



Javna medijska ustanova Radio Televizije Srbije  
Radio Beograd  
Redakcija Dramskog programa

## **B- AIR: BESKONAČNA UMETNOST RADIJA – STVARANJE ZVUČNE UMETNOSTI ZA BEBE, MALU DECU I RANJIVE SKUPINE**

Marija Ćirić

### **ARHEOLOGIJA DEČJIH SEĆANJA**



Co-funded by the  
Creative Europe Programme  
of the European Union





Public Broadcasting Institution Radio Television of Serbia  
Radio Belgrade  
Drama Programme Department

## **B- AIR: ART INFINITY RADIO – CREATING SOUND ART FOR BABIES, TODDLERS AND VULNERABLE GROUPS**

**Marija Ćirić**

### **ARCHAEOLOGY OF CHILDREN'S MEMORIES**



Co-funded by the  
Creative Europe Programme  
of the European Union



PROGRAM: Dokumentarno-dramski program

AUTOR: Marija Ćirić

UREDNIK: Vesna Perić

GLASOVI: Julia Langendorff, Marija Ćirić

TON MAJSTOR: Milan Filipović

PREMIJERA: 26. 6. 2021.

TRAJANJE: 14' 12"

### ***O Arheologiji dečjih sećanja***

Autorka emisija iz serija Radionica zvuka i Dokumentarno-dramski program, dr Marija Ćirić, u poslednjem periodu svog naučnog i umetničkog delovanja posebno se posvećuje detinjstvu, te fenomenu dečjih sećanja. Za ovaj radiofonijski esej koristila je odabrane segmente auditivnog materijala sakupljanog prethodnih godina. Naime, kad god je za to bilo prilike, snimala svoju sestričinu koja odrasta na dva jezika, srpskom i holandskom (deo dokumentarnih zvučnih zapisa ustupila joj je sestra, mama devojčice). *Arheologija dečjih sećanja* je „pogled“ ka jednom detinjstvu, možda baš nalik onome kroz koje smo davno prošli. Detinjstvo je postavljeno kao fantazija, sanjarija ka zvučnim slikama dečjeg sveta, dato kroz istraživanje ekspresivnih kvaliteta zvuka dečjeg glasa. Memorijski prostor odnosi se na period (razvoja) artikulisanog glasovnog izražavanja devojčice Julije (govora, brbljanja, pevušenja). Etape sanjarija o detinjstvu smenjuju se sa razmišljanjima - „arheološkim“ saznanjima - o teritoriji detinjstva koje izgovara narator (autorka). Reč je o fragmentima teksta pisanog za potrebe teorijskog istraživanja na kojem je autorka radila neposredno pre ulaska u radiofonijski projekat *Arheologija dečjih sećanja*.

PROGRAMME: Documentary-drama programme

AUTHOR: Marija Ćirić

EDITOR: Vesna Perić

VOICES: Julia Langendorff, Marija Ćirić

PRODUCTION SOUND MIXER: Milan Filipović

PREMIERE: 26/06/2021

DURATION: 14' 12"

### **About the *Archaeology of Children's Memories***

In her latest scientific and artistic works, Marija Ćirić, PhD, the author of the pieces from the series Sound Workshop and Documentary-drama programme, focuses on childhood and the phenomenon of children's memories. For this radio essay, she used selected fragments of audio material collected over the past years. Whenever she had the chance, she recorded her niece who grows up in a bilingual environment, where both Serbian and Dutch are spoken (a part of the documentary material was provided by her sister, the girl's mother). *Archaeology of Children's Memories* is "a view" of a childhood, maybe just like the one we experienced long time ago. Childhood is given as a fantasy, reverie with sound images of children's world, presented through the study of expressive qualities of a child's voice. Memories arise from the period (of development) of articulated vocal expression of the girl named Julia (her speech, babbling, humming). Stages of childhood reveries are combined with contemplations - "archaeological" findings - about the territory of childhood, which are pronounced by the narrator (author). These fragments of text were written for the purpose of theoretical research the author had conducted before she commenced work on the radio project *Archaeology of Children's Memories*.

Lica:

JULIA (devojčica koja raste; period između prve i sedme godine)

NARATOR (autorka)

Characters:

JULIA (the girl who is growing up; period between the age of one and seven)

NARRATOR (author)

## **PROLOG**

*Zvuk klavira-igračke*

JULIA:

Zdravo! Ja sam Julia... a moja mama se zove Ana, Ana Ćirić a moj tata se zove Matthias Langendorff! (*hrče*) Ponekad mogu i da spavam, i to jako glasno. Ali, ne hrčem kad spavam... ja mislim da ne, ja mislim, mislim, mislim, mislim!

## **SLIKA 1**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Kinderszenen. Von fremden Ländern und Menschen)*

NARATOR:

Dečja sećanja reprezentuju odjeke nekadašnjeg, apsorbovane i prerađene u sadašnjem trenutku. Opažana kao intimna skrovišta, „ostrva s blagom“, ona doista jesu arheološki lokaliteti *sui generis*, u svakom trenutku spremni za pozajmicu, bilo da je potrebno pronaći utehu ili podsticaj za fantaziju. A arheologija, shvaćena izvan doslovnog značenja, metafora je osluškivanja detinjstva; detinjstva – možda nalik onom kroz koje smo davno prošli.

*Eksterijer sa zvukom ptica.*

JULIA:

*Brbljanje tek prohodalog deteta, samo se naslućuju pojedine reči („beba“, „mama“, „boek“/„knjiga“...).*

## **SLIKA 2**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Erster Verlust)*

## **PROLOGUE**

*The sound of a toy piano*

JULIA:

Hi! I'm Julia... and my mom's name is Ana, Ana Ciric, and my dad's name is Matthias Langendorff! (*snoring*) Sometimes I can sleep, very loudly. But I don't snore when I sleep... I think so, I think, think, think so!

## **IMAGE 1**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Kinderszenen. Von fremden Ländern und Menschen)*

NARRATOR:

Children's memories are echoes of past events, absorbed and processed at the present moment. Perceived as intimate hideouts, "treasure islands", they truly are archaeological sites *sui generis*, ready to be borrowed anytime, whether for consolation or to incite imagination. And archaeology, beyond its literal meaning, is a metaphor for the exploration of childhood; a childhood – maybe just like the one we experienced long time ago.

*Outdoor sounds, birds chirping.*

JULIA:

*Babbling of a toddler who has just learned to walk, only certain words are distinguishable ("baby", "mom", "boek"/ "book"...).*

## **IMAGE 2**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Erster Verlust)*



NARATOR:

Obraćanje detinjstvu ne proizvodi nužno ambijent starinarnice nečijih uspomena. Arheologija dečjih sećanja može biti prizivanje slika jedne sanjarije... sanjarije koja oživljava detinjstvo, koja iznova čini bivstvujućim njegove mogućnosti, koja može da unese dinamizam životne lepote, neuporedivo više nego u realnom postojanju.

*Zvuk kreketanja žabe.*

JULIA:

Šta je to? Šta je to? Rakun. Vidi, rakun. Ko je to? Kako se zove bubamara? Šta je to? Žaba da ide u ćošak! Jao, veliki meda!

*Cičanje gumene igračke.*

JULIA:

*(na izmišljenom holandskom jeziku, povremeno se čuju konkretne reči/ rečenične konstrukcije)*

... we krijgen nooit te eten (nikad ne dobijemo da jedemo); ... we gaan naar huis pinguin kijken (idemo kući da gledamo pingvina); ....verrassing (iznenađenje)!  
Piše 'verrassing', mama.

*Cičanje gumene igračke.*

JULIA:

*(peva svoju pesmicu koju je formulisala u „stihovima“)*

Bila jedna buba,

Dobro se isprdila,

Ušla je u Jujinu pelenu,

I htela je da je bocne.

Juju je rekla: jao, jao!

Dođite drugari,

Buba me bocnula.

Vou, vou, vou, vou,

Ću, ću, ću, ću,

NARRATOR:

When we evoke childhood, what we get is not necessarily an ambience of an antique shop of someone's memories. Archaeology of children's memories may involve evoking of images of a reverie... a reverie which recovers childhood, which makes its opportunities possible once again, which may introduce dynamism of the beauty of life that substantially exceeds the one existing in reality.

*Frogs croaking.*

JULIA:

What is that? What is that? A racoon. Look, it's a racoon. Who is that? What's the name of the ladybird? What is that? Frog, go to the corner! Oh, a big bear!

*Squeaky sound of a rubber toy.*

JULIA:

*(speaking in imaginary Dutch language, specific words / phrases are occasionally heard)*

... we krijgen nooit te eten (we never get to eat); ... we gaan naar huis pinguin kijken (we are going home to watch the penguin); ....verrassing (surprise)! It says 'verrassing', mom.

*Squeaky sound of a rubber toy.*

JULIA:

*(singing "verses" of the song she made up)*

There was a bug,

It farted a lot,

It got into Julia's diaper,

And wanted to bite her.

Yuyu said: ouch, ouch!

Come here friends,

The bug bit me.

Wow, wow, wow, wow,

Choo, choo, choo, choo,

Iš, iš, iš,

Ključ, ključ, ključ,  
Sada može Juju da spava.

### **SLIKA 3**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Kinderszenen. Fast zu ernst)*

NARATOR:

Teritorija detinjstva, gostoljubiva i otvorena za svako novo ispisivanje, pokazuje se kao poetičko vrelo par excellence, spremno da proizvede, apsorbuje, očisti... Stupanje u predele detinjstva ima relaksirajuće dejstvo, olakšava kretanje po svetu odraslih.

*Eksterijer. Dvorište, dečji glasovi, saobraćaj u blizini.*

JULIA:

*Priča priču na jeziku koji je izmislila.*

*Zvižduk (posredstvom elektronike stilizovano pevanje ptice).*

JULIA:

*Peva svoju pesmicu koja kombinuje izmišljeni i „pravi“ jezik.*

*(...) Jedna jabučica je pala. (...) Mnogo te volim, najviše na svetu.*

*Zvižduk (posredstvom elektronike stilizovano pevanje ptice).*

JULIA:

*Traži se krokodil!*

*Zvižduk (posredstvom elektronike stilizovano pevanje ptice).*

JULIA:

*(na francuskom)*

*Un, deux, trois, j'irais dans le bois.*

Ish, ish, ish,

Key, key, key,  
Now Yuyu can sleep.

### **IMAGE 3**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Kinderszenen. Fast zu ernst)*

NARRATOR:

The territory of childhood, friendly and open to every new experience, is a source of poetry par excellence, ready to produce, absorb, purify... Going back to childhood has a soothing effect, it facilitates our movement through the adult world.

*Outdoor sounds. Yard, children's voices, traffic nearby.*

JULIA:

*Telling a story in a language she made up.  
A whistle (electronically modified bird singing).*

JULIA:

*Singing her own song that combines imaginary and "real" language.  
(...) A little apple fell. (...) I love you so much, more than anything.*

*Whistle (electronically modified bird singing).*

JULIA:

Looking for a crocodile!

*A whistle (electronically modified bird singing).*

JULIA:

*(in French)*

Un, deux, trois, j'irais dans le bois.

Quatre, cinq, six, cueillir des cerises,  
Sept, huit, neuf, dans mon panier neuf,

Dix, onze, douze, les cerises sont toutes rouges.

(Jedan, dva, tri, u šumu ću poći,  
Četiri pet šest, trešnje ću nabrati,  
Sedam, osam, devet, u moju novu korpu.  
Deset, jedanaest, dvanaest, trešnje su sve crvene)

*(nastavlja na srpskom)*

Pšššššš..... Čao, mi idemo... tata i ja idemo mi u plažu...

#### **SLIKA 4**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Melodie)*

NARATOR:

Sanjarija o detinjstvu (bilo da se odvijalo kao srećno ili ne), izaziva i osećanje psihološke lepote. Iste lepote koju pod okriljem trajnog jezgra detinjstva, imanentnog onome ko sanjari, osećamo podjednako snažno i pred umetničkim delom - uspelom sanjarijom umetnika.

JULIA:

Hram se stvori u lubenici,  
Hram raste u zemlji,  
Hram se jede u Savi.  
Hram! Ha ha ha!

*Zvuk klavira igrčke.*

JULIA:

*(žvrlja olovkom i peva na sopstvene stihove - melodiju je „pozajmila” od holandske dečje pesmice o Svetom Nikoli)*

Ako se deca odmah rode,  
Onda dobiju poklone,  
Quatre, cinq, six, cueillir des cerises,  
Sept, huit, neuf, dans mon panier neuf,

Dix, onze, douze, les cerises sont toutes rouges.

(One, two, three, we'll go into the woods,  
Four, five, six, to pick cherries,  
Seven, eight, nine, to put in a new basket.  
Ten, eleven, twelve, they will be all red)

*(continues in Serbian)*

Pssst... Bye, bye, we're going... dad and I are going in the beach...

#### **IMAGE 4**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Melodie)*

NARATOR:

The reverie of childhood (whether the childhood was happy or not), brings about the feeling of psychological beauty. The same beauty which, under the auspices of everlasting childhood memories, ingrained in those who foster the reverie, we feel with equal intensity when we encounter a work of art - a successful reverie of an artist.

JULIA:

The temple was made in watermelon,  
The temple grows in the earth,  
You can eat the temple in the river.  
Temple! Ha Ha Ha!

*The sound of a toy piano.*

JULIA:

*(scrabbling with a pencil and singing her own verses - she "borrowed" the melody from the Dutch children's song about Saint Nicholas)*

If children are born right now,  
They get presents,

Mogu još puno poklona.  
Ali ako je neko nedobar... nije dobar,  
Onda ne dobije nikada više poklone!

*Zvuk klavira igračke.*

JULIA:  
Skiper ima... Skiper ima... Ja stižeeeeeem! Skipeeeeer! E, mogu ja to!

## **SLIKA 5**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Kinderszenen. Kind im Einschlummern)*

NARATOR:  
Sanjarenje o detinjstvu ima odlike muzikalnosti: u sanjarenju se čula bude i usklađuju ostvarujući „polifoniju čula“, otelovljuju se u formi svojevrsne sinestezije...

*Julia prekida naratora, glas devojčice dolazi sa raznih strana.*

JULIA:  
Aha... Au! Ha! Hm....

NARATOR:  
(*nastavlja tamo gde je „prekinut“*)  
... Arheologija dečjih sećanja kreće se izvan simplifikovanih asocijacija i prostog prizivanja događaja. Pitanje je, uostalom, koliko se zaista sećamo jer, kada se zaputimo ka sopstvenom početku, u susret nam ide mnoštvo dečjih lica.

*Enterijer. Mnoštvo Julijinih glasova istovremeno (na srpskom i holandskom jeziku). Izdvojiće se jedan.*

Many, many presents.  
But if someone is naughty... not goody,

He doesn't get presents ever again!

*The sound of a toy piano.*

JULIA:

Skipper has... Skipper has... I'm comiiiiing! Skippeeeeer! Hey, I can do it!

## **IMAGE 5**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Kinderszenen. Kind im Einschlummern)*

NARRATOR:

Reveries of childhood are characterized by musicality: when we're daydreaming, our senses are awoken and harmonized in a "polyphony of senses", they are embodied in the form of a unique synesthesia...

*Julia interrupts the narrator; the little girl's voice is coming from different directions.*

JULIA:

Mm-hmm... Oh! Ha! Hm....

NARRATOR:

*(continues after being "interrupted")*

... Archaeology of children's memories is beyond simplified recollection and evoking of events. After all, it is disputable how much we truly remember because, when we head towards our own beginning, we encounter a multitude of children's faces.

*Indoor sounds. A number of Julia's voices are heard at the same time (in Serbian and Dutch). One voice is distinguishable.*

JULIA:



...Ali, besna baba je rekla „ne, ne“... 'Ajde, evo ova knjiga. Ovde možeš da čitaš.

*Zvuk glokenšpila (zvončića).*

JULIA:

Stranu ćeš da okrećeš kad Zvončica zazvoni ovako...

*Zvuk glokenšpila (zvončića).*

JULIA:

Neću ovu knjigu da čitam, ja ću da se igram! Ehe he he he... Ovo su vampir-krila. Ja sam vampir, ali ležim. Vampiri kad se oblače, onda uvek leže.

## **SLIKA 6**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Stückchen)*

NARATOR:

Dečje uspomene nisu pozdane jer su neretko svedočanstva drugih o nama – koja smo prihvatili kao svoja. Tada uloga fantazije može da bude ključna. Uspomene, naime, žive posredstvom slika koje nisu realistične. One su materija kompleksne sanjarije koja operiše prošlošću, detinjstvom. Prošlost se pokazuje kao nestabilna kategorija: u sećanje se ne vraća identična sa svojom pojavnošću u realnosti, nju oblikuju iskustva stečena u međuvremenu. Sanjarija, zauzvrat, jeste beg od stvarnosti, ali to ne znači da je upućena isključivo na irealni svet.

*Zvuk kiše koja se čuje kroz prozor.*

JULIA:

Loša stvar sa pokošenom travom je to što kratko miriše.

Tom-ti-ti-tum.

JULIA:

...But angry grandma said “no, no”... Take this book. You can read here.

*The sound of glockenspiel.*

JULIA:

You’ll turn the page when Tinker Bell rings like this...

*The sound of glockenspiel.*

JULIA:

I don’t wanna read this book, I’m gonna play! Eh he he he... These are vampire wings. I’m a vampire, but I’m lying down. When they’re getting dressed, vampires always lie down.

## **IMAGE 6**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Stückchen)*

NARRATOR:

Children’s memories are not reliable because they often consist of other people’s testimonies about us – which we accept as our own. This is where the role of fantasy may be crucial. Memories live through images that are not realistic. They stem from a complex reverie which operates through the past, and childhood. The past is an unstable category: it does not return to our memory the way it was in reality; it is shaped by the experiences we acquired in the meantime. On the other hand, even though reverie is an escape from reality, it does not mean that it only refers to the unreal.

*The sound of rain on a window.*

JULIA:

The bad thing about mowed grass is that its smell doesn’t last long.

*Tom-ti-ti-toom.*

*Promena zvučnog plana. Julia izgovara svoju pesmicu-razbrajalicu (sačinjenu uglavnom od neologizama koje je smišljala u trenutku rimovanja).*

JULIA:

...O, to je jedna čuvarica, kuvarica, ugarica, čuvalica, ugalaza, bagbaza, ukacika... kuvarica Marike.

*Promena zvučnog plana.*

JULIA:

Tom-ti-ti-tum.

*Promena zvučnog plana.*

JULIA:

Mama, Lauren je malo histerična. Pa, nije ljuta bila ali je rekla ovako: „Šta!“ I onda otišla od mene... Hm, hm...

*Promena zvučnog plana.*

JULIA:

Tom-ti-ti-tum.

*Promena zvučnog plana. Kiša se čuje nešto jače. Julia peva pesmicu o Svetom Nikoli.*

JULIA:

*(na holanskom)*

Zie, ginds komt de stoomboot

Uit Spanje weer aan!

Hij brengt ons Sint Nicolaas

Ik zie hem al staan.

*(Gle stiže nam parobrod*

*Ponovo iz Španije!*

*Donosi nam Svetog Nikolu,*

*Već ga vidim kako stoji.)*

*The change of the sound plan. Julia is singing her own rhythmic song (mostly made of neologisms she made up while singing).*

JULIA:

...Oh, it's a housekeeper, sweeper, peeper, ashunk, abunck... housekeeper Marike.

*Change of the sound plan.*

JULIA:

Tom-ti-ti-toom.

*Change of the sound plan.*

JULIA:

Mom, Lauren is a bit hysterical. Well, she was not angry, but listen what she said. She said "What!" And then she left me... Hmm, hmm...

*Change of the sound plan.*

JULIA:

Tom-ti-ti-toom.

*Change of the sound plan. Rain is becoming louder. Julia is singing a song about Saint Nicolaus.*

JULIA:

*(in Dutch)*

Zie, ginds komt de stoomboot

Uit Spanje weer aan!

Hij brengt ons Sint Nicolaas

Ik zie hem al staan.

(Look, here comes the steamboat

from Spain to our lands!

It brings us St. Nicholas,

I watch where he stands.)

## **SLIKA 7**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Mai, lieber Mai)*

NARATOR:

Fantazija često poseže za detinjstvom dotičući tako mogućnosti koje sudbina nije znala da iskoristi, zbog čega sećanja iz prošlosti, kroz slike proizvedene sanjarijom, dobijaju perspektivu budućnosti. Igra fantazije nije nešto nepomično, njena fluktuirajuća priroda obezbeđuje sveprisutnost vremena (prošlog, sadašnjeg i budućeg).

*Julia peva pesmicu u kojoj se obraća svojoj mami.*

JULIA:

Ana, molim te, poljubi Sojčicu.

I daj joj cvetić, poljubi Sojčicu.

Ana, pomazi je malo, tvoju Sojčicu.

I daj joj cvetić.

*Promena zvučnog plana.*

JULIA:

Oooooo!

*Promena zvučnog plana. Ambijent čajanke.*

JULIA:

Hoćete jooš malo? Malo mleka? Mleka ili bibera? O, lepo! (*srkutanje*) Da li ste sve pojeli i popili? Je l' bilo lepo?

*Promena zvučnog plana.*

JULIA:

Uuuuuuu!

*Promena zvučnog plana.*

JULIA:

Si, Mile, buba jež.

**IMAGE 7**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Mai, lieber Mai)*

NARRATOR:

Fantasy often reaches for childhood, touching on the possibilities that fate didn't know how to use, due to which memories from the past, through images produced by the reverie, get the outlook of the future. The game of fantasy is not something motionless - its fluctuating nature ensures omnipresence of time (past, present and future).

*Julia is singing a song in which she addresses her mom.*

JULIA:

Ana, please, kiss your little girl.  
Give a flower to your little girl.  
Ana, give a cuddle to your little girl.  
And give her a flower.

*The change of the sound plan.*

JULIA:

Oooh!

*The change of the sound plan. Tea party ambience.*

JULIA:

Would you like some mooore? Some more milk? Milk or pepper? Oh, how lovely! (*sipping*) Have you finished? Was it nice?

*The change of the sound plan.*

JULIA:

Uuuuuuuh!

*The change of the sound plan.*

JULIA:

*Easy peasy, no problem*

*Promena zvučnog plana.*

JULIA:  
Iiiiiiiii!

*Promena zvučnog plana. Julia govori "mišjim" glasom.*

JULIA:  
Si, Mile, buba jež.

## **SLIKA 8**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Schnitterliedchen)*

NARATOR:

Nije neobično to što na slike dečjih sećanja sa većom znatiželjom gledamo upravo u drugoj polovini života: dok je mladost obuzeta sobom, zrelo doba istražuje I detinjstvo se otkriva u svojoj arhetipskoj dubini. Detinjstvo jeste arhetip jer ima dejstvo vrela I kao takvo je izvorište slika iz kog izbijaju, prostijavaju svi veliki arhetipovi.

JULIA:  
Traži se crna kraljica!

*Promena zvučnog plana. Seosko dvorište.*

JULIA:  
Raziđi se!  
(počinje da peva stari narodni napev)  
Baba tikve prodavala, tandara trup!  
Daj mi, babo, jednu tikvu, tandara trup!  
Daj mi, babo, jednu tikvu, tandara trup trup trup!

*Mukanje krave. Kokodakanje kokošaka. Zvona krava i ovaca.*

*The change of the sound plan.*

JULIA:  
Iiiiiiiiiih!

*The change of the sound plan. Julia speaks in a mouse-like tone of voice.*

JULIA:  
Easy peasy, no problem!

## **IMAGE 8**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Schnitterliedchen)*

NARRATOR:

It is not unusual that we look back to childhood memories with greater interest in the second half of our lives: whereas youth is preoccupied with itself, in mature years, we are prone to exploring and childhood reveals itself in its archetypal depth. Childhood *is* an archetype because it has the role of a spring, a source of images from which all great archetypes emerge.

JULIA:  
Black queen wanted!

*The change of the sound plan. A yard in the countryside.*

JULIA:  
Split up!

*(Julia starts singing an old folk song)*

Grandma was selling pumpkins, tandara troop!

Grandma, give me a pumpkin, tandara troop!

Grandma, give me a pumpkin, tandara troop troop troop!

*A cow mooing. Hens clucking. The sound of cow bells and sheep bells.*

JULIA:



Ali, baš će biti lepo tamo na selu! Mazićeš krave. Gledaćeš kokoške i gledaćeš krave, sve će divno biti, Ana moja! A, kako ćeš da se zoveš kad budeš velika – seljanka Ančica! Tako! (*čuje se glasan poljubac*)

## **SLIKA 9**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Kinderszenen. Fast zu ernst)*

NARATOR:

Arhetip deteta ima posebne sposobnosti prema kojima deluje numinozno, odnosno sveto, veličanstveno, bez moralnog ili racionalnog momenta. Praslici deteta imanentna je velika psihodinamička enegrija; njeno prodiranje u svest može biti odgovorno za značajne trenutke stvaralacke delatnosti čoveka. Arhetip deteta reprezentuje samoostvarenje, najjači, najneizbežniji poriv čovekovog bića.

JULIA:

Šta je... deset plus deset? Dvadeset. Šta je dvadeset plus dvadeset? Četrdeset. Šta je četrdeset plus četrdeset? Osamdeset. Šta je osamdeset plus osamdeset? Ohoho.... To moram još dobro da mislim!

*Zvuk klavira-igračke.*

JULIA:

Pa tako... učila sam, pa onda sam mogla malo da čitam – ćiriljski!

## **SLIKA 10**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Album für die Jugend. Rundgesang)*

JULIA:

You're going to have a great time in the countryside! You can pet cows. You can watch hens and cows, it will be wonderful, dear Ana! And you know how they'll call you when you grow up – peasant Anchitsa! There you go! (*a loud kiss*)

## **IMAGE 9**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Kinderszenen. Fast zu ernst)*

NARRATOR:

The archetype of a child has special powers due to which it appears numinous, divine, magnificent, without moral or rational implications. The archetype of a child comes with a powerful psychodynamic energy; its intrusion into the consciousness may be responsible for our great moments of creativity. The archetype of a child represents self-accomplishment, the strongest, most inevitable instinct of a human being.

JULIA:

How much is... ten plus ten? Twenty. How much is twenty plus twenty? Forty. How much is forty plus forty? Eighty. How much is eighty plus eighty? Oooh... I have to think it through!

*The sound of a toy piano.*

JULIA:

Well... I was studying, and then I could read a bit – in Cyrillian!

## **IMAGE 10**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Album für die Jugend. Rundgesang)*

NARRATOR:

Sanjarija o detinjstvu detemporalizuje, ona nas vodi uzvodno od samog sebe. To je antecedencija do početaka bića – kada na svojstven način izmičemo vremenu. Detinjstvo je fenomen opiranja prolaznosti, ono je anti-sudbina.

*Julia prekida naratora.*

JULIA:

Vuna, Kićo, orasi, Mićo! Brbrbrbrbrbrbrbrbrbr...!

NARATOR:

*(nastavlja)*

...Sanjarija o detinjstvu je dragocenost, posedovanje sopstvenih svetova potpune slobode, otvorenih za intelektualne procese spoznavanja sopstva, sa značajnim potencijalima kreativnosti, pri čemu sanjar dobija ulogu poetizatora.

*Zvuk pevanja ptica.*

JULIA:

Debelo pilence.

*Zvuk glockenšpila (zvončića).*

JULIA:

Manje soli, manje mesa, manje plastike, manje hleba, manje korone, manje svađanje, sve manje kod vas!

*Zvuk glockenšpila (zvončića).*

JULIA:

*(skandira „navijački“)* Korona virus – kuš! Korona virus – kuš!

*Zvuk glockenšpila (zvončića).*

NARRATOR:

Reveries of childhood detemporize, they take us upstream, away from ourselves. It's going back to the very beginning of being – when we evade time in a unique way. Childhood is a phenomenon that resists transience, it's anti-fate.

*Julia interrupts the narrator.*

JULIA:

Getting heebie-jeebies, eh? Brbrbrbrbrbrbrbrbrbr...!

NARRATOR:

*(continues)*

...Reverie of childhood is priceless - having one's own world of complete freedom, open for intellectual processes of getting to know oneself, with significant potential for creativity, in which the dreamer assumes the role of a poetry maker.

*Birds singing.*

JULIA:

Fat little chicken.

*The sound of glockenspiel.*

JULIA:

Less salt, less meat, less plastic, less bread, less coronavirus, less quarrelling, less of everything for you!

*The sound of glockenspiel.*

JULIA:

*(chanting in the manner of football fans)* Coronavirus – shoo! Coronavirus – shoo!

*The sound of glockenspiel.*

JULIA:

Danas ćemo da bicikliramo u vodi.

*Zvuk glockenšpila (zvončića).*

JULIA:

*(peva popularnu pesmu srpske gradske tradicije „Tiho noći“)*

A na grani, ko da nešto bruji,

To su mali, sićani slavuji.

*Zvuk glockenšpila (zvončića).*

JULIA:

Mama, idem u baštu da snimam ptičice.

## **EPILOG**

*Muzička podloga za naratora: musique concrète + klavirska muzika (Robert Schumann: Kinderszenen. Von fremden Ländern und Menschen)*

NARATOR:

Detinjstvo je tema za sanjarenje. Arheologija dečjih sećanja zapravo je zadovoljstvo koje otkrivamo u slikama detinjstva, u sreći pronađenoj u sanjariji – koja nikada se stari.

JULIA:

More, cvrc Milojka! Gotovo!

**KRAJ**

JULIA:

Today we're going to ride water bikes.

*The sound of glockenspiel.*

JULIA:

*(singing a popular Serbian oldtown song "Be quiet, night")*

On the branch, something is humming,

Those are fallen, tiny nightingales.

*The sound of glockenspiel.*

JULIA:

Mom, I'm going to the backyard to film the birdies.

## **EPILOGUE**

*Musical background to accompany the narrator: musique concrète + piano music (Robert Schumann: Kinderszenen. Von fremden Ländern und Menschen)*

NARRATOR:

Childhood is a theme for reverie. Archaeology of children's memories is the pleasure that we reveal in the images of childhood, in the joy that stems from such reverie – which never grows old.

JULIA:

No way Jose! The end!

**THE END**

**Dr Marija Ćirić**, teretičar umenosti i medija, redovni je profesor i šef katedre za Muziku u medijima na Filološko-umetničkom fakultetu Univerziteta u Kragujevcu.

Zvanje doktora nauka u naučnoj oblasti *Teorija umetnosti i medija* stekla je na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu.

Zvanje doktora umetnosti u umetničkoj oblasti *Višemedijska umetnost* stekla je na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu.

Bogato iskustvo u medijima – saradnja sa Dramskim programom Radio Beograda i Televizijom RTS – rezultiralo je učešćem na internacionalnim festivalima (*Prix Italia, Prix Europa, Premios Ondas, Birds Eye View, Balkan Music and Art, Prix Marulic, Grand Prix Nova, Prix Bohemia, Rose D'or...*). Dobitnica je priznanja *Vitomir Bogić* za izuzetan doprinos radiofoniji (nagradu dodeljuje RTS, Dramski program Radio Beograda). Autor je radiofonijskih dela. Jedan je od (dvoje) scenarista ciklusa televizijskih filmova posvećenih srpskim/ jugoslovenskim kompozitorima (produkcija RTS, 2015–2020): film *Binički* pobednik je u kategoriji *Muzičkih programa (Music Programme)* na internacionalnom televizijskom festivalu *Prix Circom* 2016. godine.

Objavila je značajan broj naučnih radova u Srbiji i inostranstvu. Autor je knjige *Vidljivi prostori muzike*, prve objavljene naučno-teorijske monografije o filmskoj muzici pisane na srpskom jeziku.

**Marija Ćirić, PhD**, full professor, head of the Department of Music in the Media at the Faculty of Philology and Arts at the University of Kragujevac.

She obtained her PhD degree in *Theory of Arts and Media* and the title of Doctor of Arts in *Polymedia Art* at Interdisciplinary studies of the University of Arts in Belgrade.

Her rich experience in the field of media – cooperation with the Serbian Public Broadcasting Service RTS (Drama Department of Radio Belgrade and Television) – has resulted in participation in international festivals (*Prix Italia, Prix Europa, Premios Ondas, Birds Eye View, Balkan Music and Art, Prix Marulic, Grand Prix Nova, Prix Bohemia, Rose D'or...*). She is the author of numerous radiophonic works and the winner of *Vitomir Bogić* award for exceptional contribution to the art of radiophony (given by RTS, the Drama Department of Radio Belgrade). Ms. Ćirić is one of (two) screenwriters for a cycle of four television films dedicated to Serbian/ Yugoslav composers (produced by RTS, 2015–2020): the film *Binički* was awarded in the category of Music Programme at the international festival *Prix Circom* in 2016.

She published a number of theoretical papers in Serbia and abroad. She is the author of the book *Visible Spaces of Music*, the first published scientific monograph on film music written in Serbian.



**Dr Vesna Perić**, dramaturg, scenaristkinja, odgovorna urednica Redakcije Dramskog programa Radio Beograda

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. godine.

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 13 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**, dramatist, screenplay writer, Radio Belgrade Drama Programme Department Editor-in-Chief

Graduated from the Faculty of Dramatic Arts in Belgrade in 2003, Dramaturgy Department, where she obtained Magister's degree and then defended her PhD thesis on "Theory of narrative constructions in post-Yugoslav film" at the Department of Film and Media Studies in 2016.

As of 2002, she works as a film critic at the Second channel of Radio Belgrade, and as of 2010 as editor in Drama Programme Department. As a representative of Radio Belgrade in PRIX ITALIA festival, she was a member of the Jury in the Radio Drama Category in 2010 and 2019, and in 2021 in the category Documentary Drama and Feature Story.

She is the author of 13 radio dramas produced by Radio Belgrade Drama Programme Department.

She published film reviews and essays in Culture Column of Politika daily paper (2007 – 2012). She writes screenplays for sitcoms, theatre plays, and short stories which are published in Serbian and foreign magazines. Her play "It's not her fault" was awarded at the regional contest of the Hartefact Foundation in 2012 and performed for the first time at Bitef Theatre in 2015.

As editor-in-chief of Drama Programme Department, she is in charge of producing about 60 radio dramas that are broadcasted by Radio Belgrade each year.

## **Milan Filipović**, dizajner zvuka

Zaposlen u Radio Beogradu od 1983. i kao dizajner zvuka radi u Dramskom programu Radio Beograda od 1996. godine. Koordinator je studija 8 Dramskog programa.

Do sada je kao dizajner zvuka radio na preko 400 radio drama koje su učestvovala na mnogim međunarodnim festivalima među kojima su najznačajnije radio dramatizacija proze Ive Andrića „Pismo iz 1920“ u režiji Nađe Janjetović koja je nagrađena specijalnom nagradom na međunarodnom radio festivalu u Teheranu 2008. Kao ton majstor takođe je učestvovao na regionalnom festivalu dizajnera zvuka „Taktos“ u Novom Sadu gde je osvojao nekoliko nagrada u kategoriji radio drama.

## **Milan Filipović**, sound designer

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 400 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 „Taktos“ in Novi Sad, winning several awards in radio drama category.