken place people are killing each other, slaughtering each other, chopping each other up into lumps of meat. Fuck why?

ANJA

At this point you could have got on a train and come home. Back to your family, back to a comfortable, secure world.

Instead you opened another door and followed the pull of the darkness beyond.

**[00:51:45:00]**

HEIDI

When I heard that Chris... had joined the PIV as a soldier, I was shocked. I just thought: "Shit! That's not good."

HEIDI (CONT'D)

Some journalists couldn’t cope with the fact that they were just there as observers. They became very involved in things that they quit being journalists to join some paramilitary groups.

ANJA

You threw yourself head first into the mayhem of war, heading all the way to the Serb frontline.

Here, they had set up a new brigade: The first International Platoon of Volunteers – PIV for short.

This troop was an autonomous group that splintered off from the Croatian Army that was specifically set up as a brigade for foreign fighters.

Its founder and leader: Eduardo Rosza-Flores. Chico.

FLORES

I am the commander of the First International Company. I am not a professional soldier, I was a journalist before. In the beginning, I tried to... I tried to be a normal journalist, I mean to be neutral and objective. I lost the neutrality very very fast, I think after the second week.

FLORES

… to destroy, to make a big bang …

**[00:53:44:00]**

JULIO

*Eduardo Rósza-Flores era un personaje de estudio psiquiátrico. Era un loco. Un loco, un megalómano. Quería ser el segundo Che. Quería ser Ernesto Guevara pero en blanco. Era racista.*

// Eduardo Rózsa-Flores could be a psychiatric case study. He was crazy, a megalomaniac. He thought he was a second Che Guevara. But a white one. He was a racist.

FLORES

Here you are.

Listen everybody: This is Chris.

Chris ahm... Chris the Swiss.

FLORES (CONT'D)

These are my boys. That's Johnny Chicagco, Zagy from Zagreb (he’s our only Croatian guy here), the kid here is Mickey Mouse, and over there is Babo.

CHRIS

Mickey Mouse...?

FLORES

Yes, his mother thinks he has a summer job...

ALEX

... at Euro Disney, hahahahaa

FLORES

Ah… no joking with this guy. He’s your boss now. Alex. Malaria. Our instructor.

**[00:54:45:00]**

ANJA

Alejandro Hernandez Mora, alias Malaria, was Flores’ right-hand man in the brigade. A Spanish explosives expert. He had more than 20 years of war experience in conflicts around the globe.

In Croatia, he was the PIV brigade instructor. He’s one of the few men who knew Chris as a fighter.

ALEX (OFF)

*Christian pertenecía a mi unidad en la brigada.*

// Chris joined my unit in the brigade.

ALEX (ON) (CONT'D)

*Como hablaba muy bien francés y hablaba muy bien el inglés y el alemán, lo metí como radio operador mío. Para que tradujese los informes míos. Yo lo llevaba más o menos como de mascota. Era mi mascota, era mi chocolate.*

// He spoke good French and English and German. I made him my radio operator so that he could deliver information for me. He was more or less my mascot. He was my mascot, my 'Chocolate'.

ALEX (OFF) (CONT'D)

*Alguien nos propuso ir para Croacia para ayudar a la guardia nacional croata. La cuestión nuestra era movilizar a las tropas regulares y a los civiles, armarlos y hacer lo que es la … la resistencia…*

// Someone recommended us for Croatia, to support the National Guard. Our job was to mobilize the troops and arm and train civilians in order to build up the resistance.

ALEX (CONT'D)

*Esos eran mercenarios pagos por diferentes partidos de ultra derecha. Nosotros éramos pagados por gobiernos para hacer más o menos nuestro trabajo. Nuestro trabajo era instruir y combatir contra los Serbios. Frenar el avance Serbio.*

// The mercenaries were financed by various right-wing parties. We were paid by the government to make our job more or less. Our job was to train people and fight the Serbs. To stop the Serbian advance.

HEIDI

*Für mich war die PIV, die Internationale Brigade, ein Haufen rechtsextremer Krimineller, die aus allen verschiedensten Ländern sich in Kroatien getroffen haben und im Rahmen dieser Truppe legal töten durften. Für sie war Töten eine lustvolle Angelegenheit.*

// In my eyes, the PIV or International Brigade was a bunch of right-wing criminals from around the world who met up in Croatia and were legally allowed to kill within the brigade. For them killing was fun.

HEIDI (CONT'D)

*Ein Haufen Hirnkranker.*

// A bunch of mad men.

**[00:56:54:00]**

ANJA

*Eine Gruppe von Rechtsextremen und du mitten drin?*

*Was wolltest du sein: Söldner? Journalist?*

*Meine Fragen führen mich weiter an die serbische Grenze, wo neben den PIV-Söldnern auch andere Ausländer kämpften. Einige von ihnen sind weitergezogen in den nächsten Krieg, andere sind in Kroatien geblieben oder Jahre später zurückgekehrt.*

*Als Kämpfer für die Unabhängigkeit haben sie Anspruch auf eine Veteranenrente und die kroatische Staatsbürgerschaft.*

*Über eine Veteranenorganisation finde ich Gaston Besson.*

*Der ehemalige Fremdenlegionär hatte in einer kroatischen Division gekämpft, in der auch die*

*PIV eingegliedert war.*

// A group of far-right extremists, and you in the middle of it all?

What did you want to be: a mercenary? A journalist?

My inquiries take me to the Serb border where other foreigners were fighting alongside the PIV-mercenaries. After the war, some moved on to the next conflict, others stayed in Croatia or returned several years later.

As fighters for independence, they’re eligible for a veterans pension from the state as well as Croatian citizenship.

I track down a veteran’s organisation, which leads me to Gaston Besson. He’s a former mercenary who fought for a Croatian division to which the PIV also belonged.

BESSON (TELEFON)

Yes hello?

ANJA

*Hallo, Bonjour? C'est M. Besson?*

// Hello, are you Mr. Besson?

BESSON

*Ah oui, Vous-etes Suisse?*

// Yes, are you the Swiss lady?

ANJA

*Oui, c' est ça*

// Yes, I am.

BESSON

I am afraid I cannot help you very much, okay. Because your cousin was more like... you know, one day he was a journalist, one day he was a volunteer. Even me, I don't fully understand exactly what he was doing.

BESSON (CONT'D)

It was war. And in war people die, that's what happens.

So, if you want to make a film about foreign volunteers, I’m ready for it! Okay?

ANJA

Okay.

ANJA (CONT'D)

A few years ago, Besson returned to Croatia, married and started a family. He has agreed to meet me… in his local pub, where other veterans gather.

BESSON

The majority of the volunteers here were English, around 140. The second nationality was French. The third one was German. And after that we had a bit of everything.

STEVE

Didn't we have a Swiss guy...?

BESSON

No. That’s eh... Yea ...

STEVE

Yes, one.

BESSON

Yea, he died in Osijek. That's why the lady is here...

STEVE

Ah... I did not know.

BESSON

But we still don't know if he was a journalist or a volunteer. It is a bit complicated.

But to come back to the situation: I never fought at the Osijek frontline, but Rod was there, and he met with Chico if I remember...

ROD

Yea I met him briefly.

It was a very weird platoon over there, a very weird unit. There were some good, solid genuine ex professional soldiers who knew their business, who knew what they were doing. But there was also a hand full of bloody real idiots.

BESSON

In war, the choice is not between good and bad. The choice is between bad and very bad. And when you put good guys for years and years between the solution of "bad and very bad" and there is no good solution anymore and then it just destroys you.

ROD

The adrenaline’s pumping like hell, you're stressed out like hell. There is fear, adrenaline everything... And bang! You kill very, very easily and very, very quickly.

The problem I think is when the war ends and that pressure has gone away, then it is very hard to live with what you have done. The mentality you have got... at times downright bloody evil. Because that's the only way you are going to survive, you know...

HOUSE IN THE WOODS, OLD WOMAN

ALEX (TO CHRIS)

Swiss!

ALEX (TO CHRIS) (CONT'D)

Go!

CHRIS

Let me check!

CHRIS (CONT'D)

Clear, there are no more enemies around.

FRENCHY

What about her?!

CHRIS (TO ALEX)

Come on, she's just an old lady!

ALEX (LOUD, TO HIS SOLDIERS) (CONT'D)

Ok, let’s move.

ALEX (TO CHRIS) (CONT'D)

Swiss! You finish your job here. Do you understand?

CHRIS

Yes, Sir!

**[01:02:25:00]**

CHRIS

From soldier to butcher.

In the Yugoslavian Civil War, select soldiers were specially trained to carry out ungodly massacres.

A Spanish mercenary, fighting on the Croatian side, explains how to turn a regular solider into a butcher.

When establishing your unit, identify your weakest member. The one who always lags behind and is clearly afraid. The group will avoid this man and he’ll be hungry for recognition.

In 99% of all cases he will be the one to volunteer. He’ll want to prove himself within the group. Once he’s carried out his first task, encourage him again and again. The group will watch this for a little while. Then a second volunteer will step up. By the end of the week you’ve got them all on board.

FLORES

You follow orders without questions, or you go back to writing your fucking articles!!

CHRIS

She is not a soldier, Sir!

FLORES

Ok. But now who is going to finish your job, Swiss?

Go ahead, it's your choice. YOU pick one, YOU give the order...

MICKEY MOUSE

Sir!

FLORES

You wanna watch? Hm? Hehehe... Ts...

**[01:04:32:00]**

ALEX

Era una mosca dentro de un plato de leche. Porque destacaba. Por eso porque era una persona amable, no era un soldado, era una persona amable. No sabía equiparse, no sabía nada. Solo vivía para su libro. El molestaba a la gente. Molestaba a la gente cuando se salía de patrulla.

// He was like a fly in a saucer of milk. He stood out. He was a nice guy, not a soldier. He was nice. He was ill-equipped. He knew nothing. He only lived for his book. He irritated the others. He irritated them on patrol.

CHRIS

Are we fucking lost again? Does anybody have a clue what we are doing here?!

SOLDAT

*Ah...pitku materinu … ove svicarac*

// This motherfucking Swiss.

FRENCHY

What's the matter with you?! Get the fuck back to the trench!

CHRIS

The stuff we’re doing here, I’ve seen it all before. I can’t really take it seriously – it’s just one big macho war game.

**[01:06:11:00]**

ANJA

Did you believe you could document the slaughter of civilians first-hand without becoming part of it all?

How far were you prepared to go for your stories?

**[01:06:36:00]**

HEIDI

*Sie haben danach nie mehr an der Frontlinie gekämpft. Sondern sie sind nachher in die Orte gegangen um Osijek herum und haben dort Leute, Serben... serbische Bewohner, die nicht geflüchtet sind, die nirgendswo hinkonnten, haben sie dann bedroht und... haben quasi die Gegenden von den Serben gesäubert.*

*Die haben sie einfach umgebracht.*

// They never returned to the front line. Instead, they went to the villages around Osijek and threatened local Serbs that had remained, that had been unable to flee. They basically ‘cleansed’ the area by killing them. They simply killed them.

**[01:09:08:00]**

ALEX (OFF)

*Ahí te volvías loco. Todo el mundo terminó loco. Yo terminé loco de de aquello.*

// It drove you crazy, everyone went mad. Me too.

ALEX (CONT'D)

*Nadie puede entender como una persona con una pistola ah mata un crío, que estaba dándole de mamar su madre. Nadie puede entender que jugaban al tiro a blanco. Nadie puede entender que las madres mandaban a los niños a.. con un cuchillo a cortar trozos de caballo para comer. Y los Tschetniks del otro lado disparaban. También nosotros hacíamos lo mismo contra ellos. Eso fue la guerra sucia.*

// Nobody could ever understand how someone could take a pistol and shoot a baby being nursed by its mother? None can understand how you can use kids as target practice for fun? No one could understand how mothers would send their kids with knives to cut slices out of dead horses so they would have something to eat. And that the Chetniks on the other side were firing at them.

And we did the same to them.

It was a dirty war.

**[01:10:32:00]**

HEIDI:

*Es war auch dann Chris, der mir das gesagt hat, dass der Opus Dei den Eduardo Flores finanziell unterstützt hat.*

*Er ist sehr, sehr katholisch gewesen. Er hat also die Leute gezwungen, zu beten und Gottesdienste zu besuchen. Und er hat mir auch erzählt, sie haben vor dem Essen und nach dem Essen beten müssen und was weiss ich noch alles.*

*Das hat mir dann auch Chris noch erzählt. Dieser religiöse Wahn, den er dann bekommen hat.*

// It was Chris who had told me that Opus Dei was financing Eduardo Flores. He was a staunch Catholic. He forced people to pray. He made them go to mass. They said grace before and after meals and what not. Chris spoke of Flores and his growing religious mania.

**[01:11:12:00]**

JULIO

*Christian fue de los primeros que vio que el PIV era una cobertura para empezar a traer mercenarios con una ideología muy concreta. Una ideología de ultraderecha y ultracatólica.*

// Christian was one of the first to see the PIV as a cover for recruiting mercenaries with a concrete ideology. An ultra right-wing and ultra catholic ideology.

JULIO

*El Opus Dei es una organización religiosa que tiene bastante poder económico.*

// Opus Dei is a religious organization with great economic power.

JULIO (CONT'D)

*El apoyo del Opus Dei se produce por el interés que tiene la iglesia, y la que tiene en este momento el papa Juan Pablo II. De convertir el conflicto de los Balcanes en un conflicto religioso.*

// Opus Dei served the interests of the Church and of Pope John Paul II. He wanted the war to be a religious war.

**[01:11:54:00]**

SINISA

So, all of this was basically surrounded.

ANJA (SCEPTICAL)

The idea of Opus Dei being here in Croatia...

SINSIA

It's logical, it's totally logical.

ANJA

You think it's logical? Because to me it sounds really like some science fiction...

SINISA

No, it’s totally logical. First of all, Croatia is allegedly 95% Roman-Catholic. Croatia is and was always a “border of the Christianity”. We call it that way because a couple of kilometers away from here it’s Orthodox, and then it's Turkey. That's how they see it.

So, Croatia was always kind of last border of Christianity. So, it is totally logical that Opus Dei was here.

You know: when people are weak, religion immediately steps in.

**[01:13:23:00]**

HEIDI

*Eduardo hat mich eingeladen, mit ihnen Weihnachten zu verbringen. Und wir haben gesagt: ok, gehen wir hin, schauen es uns ein bisschen an... wir bleiben nicht den ganzen Tag, aber halt – es ist eine gute Geschichte, ok.*

// Eduardo invited me  to celebrate Christmas with them. And we said: "Okay, let’s go and have a look … we won’t stay the whole day, but – it's a good story, okay."

HEIDI (OFF) (CONT'D)

*Und ich habe dann gesagt: Der Christian Würtenberg ist da und ich möchte gerne ein Interview mit ihm machen, ob er einverstanden ist damit.*

// I said: "Christian Würtenberg is here and I'd like to interview him. Is that possible?"

HEIDI (CONT'D)

*Und in diesem Interview sagte Chris „Ich kann dir jetzt das nicht genau sagen, ich schreibe nämlich ein Buch darüber. Und solange ich bei der internationalen Brigade bin, kann ich dir nicht die Details verraten.“*

// In the interview, Chris said: "I can't tell you now because I'm writing a book about it and as long as I am part of the PIV, I can't give you any details."

HEIDI

Chris?

HEIDI (IN) (CONT'D)

*Und dann habe ich das Interview abgebrochen. Ich habe gesagt, wir hören jetzt auf, weil das ist... keine gute Schwingung... Ich habe dieses Bauchgefühl, okay. Und ich habe mich im Krieg immer nach diesem Bauchgefühl gerichtet. Wenn ich Bauchweh bekommen habe, dann habe ich etwas abgebrochen und bin umgekehrt und bin weggegangen.*

// That's when I stopped the interview. I told him, we would stop now. There were 'bad vibes'. During the war, I always relied on my gut instinct.  If I felt uneasy, I turned around and left.

HEIDI (OFF) (CONT'D)

*Das war eigentlich das letzte Mal, dass ich Chris gesehen habe. Es hat überhaupt keine Anzeichen gegeben, dass er sich in Gefahr gefühlt hat.*

// That was actually the last time I saw Chris. He didn't seem to be in danger.

HEIDI (OFF) (CONT'D)

*Wir haben aber ausgemacht, dass wir uns am 29. Dezember in Zagreb sehen.*

// We agreed to meet on the 29th of December in Zagreb.

HEIDI (CONT'D)

*Er hat gesagt, er wird dieses Buch veröffentlichen und dann habe ich zu ihm gesagt: „Aber das hast du hoffentlich nicht dem Eduardo erzählt?!“ Da hat er gesagt: „Doch, das habe ich ihm gesagt.“ Und da habe ich ihn gefragt "Wie kannst du das nur machen, Chris? Das ist völlig verrückt!"*

// He said he wanted to publish the book and I said: "I hope you haven’t told Eduardo about it.“ Chris said: "Yes, I told him." I asked him: "How could you? That's completely insane!"

**[01:15:49:00]**

FLORES

Can you finally move your ass and start behaving like a soldier?

CHRIS

I’ve made up my mind. I’m going back to being a regular reporter. I’ve got no friends here anyway. Some even say it’s good I’m leaving.

JULIO

*Yo creo que Christian era eh una persona inteligente y honesta, e intento ser mas honesta que inteligente. Entonces trabajó muy bien pero eh se olvidó durante un momento que estaba trabajando con asesinos.*

// I think Christian was a clever and honest person and he tried to be more honest than clever. He did good work but for a moment, he forgot that he was working with assassins.

**[01:16:47:00]**

CHRIS

Hey!

FRENCHY

You fucking journalist! You are going to get us all killed!

CHRIS

We're 10 km away from the frontline, so who should kill us?! Tell me!!

CHRIS (CONT'D) (CH-Deutsch)

*Scheiss Amateure! Amateur-Truppe!*

// Bloody amateurs. Amateur Brigade!

LITTLE COUSIN

Chris...?

**[01:18:27:00]**

HEIDI

*Scheisse!*

*Es hat mich nicht sehr überrascht, ehrlich gesagt. Es hat mich erschüttert, aber nicht überrascht.*

// Shit.

It didn't surprise me, to be honest. I was shocked, but not surprised.

ALEX

*Entonces hubo este complot para matar a Christian. La planearon.*

// There was a plot to kill Christian. They planned it.

HEIDI

*Ich bin hundertprozentig davon überzeugt, dass Eduardo den Mord in Auftrag gegeben hat. Dass es seine Leute waren.*

// I am 100% convinced that Eduardo gave the order to kill Chris. It was his people.

ALEX

*Quien dio la orden de matar a Christian? Eduardo.*

// Who gave the order to kill him? Eduardo.

HEIDI

*Wer jetzt den Schal zugezogen hat, also wer die Tat schlussendlich vollbracht hat, weiss ich nicht. Aber sie waren mindestens zu zweit, wenn nicht zu dritt.*

// Who tightened the scarf? Who did the deed? I don't know. But there were at least two or three were involved.

FLORES

*Christian participaba como cualquier otro en las misiones… que teníamos. Canales de noche, oscuridad, eh desgraciadamente pues murió Christian.*

// Christian too participated in our missions, like everybody else. In the trenches, at night, in the dark. Unfortunately, Christian died.

FLORES (CONT'D)

*No fue que se cayó. Fue simplemente lo estrangularon.*

// He didn't fall in combat, he was strangled.

FLORES (CONT'D)

*Se refregó (¿?), había gente esperando, como repito lo habíamos hecho nosotros también con los del otro lado. Ahora claro nosotros no estrangulamos porque es una manera un poco.. muy insegura. Hablándote ahora técnicamente. Muy insegura, se corta!*

// He lagged behind and was ambushed. And I’m telling you again, we do the same to the people from the other side. But of course we don't use strangulation. It’s too unsafe – technically speaking – very uncertain. We cut the throat.

HEIDI

*Das war damals sehr, sehr schwierig, überhaupt ... speziell nach Chris Tod, dort überhaupt zu recherchieren und irgendetwas in Erfahrung zu bringen. Wir wussten alle, dass es kein Unfall war, wir wussten alle, dass es Mord war und wir wussten alle, dass Eduardo dahintersteckte.*

// Back then it was very hard  … especially after Chris’ death to gather information here. We all knew it hadn’t been an accident. We all knew that it had been murder and we all knew that it had been Eduardo's doing.

**[01:20:19:00]**

JULIO

*Nos ponemos en contacto con un amigo de Christian que es Paul Jenks. Un fotógrafo inglés muy amigo de Christian también. Y Paul Jenks decide ir y preguntarle a Eduardo Rosza- Flores (¿) por la muerte de Christian.*

// We contacted the English photographer Paul Jenks. He was a close friend of Christian's. Paul Jenks set off to question Eduardo about Christian's death.

JULIO (OFF) (CONT'D)

*Cuando Paul Jenks esta sacando una foto del lugar donde supuestamente han matado a Christian, un franco tirador por la espalda le pega un tiro en la cabeza.*

// When Paul Jenks wanted to take a photo of where Christian had been killed, a sniper in the distance shot him in the head.

HEIDI (OFF)

*Es hat nur einen einzigen Schuss gegeben.*

// There was only one shot.

HEIDI (CONT'D)

*Man hatte uns gewarnt, dass wir auch auf der Liste stehen. Und dann mussten wir auch das Land einfach verlassen. Ganz schnell...*

// We were warned that we were blacklisted too and we had to leave the country overnight.

ANJA

After these incidents, the PIV was dissolved and integrated into the regular Croatian Army.

Flores moved to Budapest where he returned to journalism, wrote poems and tried his hand at acting.

In April 2009, while back in Bolivia, his homeland, Flores was shot dead by a police special forces unit. He was allegedly involved in a plot to assassinate President Evo Morales.

With Eduardo Rózsa-Flores died the man who had sealed Chris’ fate.

He could never be held accountable for the murders of Chris and Paul Jenks.

The manuscript of Chris’ book remains missing.

MICHAEL (CH-German)

*Der Mann hat ... Also Chrigel hat grosses Leid über diese Familie gebracht. Ich meine: Es hat mich verändert, es hat meine Mutter verändert, meine Schwester. Es hat unsere gesamte Familie fertiggemacht.*

// That man, Chris that is, caused our family great suffering. It changed me, it changed my mother… and my sister. Our whole family was devastated.

VERONIKA (CH-Deutsch)

*Das wünsche ich mir manchmal schon, dass er wieder zurückkommt und dass er sich auf das Bett setzt und dass wir miteinander kichern können und Blödsinn machen.*

*Das fehlt mir eben manchmal schon... So konnte man das nur mit ihm machen. Er hatte eine sehr spezielle Art gehabt, und das fehlt mir.*

// Sometimes, I wish he'd come back and that we could sit on the bed, giggling and being silly. I do miss that… You could only do that with him. He had a way about him, which I miss.

MICHAEL (CH-German)

*Da gehst du viele, viele Stunden zum Psychologen, damit du lernst „ich muss keine Schuldgefühle haben, ich habe nichts... ich habe nichts ...“ ich meine, ich bin nicht Mitglied der PIV geworden, ich habe keine Knarre in die Hand genommen ich habe nicht mein Leben riskiert, das hat nichts mit mir zu tun!*

*Das ist irgendwie... das ist doch ein Arschloch so einer, oder?!!*

// I spent hours with a psychologist to learn to stop blaming myself. I wasn't in the PIV, I didn't have a gun, I didn't risk my life, not me. That was someone else.

That someone's an asshole, right?

**[01:24:07:00]**

ANJA

Dear Chris,

After your death, my mother told me of a plain as vast as the ocean where sometimes people go missing.

Here, somewhere in these fields, you died. A senseless death that tore you from this world too soon.

Travelling back home I hear the news: once again young men from Switzerland are volunteering for war. To fight for another cause, for another flag, for another god.

It doesn’t take much to set in motion the circle of violence and retribution. Just a few young men ready to kill anyone with a different religion, ideology or skin colour.

Your story forced me to look into the abyss. It showed me how fragile our society is.