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RADIO BELGRADE – DRAMA DEPARTMENT

Nikoleta Dojčinović

ZVUCI I SEĆANJA: BISERI, VEŠTICE I DRUGE PRIČE

Nikoleta Dojčinović

SOUND AND RECOLLECTIONS: PEARLS, WITCHES AND OTHER FABLES



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PROGRAM: DOKUMENTARNO-DRAMSKI PROGRAM, RADIO BEOGRAD 2
KOORDINATOR PROJEKTA KREATIVNA EVROPA ZA RTS: Nikoleta Dojčinović
AUTOR I NARATOR: Nikoleta Dojčinović
UREDNIK I REDITELJ : Vesna Perić
PREVOD NA ENGLESKI: Nataša Vujnović
UČESTVUJU: Radmila Bajić, Ljubomir Ljuba Dimitrijević, Verica Stevanović,
Radmilo Nedeljković, Milija Radić, Katica Brakočević, Đorđe Prpa, Nenad Gavrilović i
Miodrag Prodanović
SNIMANJE SA TERENA: Snežana Stanojević
IZVOĐAČ NA HARMONICI: Vlada Panović
TON MAJSTOR: Milan Filipović
STUDIJSKI PRODUCENT: Aleksandra Rajić Žikić
PREMIJERA: 29.4.2023.
TRAJANJE: 23' 44“

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CREATIVE EUROPE B-AIR PROJECT COORDINATOR FOR RADIO
TELEVISION SERBIA:Nikoleta Dojčinović
AUTHOR AND NARRATOR: Nikoleta Dojčinović
PROGRAM EDITOR AND DIRECTOR: Vesna Perić
ENGLISH TRANSLATION: Nataša Vujnović
VOICES IN O-TONE: Radmila Bajić, Ljubomir Ljuba Dimitrijević, Verica Stevanović,
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Sinopsis

„Sva živa bića imaju svoj zvuk, a on može da doživi metamorfozu u ton”, kazuje jedna učesnica ove dokumentarne drame i otvara pitanje kako se starija populacija (najmlađi sagovornik ima 70 godina) seća zvukova iz ranog detinjstva i mladosti. Kreket žaba, šrkipa vrata, zvuk bombardera „štuka” u Drugom svetskom ratu, cijukanje pilića, šum trave, zvonjava telefona, kloparanje drvenih seoskih kola, harmonika ili zvuk kuglice u fliperu – svi čine simfoniju koja objedinjuje i prijatna i neprijatna sećanja učesnika ove emisije.

Emisija je realizovana u okviru trogodišnjeg međunarodnog umetničko-istraživačkog projekta Bi-Er: Svevremeni umetnički radio: Kreiranje zvuka kao umetnosti za bebe, malu decu, i ugrožene grupe (B-AIR: Art Infinity Radio – Creating sound art for babies, toddlers and vulnerable groups) a kao deo programa “Evropsko veče zvukova”. Ovaj multidisciplinarni projekat, realizovan pod pokroviteljstvom programa „Kreativna Evropa” , kojeg je pokrenula ga je i kojim koordinira Radio Slovenija, bavi se uticajem zvuka na ukupan razvoj čoveka. U programu „Evropsko veče zvukova“ (The European Evening of Sounds) pored radijskih javnih servisa Srbije i Slovenije, učestvovala je i Finska.

Synopsis

„All living things have their own sound, and it can undergo a metamorphosis into a tone", says one participant of this documentary drama and raises the question of how the older population (the youngest interlocutor is 70 years old) remembers sounds from early childhood and youth. The croaking of frogs, the creak of a door, the sound of bombers "Stuka" in the Second World War, the chirping of chicks, the rustling of grass, the ringing of telephones, the rattling of wooden country carts, the accordion or the sound of a ball in a pinball machine - they all form a symphony that unites both pleasant and unpleasant memories of the participants of this show.

The show was produced as part of the three-year international art-research project B-AIR: Art Infinity Radio - Creating sound art for babies, toddlers, and vulnerable groups) and as part of the "European Evening of Sounds" program. This multidisciplinary project, funded by the "Creative Europe" program, initiated and coordinated by Radio Slovenia, deals with the influence of sound on the overall development of man. Alongside Public Service Radio of Serbia and Slovenia, Finland also took part in the "European Evening of Sounds" program.

Radmila Bajić (80 godina):

Sva živa bića imaju svoj zvuk. I to se može pretvoriti u note, to je u stvari muzika. I sad, naravno, od svega toga, to ti je čitava jedna simfonija kad bi uzeo te zvukove, jer svaki zvuk u stvari može da doživi metamorfozu u onaj ton.

(zvuci oluje, cvrkut ptica, škripa vrata, telefon, cvrčci, kokoške, sirene aviona, harmonika)

Ljuba Dimitrijević (70 godina):

Zvuci su deo mog života. Neverovatno je kako sam se uvek, možda, po zvucima, nekad i po mirisima sećao nekih davnih događaja.

(telefon, kokoške, harmonika, otvaranje vrata)

Radmila Bajić:

To je znači jako bitno da to bude nešto što je, ovaj, jako bilo impresivno za mene, što sam ja doživela na jedan dubok način, bilo da je to bilo nešto lepo, što me je oplemenilo, ili je izazivalo bol, strah ili bilo šta.

Narator:

Radmila Bajić

(kreket žaba)

Radmila Bajić:

Mene je recimo uvek očaravalo, ja sam sad željna da čujem kreket žaba i cvrčke, i, ovaj, detliće one kako udaraju s onim kljunčićem, i kukurikanje, i ovaj, kokice ono

Radmila Bajic (80 years of age):

All living things have their sound. And it can be turned into notes, it is actually music. And now, of course, from all that, it's a whole symphony if you took those sounds because every sound can actually undergo a metamorphosis into a tone.

(sounds of storm, birds chirping, analog phone ringing, hens cackling, air raid sirens, accordion)

Ljuba Dimitrijevic (70 years of age):

Sounds are part of my life. It's amazing how sounds, sometimes even the scents, always helped me remember some old events.

(analog phone ringing, hens cackling, accordion, the door opens)

Radmila Bajic:

It is, you know, very important for it to be something that, er, was very impressive for me, that I experienced deeply, whether it was something beautiful, that ennobled me, or that caused pain, fear, or whatever.

Narrator:

Radmila Bajic

(the frogs croaking)

Radmila Bajic:

I, for one, have always been fascinated... I'm now eager to hear the croaking of frogs and crickets, and, oh, the woodpeckers that drum with that little beak, and the crowing, and oh, the hens when they go, then the chicks when they chirp, as

kad idu, onda pilići kad pijuču, onako žuti kao maslačak, pa to je nešto prelepo. Selo ima toliko tu šarolikost, tu lepotu, to bogatstvo veliko. Ovaj, i kažem kukurikanje, to ti je kao neki budilnik prirodni. Čuje se ono gakanje gusaka, tu je bujao život na sve strane, patke, oni konji vrani, što kažu, kad kreće sa onim konjima, onaj švigar, znaš što se zove ono na kraju što puca, bič. Pa to sve grmi. E, ta grmljavina, to je ta buktinja života. Kad si toliko jedna tabularaza, što bi rekla, kada upijaš sve kao sunder a potpuno si oslobođen nekih prizemnih stvari, jer to je tako bio ambijent gde se negovala ljubav čoveka prema čoveku, druženje, ta socijalna komponenta je bila jako važna, pa one mobe. Ja toliko volim te žabe, jer to je iz moga detinjstva, tamo žaba je bilo puno, pa onda cvrčci, pa onda oni zeleni veliki pa ti uleću, pa to zujanje, pa to je ona lepota.

Narator:

Verica Stevanović.

(zvuk reke)

Verica Stevanović (88 godina):

Šum reke, naša reka Čemerčice, koja izvire iz Čemernika i polako se spušta dole do ravnice. Ide polako, polako i kad će nevreme biti čujemo neki zvuk. To već stari su znali da je nagoveštaj nevremena.

(šum talasa)

yellow as dandelions, well that is something beautiful. The village has so much color, beauty, and abundance. Oh, and I mentioned crowing... it's a sort of natural alarm clock. You can hear the cackling of geese, there was life everywhere, ducks, those black horses, you know, when it sets off with those horses, that cracker thing, what do you call that thing that cracks at the end, a whip. Well, it's thundering. Well, that thunder, that's the blaze of life. When you are a tabula rasa, as one would say when you absorb everything like a sponge and you are completely free from mundane things because that was the environment that nurtured the love of man for man, companionship, that social component was very important, and those communal works. I love those frogs so much, because it's from my childhood, there were a lot of frogs, and then crickets, and then those big green ones that fly in, and the buzzing, that's the real beauty.

Narrator:

Verica Stevanovic.

(the river murmurs)

Verica Stevanovic (88 years of age):

The sound of the river, our Cemercica River, that rises from Cemernik and slowly descends down to the plain. It's going slowly, slowly, and when the storm is coming, we hear a sound. The old people knew that it was a sign of a storm.

(sound of the waves)

Ljuba Dimitrijević:

Šetam često pored Dunava i onda, ovaj, prođe neki onaj tegljač veliki i napravi talase i onda se začuje zvuk one vode kako polako udara u obalu, obalu na Savi i Dunavu, i onda to me odmah naravno podseti odmah na more i neke divne, divne trenutke. Taj zvuk talasa i te vode koja tako periodično dolazi do obale, to je neverovatno i to odmah nas podseti na neka druga, druga davna, davna vremena kada smo slobodno šetali obalama Jadranskog mora i kad je bilo zaista... . Bili smo mladi i lepi i po malo ljudi, i potpuno smo uživali u toj slobodi, onako kako treba mladi ljudi da žive. Tako da, eto, taj zvuka talasa i vode i to me uvek podseća na nešto lepo i prijatno.

Verica Stevanović:

Kada opadne lišće, i onda mi idemo, a ono šušti predivno, ovaj, bilo da je od bukve, bilo da je od javora, od bilo kog drveta, nije bitno, i suvo, i mi trčimo po tome, po putiću nekom. i onda nama to – ko će da stigne brže, ko će da izazove veći šum, to nam je nešto značilo posebno.

Ljuba Dimitrijević:

Ono što mi je ostalo baš onako u sećanju, to je...

Narator:

Ljubomir Ljuba Dimitrijević

Ljuba Dimitrijević:

... vatra koja pucketa, ali ne dok se greje soba, nego u pušionici, dok se suši meso. Pa onda kada onaj žar se razgrne onda se čuje zvuk kao sitan, sitan vez bisera.

Ljuba Dimitrijevic:

I often walk by the Danube and then, well, a big tugboat passes by and makes waves, and then the sound of that water slowly hitting the river banks, the banks of the Sava and the Danube, and then of course it immediately reminds me of the sea and some wonderful, wonderful moments. The sound of the waves and the water that periodically reaches the banks is incredible and it immediately reminds us of some other, other ancient, ancient times when we walked freely along the shores of the Adriatic Sea and when it was really... We were young and beautiful and a little crazy, and we enjoyed that freedom to the fullest, the way young people should live. So, that sound of waves and water always reminds me of something beautiful and pleasant.

Verica Stevanovic:

When the leaves fall, and then we walk, and they rustle beautifully, hey, whether it's from beech, whether it's from maple, from any tree, it doesn't matter, and it's dry, and we run over it, on some path. And to us that – who will arrive faster, who will cause more noise – that meant something special to us.

Ljuba Dimitrijevic:

What remained deeply engraved in my memory is the...

Narrator:

Ljubomir Ljuba Dimitrijevic

Ljuba Dimitrijevic:

... fire crackling, but not while heating the room, but in the smokehouse, while drying the meat. And then when that ember spreads, then you hear a sound like a tiny, teeny embroidery of pearls.

(pesma a cappella)

Narator:

Radmilo Nedeljković

Radmilo Nedeljković (80 godina):

Na Đurđevdan se pravio Uranak. Mi smo tuda od večeri išli tuda da skupljamo drva, i sve. Od 12 sati (ponoći) kreće Uranak. Uranak je bio, mi se skupljamo, to su pesme, to su one Šumadijske pesme, jedan počinje, pa po 20 deda i baba. Tu je imalo po 200 ljudi u Medinama. I taj klarinetaš, on je nosio klarinet, i počinjao od 12 sati da svira, to Uranak se zvalo. I tude bude neđe do izgreška Sunca i posle se razilazi. Ponese se da se jede nešto, peva se, igra se, i tako. A Poklade su bile, onda se oblačimo u neka odela velika, čizme velike, kotačica gore, veđe pravimo velike, brkove pravimo i idemo po selu da skupljamo, idemo kao prosimo.

(jezoviti zvuk)

Radmila Bajić:

Zvuk lelujanja pšenice zelene. Mi smo, nas četiri, plevile vinograd naš. Pored vinograda je bila njiva sa, uvek je bila sa, najčešće je bila pšenica, ili kukuruz, ali tad je bila pšenica. Imali smo vinograd sa stričevima i tu je bila moja rođena sestra, koja je pokojna, ona je umrla, i dve od strica. I obično su deca radila, plevila vinograd. I to one duži. To nije ko danas, male parcele, to su ogromne duži. I onda su u tom vinogradu bila tri oraha, a prekoputa mi vidimo, to je bio jedan trougao, koji se nije obrađivao, i odmah iza tog trougla tu je železnička pruga kojom su išli šinobusi. Prvo je bila ona parnjača lokomotiva, s njom sam putovala četiri godine

(folk song a cappella)

Narrator:

Radmilo Nedeljkovic

Radmilo Nedeljkovic (80 years of age):

On St. George's Day, we would wake up very early. We would go to collect wood and everything. The celebration starts at 12 o'clock (midnight). We would gather very early... There were songs, those songs from Sumadija... Someone would start, and then 20 grandfathers and 20 grandmothers would follow. There were 200 people in Medine. And that clarinet player, he brought a clarinet and started playing at 12 o'clock, that celebration was called Uranak. And we would stay there until dawn, and after that we would leave. You would take something to eat, people would sing, play, and so on. There was also a carnival where we would dress up in some big suits, put on big boots, apple goes up, we make big eyebrows, we make mustaches and we go around the village to collect, we go as if we are begging.

(eerie sound)

Radmila Bajic:

The sound of swaying of green wheat. We, the four of us, were weeding our vineyard. Next to the vineyard was a field with, it was always with, most often it was wheat or corn, but then it was wheat. We had a vineyard with my uncles and there was my sister, who is deceased, she died, and two of my cousins. And usually, the children worked, weeding the vineyard. And in the long lines. It's not like today, small plots, they were huge lines. And then there were three walnut trees in that vineyard, and across them, we could see, there was a triangle, which was not cultivated, and right behind that triangle there was a railway line where 14

od Mokrina do Kikinde, pošto sam u Mokrinu odrasla, to je na krajnjem severu Banata, to je na Rumunskoj granici, tu je blizu i Mađarska, i vidimo neke male, ko vanzemaljce, male ljude ko majmunčići i okreću se oko prsta, oko palca na tom drvetu. I mi ništa, gledamo to, ali ne možemo da razumemo šta je. Kao mi se ne bojimo, dan je, mada nema nikoga, a između, znači bila je ta pšenica i onda čika Lazikin vinograd. Taj čika Lazika je bio malo poremećen i tu čitavo vreme on je imao bunar sa onim đermom, škripi to, a nigde nikoga. Mi smo išle da vidimo. Škripi, škripi a kad ulazimo u taj vinograd mi prolazimo i kroz čivutsko groblje, mi smo zvali čivutsko, to je jevrejsko groblje, tu je i katoličko, tu je i srpsko groblje. Oni su se vrteli tako, petoro-šestoro i odjednom krenuše prema nama. I ništa, i mi dok još nisu ušli u naš vinograd, od tog prvog orasa, kad su ušli već do tog orasa, onda je to već nama bilo alarmantno, nas četiri bile. I mi kao po komandi potrčimo i isto kao po komandi, u jednom momentu, ja znam za sebe, ali i one videla sam da su stali i okrenem se prema žitu kao po komandi. Kao neka viša sila da je upravljala nama, i ja sam videla, to zaista, mogu se zakleti sa bilo čim na svetu, ona lelujava čulo se, u stvari prvo se nije čulo lelujanje one pšenice zelene, do ovde je bilo tako otprilike, i ja sam videla vešticu – žena u belom sva, ali samo od pojasa se vidi pošto je u pšenici toj, bela marama, to je kako čovek inače percipira lik veštice u svojoj glavi kao dete. I ja znam da sam kao hipnotisana gledala u nju, i sad, drži ovako korpu i jedan veliki nož sa balčakom. Mi smo svi kao hipnotisane gledali u nju, i odjednom, zatalasala se ona pšenica, nisam videla nigde gde je ona krenula. E taj zvuk pšenice isto me uvek podseća, pšenice zelene, i to je, ovaj, stravično. Mi smo se toliko isprepadali kad je to nestalo, jednostavno nestalo. Samo se čulo, znaš, ono lelujanje blago. Ovaj, nisi video ni u kom pravcu, ni kako je sad otišla. I sad kada je to završeno, mislim kad je nestala ta veštica, ja pitam njih šta ste vi videle – kaže, isto.

railbuses used to go. First, there was that steam locomotive, I traveled with it for four years from Mokrin to Kikinda, since I grew up in Mokrin, it is in the far north of Banat, it is on the Romanian border, Hungary is also nearby, and we see some small, alien-like creatures, small people like little monkeys and they turn around the finger, around the thumb on that tree. And we're like nothing, we look at it, but we can't understand what it is. And we pretended not to be afraid, it is daytime, although there is no one around, and in between... so there was the wheat and then Uncle Lazika's vineyard. Uncle Lazika was a little disturbed and the whole time he had a well with that shadoof, and it squeaked, but there was no one in sight. We went to check. It creaks, and creaks, and to enter that vineyard, we need to pass through the Jewish cemetery, there's also the Catholic one, and the Serbian cemetery. They were spinning like that, five or six of them, and suddenly they started moving toward us. And we did nothing until they entered our vineyard, from that first walnut tree. When they got to that tree, it alarmed us. There were four of us. And we started to run as if on command and just like on command, at one moment, I know for myself, but I also saw that they stopped, and I turn towards the wheat as if on command. As if some higher power was leading us, and I saw it, really, I can swear with anything in the world, it was swaying, you could hear it, in fact, at first you didn't hear the swaying of that green wheat, it was roughly this high, and I saw a witch - a woman dressed in white, but you can only see from the waist up because she was standing in the wheat field, and she is wearing a white scarf, that's how a person normally perceives the image of a witch in his head as a child. I also know that I looked at her as hypnotized, and now, she is holding a basket and a large knife with a handle like this. We all looked at her like hypnotized, and suddenly, that wheat swayed, I couldn't see where she went. Well, the sound of wheat also always reminds me, of green wheat, and it's, well, terrible. We were so scared when it disappeared, just disappeared. You could just hear, you know, that light swaying sound. Well, you couldn't see in which direction or how she went. And now that it's over, I mean when that witch disappeared, I asked them what they saw - the same, they said.

Narator:

Milija Radić

Milija Radić (80 godina):

Najviše me asocira uspomena kad sam bio, kad smo mali bili kao klinci, ja i rođaci, sestre. Imali smo trešnju jednu veliku koju smo stalno išli da beremo. E sad, kad bi čuli škripu vrata tad bi deda dolazio da nas juri odozgo i sad me to uvek podseća na to kad čujem u komšiluku, bilo gde da škripe vrata, sve mislim pokojni deda će doći. Ostalo mi to kao uspomena ili kao već strah ili, ne znam ni ja kako da opišem, uglavnom to me asocira na tako nešto iz mladosti što mi ostalo to još kao dedtetu kad sam bio mali.

(zvuk obijanja vrata)

Narator:

Katica Brakočević

Katica Brakočević (78 godina):

A u Beogradu mi je ostala jedna uspomena – zaključavanje stana. Kad sam ostavila dete u stanu, ono je zaspalo. I onda sam lupala puno vremena na vrata. Ona nije otvorila i zatim, morali smo da razbijemo vrata. Kad smo otvorili, bili smo se uplašili da nije neko unutra. Kad smo otvorili vrata, ona je spavala. Tako kad u hodniku čujem neku lupnjavu ili nešto, uvek me to podseti na razbijanje tih vrata kad je ona spavala. Tako da mi je ostala ta uspomena, baš dirljiva.

Narrator:

Milija Radic

Milija Radic (80 years of age):

I am most associated with the memory of when I was, when we were kids, me and my cousins, sisters. We had one big tree where we always picked cherries. Now, if we heard the door creak then grandfather was coming to chase us away and now when I hear the door creak anywhere in the neighborhood it always reminds me of that, I always think that the late grandfather will come. I was left with that memory or that fear or, I don't even know how to describe it, mostly it reminds me of something from my youth that I still remember since I was little.

(sound of breaking the door)

Narrator:

Katica Brakocevic

Katica Brakocevic (78 years of age):

And I have a memory from Belgrade - locking the apartment. When I left the child in the apartment, she fell asleep. And then I spent a lot of time banging on the door. She didn't open and then we had to break down the door. When we opened it, we were afraid that someone was inside. When we opened the door, she was sleeping. So, when I hear banging or something in the hallway, it always reminds me of that door being kicked in when she was sleeping. So that memory remained with me, very touching.

Verica Stevanović:

Pa nisu podmazane šarke na ulaznim vratima, naročito. Naša kuća je nova. Moja majka je tad bila mlada domaćica, pa verovatno se nije setila da treba češće podmazati šarke da ne škripe. A već starije, baba npr. ili neko dalje, one su s vremena na vreme podmale kolomazom ili nečim ili mašću nekom, da ne škripe. Jer kad škripe vrata, kaže, neko priprema neko zlodelo, jer je jedna žena je bila osuđena na veliku vremensku kaznu po tome što je uoči tog nedela podmazivala vrata. Smatra se da se pripremala za neki zločin. Preko noći ubijena njena svekrva i zaova. I 20g je bila u Požarevcu, i tamo je umrla u kaznioni. To je bilo pre mog rođenja. I na samrti nije htela majci da prizna, u velikim mukama je umrla. Majka joj je rekla: „olakšaj svoju dušu, priznaj ako si ih ti ubila“. Ona je rekla: „nisam, nisam, nisam“. I tako je umrla.

(zvuk vazdušnog napada)

Ljuba Dimitrijević:

A ono najstrašnije, to mi eto ostaje kao neki strašan zvuk, a to mislim svima da ostaje u nama, to su oni zvuci sirene 1999. godine, i uopšte svo to stanje neke napetosti, koja tom sirenom i počinje i tom sirenom se i smiruje, to je nešto, jedan zvuk koji je duboko u nama, i daj Bože da ne bude ni jednog ni drugog zvuka.

Radmila Bajić:

Jer, ja sam rođena 1942, i to u podsvesti, jer dete je već kao fetus ono je svesno. Ljudi ne znaju to, nego ljudi koji se bave isključivo naukom znaju to. I kao one štuke (avioni), odmah sam imala asocijaciju, ja sam bila dete, od 6-7 godina, al je to ostalo u podsvesti registrovano – zvuk aviona, a ja počnem da plačem. Dete sam

Verica Stevanovic:

Well, the hinges on the front door are not lubricated. Our house is new. My mother was a young housewife at the time, so she probably didn't remember that she needed to lubricate the hinges more often to prevent them from squeaking. And the older women, grandma, for example, or someone else, they lubricated it from time to time with grease or some lubricant, so that they don't squeak. Because when the door creaks, it is said, someone is preparing a mischief, because a woman was sentenced to a long time in prison for greasing the door before the crime. It is believed that she was preparing for a crime. Her mother-in-law and aunt were killed the next night. And she spent 20 years in Pozarevac, and she died there in prison. That was before I was born. Even on her deathbed, she did not want to confess to her mother. She died in great agony. Her mother said to her: "ease your soul, confess if you killed them." She said, "I didn't, I didn't, I didn't." And that's how she died.

(sound of air raid)

Ljuba Dimitrijevic:

And the most horrible thing, the terrible sound that stayed with me, and I think that it is in all of us, that is the sound of the sirens in 1999, and in general the whole atmosphere of tension, which begins with the siren and calms down with the siren. It is something, a sound that is deep inside us, and I pray to God that we never experience those sounds again.

Radmila Bajic:

Because I was born in 1942, and in the subconscious, because a child is already conscious as a fetus... People don't know that, but people who deal exclusively with science know. And like those "Stukas" (planes), I immediately had an

bila, 4, 5, 6 godina, ne znam tačno koliko godina, počnem da plačem i mama onda kaže „ne booj se ništa, sve je to u redu“ i ona meni objašnjava da je za vreme rata ona bila u drugom stanju, a i kasnije, gestapovske i nemačke štuke, ja kažem, „nek im je proketo za vek i vjekova“. Taj zvuk me je asociirao na bombardovanje, na bombe, na uništenje.

Narator:

Dorđe Prpa

Dorđe Prpa (87 godina):

Kao dečaku od 6-7 godina, zapravo dečaku od 5-5,5 godina kad je počeo rat, itd, su neprijatni zvukovi koji su izazivali, pogotovu kod ofanziva odredjenih. Nemački avioni zvani štuke kad pikiraju, kad je bio Desnat na Drvar. Itd. A opet, prijatni zvukovi – pošto je u mojoj kući bila 3,5 godine bolnica partizanska. Opet su prijatna sećanja npr. zvukovi kada partizani uveče igraju neko kolo i svira se neka muzika. Itd. To je sećanje iz detinjstva koje je prijatno. A iz mladosti, kako da kažem, to je opet bilo malo toga odmah posle II svetskog rata. S obzirom da sam ja manje-više bio po domovima. Prvo u Križevcima u Hrvatskoj, pa posle na Kosovu u Prištini, posle studirao ovde (u BGD), duga priča. Itd. E sad, ti prijatni zvukovi mogu da budu i dalje sa omladinskih radnih akcija uveče kad su pesme, muzika, igra, itd, onda se to ureže u određeno sećanje iz mladosti.

Ljuba Dimitrijević:

Kada protutnje ovi motori, dvotočkaši, to je stvarno stašno, prosto mi se pravi grimasa na licu i kada nervozni vozači, potpuno nepotrebno „legnu“ na sirenu, to je

association, I was a child, 6-7 years old, but it remained registered in the subconscious - the sound of the plane, and I start to cry. I was a child, 4, 5, 6 years old, I don't know exactly how old, I started to cry and my mother then said "Don't be afraid, everything is fine" and she explained to me that she was pregnant during the war, and later, Gestapo and German „Stukas“, well, I say, "may they be cursed for the eternity". That sound reminds me of bombing, of bombs, of destruction.

Narrator:

Djordje Prpa

Djordje Prpa (87 years of age):

I was a 6-7-year-old boy, actually a 5-5.5-year-old boy when the war started, etc., and the sounds that caused distress were especially those produced during the offensives. German planes called “Stuka” when nosing into a dive, during the Raid on Drvar, etc. And again, pleasant sounds - since there was a partisan hospital in my house for 3.5 years. Again, there are pleasant memories, e.g., sounds when the partisans dance *kolo* in the evening and play some music, etc. It is a fond childhood memory. And from my youth, how can I say, that was soon after World War II. Given that I was more or less in foster homes. First in Krizevci, in Croatia, then in Kosovo, in Pristina, then I studied here (in Belgrade) ... It's a long story. Now, I could relate pleasant sounds to evenings during youth work actions when there were songs, music, dance, etc. It is engraved in a certain memory from youth.

Ljuba Dimitrijevic:

When these engines roar, two-wheelers, it's really scary, I just make a grimace on my face and when nervous drivers, completely unnecessarily "lay down" on the

zaista vrlo neprijatno. Uvek me to nekako podseća na neku agresiju, nasilje, na nešto što ne priliči nama, pogotovu odraslim ljudima.

Verica Stevanović:

Npr. neprijatan zvuk je kada vozač nekog velikog vozila naglo zakoči, a ja negde sam tu, ili na ivici trotoara ili možda sam na prelazu, jer nisu nekada prelazi bili toliko vidljivo obeleženi, označeni. Onda se uplašim.

Miodrag Prodanović (75 godina) :

Kola kao kola, to je bilo još, još su bila drvena kola ranije, pa ko je imao ta gvozdena to je bilo premija. Šinska takozvana kola – točkovi drveni opasani šinom, gvozdena...

Narator:

Miodrag Prodanović

Miodrag Prodanović:

... a drvena kola su bila drvena, i sovine i točkovi, i sve bilo drveno. Ranije putevi bili zemljani, kameni, i one šine tuču gvozdene po onom kamenu, noći se čuje po nekoliko kilometara daleko. A drvena kola ona već imaju tup nako zvuk i manje se čuju. Pričao mi čovek koji je imao ta drvena kola i kad je prešao posle na gvozdena kaže - krave mu davale mnogo više mleka kad su vukla drvena kola nego gvozdena.

(zvuk flipera)

horn, it's really very unpleasant. It always reminds me of some kind of aggression, violence, something that doesn't belong to us, especially the adults.

Verica Stevanovic:

For example, an unpleasant sound is when the driver of large vehicle brakes suddenly, and I'm somewhere near, on the edge of the sidewalk or maybe I'm at a crossing because back in the day the crossings were not so visibly marked. Then I get scared.

Miodrag Prodanovic (75 years of age):

Cars as such, that was back then when there were still wooden carts, so whoever had those iron cars, it was magnificent. So-called rail cars - wooden with iron rims...

Narrator:

Miodrag Prodanovic

Miodrag Prodanovic:

... and the wooden carts were wooden, axles and wheels, everything was wooden. Before, roads were made from dirt and stone, and the iron rails beat on the stone, and at night you could hear them several kilometers away. And wooden carts have a dull sound and are less noisy. A man who had a wooden cart told me that when he switched to an iron one, he said - the cows gave him much more milk when they pulled a wooden cart than an iron one.

(sound of pinball machine)

Nenad Gavrilović (79 godina):

Kao mlad sam počeo u kafiću da radim, u jednom poznatom kafiću beogradskom, kao klinac i tu je bio fliper jedan. Ostao mi je taj zvuk flipera kad tiltuje loptice.

Narator:

Nenad Gavrilović

Nenad Gavrilović:

Sad retko se to čuje, ali nekad kad odem van grada, u neki lokal, imaju neke fliperane van grada, i onda me to podseća na detinjstvo, na moju ranu mladost.

Ljuba Dimitrijević:

Može da bude i neprijatan, za mene, recimo i zvuk telefona. Tako da je sad bolje recimo što se pojavljuju ove melodije. To mi je nekako mnogo lepše i prijatnije. Onaj klasični zvuk telefona nekako trgne čoveka, a moja supruga i ja imamo još uvek pored mobilnih i taj fiksni telefon i začudo ima tako jak taj signal.

Radmila Bajić:

Osim toga, naravno, kuknjava, kad sam izgubila sestru, pa oca. To je opet, ovaj, to su sve oni teški zvuci koji kod čoveka pobuđuju bol, strašan bol, patnju. Jer to te uvek, kod nas se kaže kukati, banaćani kažu zapevati, to uvek se nekako, kako bih rekla, recidiv se stvara, i ti ponovo kad čuješ to doživljavaš ono što ti je na ličnom planu.

Nenad Gavrilovic (79 years of age) :

When I was young, I started working in a cafe, in a well-known cafe in Belgrade. I was practically still a kid and there was a pinball machine there. I still remember the sound of the pinball machine when it tilts the balls.

Narrator:

Nenad Gavrilovic

Nenad Gavrilovic :

Now you rarely hear that, but sometimes when I go out of town, to a bar, they have some pinball machines outside of town, and then it reminds me of my childhood, my early youth.

Ljuba Dimitrijevic:

For me, unpleasant can be, for example, also the sound of the phone. So, it's good that they have these tunes now. For me, they are much more beautiful and pleasant. That old sound of the phone startles a person in a way, and my wife and I still have that landline phone in addition to our mobile phones, and surprisingly its ringing is so strong.

Radmila Bajic:

Apart from that, of course, the cries when I lost my sister, and then my father. It is again, er, these are all those heavy sounds that cause pain, terrible pain, and suffering in a person. Because that always, here they say to cry, in Banat they say to weep... That always... As I would say, a relapse is produced and when you hear it again, you experience what is on your personal level.

Verica Stevanović (peva):

„Dodele Radmilo, Jela, Jela ovamo, dođi ovamo, da te vidi Žika, a ti Žiko stalno poručuješ da voliš Radmilu.“Kada devojke, čobanice, pripevaju, npr. momka i devojku. Uočile su, ili im je neko rekao ili su same videle da se oni simpatišu, zabavljaju i onda oni ono što su nekada stari izmislili za te takve koji se, kako kaže narod „lažu“, negde se lažu a negde boga mi, bude istina, i da čuje, što glasnije, da čuje što veći broj ljudi.

(Vlada Panović izvodi numeru „Kad sretnoš Hanku“ na harmonici)

Ljuba Dimitrijević:

Možda i taj zvuk koji je povezan sa celom mojom porodicom, kada smo tada bili na okupu, i kada bi otac tim nekim malim štapom malo prodžarao dole gde su se te iskre nalazile, pa bi se taj zvuk čuo, a onda bi on naravno uzeo harmoniku i zasvirao neku staru, staru pesmu, i taj zvuk harmonike svakako me podseća na nešto izuzetno lepo, prijatno, toplo, i nešto što uvek daje snagu u životu.

(Vlada Panović izvodi numeru „Kad sretnoš Hanku“ na harmonici)

KRAJ

Verica Stevanovic (singing):

"Come Radmila, Jela, Jela here, come here, so that Zika can see you, and Zika, you keep saying that you love Radmila."

When the girls, shepherdesses, sing for example about a boy and a girl. They noticed, either someone told them or they saw for themselves, that the two of them like each other, that they are dating, and then they sing what the old people once invented for those who, as the people say "lie", sometimes they lie and sometimes, as God is my witness, it is the truth, and they do it so everyone can hear, as loudly as possible, so that as many people as possible could hear.

(Vlada Panović performing „When You Meet Hanka“ on accordeon)

Ljuba Dimitrijevic:

Maybe even that sound, which is connected with my whole family, when we were all together back then, and when my father used a small stick to poke the fire, then we would hear that sound, and then of course he would take accordion to play some old, old song, and that accordion sound certainly reminds me of something extremely beautiful, pleasant, warm, and something that always gives strength in life.

(Vlada Panović performing „When You Meet Hanka“ on accordeon)

THE END

Nikoleta Dojčinović (1969, Dubrovnik)



Nikoleta Dojčinović je dugogodišnji voditelj, novinar i urednik na radiju i televiziji. Na RTS je emitovano nekoliko stotina njenih izveštaja, intervjuja, informativnih i dokumentarnih emisija na temu muzike i zvuka.

Odgovorni je urednik Muzičke redakcije Prvog programa Radio Beograda, RTS, uređuje autorske, vodi uživo emisije i direktne prenose, utiče na razvoj muzičkog dela programske šeme i programskih sadržaja. Bavi se promocijom muzičkih umetnika, produkcijom i arhiviranjem snimaka, kao i odabirom ponude koncerata za EBU. Bila je član Odbora, Saveta i/ili Žirija nekoliko domaćih i međunarodnih festivala i takmičenja, i koordinator je međunarodnih projekata Demusis (Erasmus+) i B-AIR (Creative Europe) za RTS.

Član Udruženja novinara Srbije i Sekcije pisaca Udruženja kompozitora Srbije. Sem brojnih proznanja za podršku pojedinih festivala i manifestacija, dobitnik je „Zlatne značke“ Kulturno-prosvetne zajednice Srbije 2018. godine, za dugogodišnji doprinos razvoju kulturnih delatnosti.

Diplomirala je Muzičku pedagogiju na Fakultetu muzičke umetnosti u Beogradu, i uskoro treba da doktorira u oblasti “Teorije umetnosti i medija”.

Nikoleta Dojcinovic (1969, Dubrovnik)

Nikoleta Dojcinovic is a long-time presenter, journalist, and editor on radio and television. Several hundreds of her reports, interviews, informative and documentary shows on the topic of music and sound were broadcasted on RTS.

She is editor-in-chief of the Music Department of the First Program of Radio Belgrade, RTS, edits the original work, hosts live shows and direct broadcasts and influences the development of the music part of the program scheme and program contents. She's involved in the promotion of music artists, the production and archiving of recordings, as well as the selection of concert offers for the EBU. She was a member of the Board, Council, and/or Jury of several local and international festivals and competitions, and is the coordinator of the international projects Demusis (Erasmus+) and B-AIR (Creative Europe) for RTS.

Member of the Association of Journalists of Serbia and the Music Writers' Section of the Association of Composers of Serbia.

In addition to numerous accolades for the support of certain festivals and events, she was awarded the "Zlatna znacka" ("Golden Badge") of the Cultural and Educational Community of Serbia in 2018, for her long-term contribution to the development of cultural activities.

She graduated in Music Pedagogy at the Faculty of Music in Belgrade, and is soon to get her Ph.D. in the field of "Theory of Art and Media".



dr Vesna Perić, (Beograd, 1972)

Dramaturg, dramski pisac, filmski kritičar i autor.

Diplomirala na Fakultetu Dramskih umetnosti u Beogradu 2003. na odseku Dramaturgija, gde je stekla zvanje magistra umetnosti a zatim odbranila doktorsku tezu "Teorija narativnih konstrukcija u post-jugoslovenskom filmu" na odseku za Studije filma i medija 2016.

Od 2002. radi kao filmski kritičar na Drugom programu Radio Beograda a od 2010. kao odgovorni urednik redakcije Dramski program. Kao predstavnik Radio Beograda na festivalu PRIX ITALIA bila je član žirija u kategoriji Radio drama 2010. i 2019. godine, a 2021. u kategoriju Dokumentarna drama i reportaža. Autorka je 14 radio drama u produkciji Dramskog programa Radio Beograda.

Objavljivala je filmske kritike i eseje u Kulturnom dodatku lista Politika (2007 – 2012). Piše scenarija za TV sitkome, pozorišne drame kao i kratke priče koje su objavljivane u domaćim i inostanim časopisima. Njena drama „Šta je ona kriva nije ništa ona kriva“ nagrađena je na regionalnom konkursu fondacije Hartefakt 2012. i premijerno je izvedena 2015. u Bitef teatru.

Trenutno je kao odgovorni urednik redakcije Dramski program zadužena za godišnju produkciju oko 60 radio drama koje se emituju na Radio Beogradu..

Vesna Perić, PhD (Belgrade, 1972)

Dramaturge, playwright, film critic and author. Graduated from Faculty of Dramatic Arts in Belgrade (Dramaturgy Department) and won her PhD “Theory of Narrative Construction in Post-YU Cinema“ from the same Faculty (Film and Media Studies Department) in 2016. From 2002 works for Radio Belgrade 2 and from 2010 as a head of Drama Department of Radio Belgrade.

She authored 14 radio plays and one documentary piece produced by Radio Belgrade Drama department. She acted as a member of PRIZ ITALIA Radio Drama Jury in 2010 and 2019 and in 2021. in Radio Documentary Jury.

Her film reviews and essays were published in „Politika“ cultural supplement (2007 – 2012). She also writes TV scripts for sitcoms, theatre plays and short stories (published in local and international lit magazines). Her theatre play „What Has She Done She Hasn't Done Nothing Wrong“ won the regional Heartfact Fund contest in 2012. and has been staged in Bitef Theatre in 2015.

Currently she is the Head of Drama department at Radio Belgrade and is in charge of yearly production of about 60 radio pieces in various thematic and genre series broadcast on Radio Belgrade.

Milan Filipović (1963, Beograd)

Na Radio Beogradu radi od 1983. kao ton majstor a za Dramski program Radio Beograda od 1996. do danas, kao dizajner zvuka. Šef je radio-dramskog studija 8.



Do sada je radio na preko 500 radio drama koje su učestvovala na brojnim međunarodnom festivalima. Posebno se ističe radiodramatizacija proze Ive Andrića „Pismo iz 1920“ u režiji Nađe Janjetović koja je osvojila specijalnu nagradu na Radio festivalu u Teheranu 2008.

Na regionalnom takmičenju ton-majstora „Taktos“ pobedio u kategoriji dokumentarno-igrani program novembra 2022., a u konkurenciji radio drama na prethodnim takmičenjima osvojio dva druga i jedno treće mesto.

Milan Filipović (Belgrade, 1963)

Started working in Radio Belgrade from 1983 and as a sound designer and works for Radio Belgrade Drama Department from 1996 till now. He is a chief coordinator of Radio Drama sound studio.

His work covers over 500 radio pieces which took part in various international festivals among which stands radio dramatization of Ivo Andrić's prose „Letter from 1920“ directed by Nađa Janjetović which won a special prize at Tehran Radio Festival in 2008.

He also took part in regional sound design festival „Taktons“ in Novi Sad – in November 2022. he won 1st prize in documentary and drama program and also won 2nd prize twice and 3rd prize in former „Taktons“ festivals.

