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24 fortællinger som foregår i bymiljøer og handler om skæbnens magt, møder som forandrer ens liv, livets absurditeter, krigen og dens konsekvenser for almindelige mennesker, narko, new age m.m.

The 1990s violence in the Former Yugoslavia, the worst in Europe since World War II, triggered the conversion of multi-ethnic, multi-religious, and cosmopolitan areas of idiosyncratic and independent socialism into regions of xenophobic nationalism, wars, and, afterwards, Western-style democracy and capitalism. Unified by their artistic response to these cataclysmic changes, post-Yugoslav literary works and films have much to offer the wider world. Crnkovic reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance. She presents post-Yugoslav literature and film as art that makes us aware of previously unconsidered things that bring us wars, and those that constitute part of the tapestry of peace. She foregrounds the radical potential

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of art to change and enrich the global landscapes of concepts, sensitivities, and politics. As such her book is important not only for those interested in this region, but also for all those wanting to discover and engage with world literature and cinema, and willing to encounter the potential of great new art to illuminate and challenge the world we live in.

One More for the Road recounts the life and career of Croatian filmmaker Rajko Grlić in the form of a lexicon of film terms, tying cinematic terms to anecdotes spanning Grlić's life, from his post-Nazi-era childhood in Yugoslavia to his college years during the 1968 invasion of Prague, the Yugoslav dissolution wars, and his subsequent exile in the United States. With a scholarly introduction by Aida Vidan, these personal stories combine to provide insight into the socialist film industries, contextualizing south Slavic film while also highlighting its contacts with Western filmmakers and the film industry.

Collection of texts partly published previously.

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