



Република Србија
Министарство културе и информисања

Javna medijska ustanova „Radio-Televizija Srbije“
Radio Beograd
Redakcija Dramskog programa

Projekat Kreativne Evrope

**„BI-AIR: BESKONAČNA UMETNOST RADIJA – STVARANJE ZVUČNE
UMETNOSTI ZA BEBE, MALU DECU I OSETLJIVE GRUPE“**

„KAKO RASTEMO UZ RADIO“



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



Република Србија
Министарство културе и информисања

Public Broadcasting Service „Radio Television of Serbia”
Radio Belgrade
Drama Programme Department

Creative Europe Project

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

„HOW WE GROW UP WHILE LISTENING TO THE RADIO”



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



BI-Air BESKONAČNA UMETNOST RADIJA: STVARANJE ZVUČNE UMETNOSTI ZA BEBE, MALU DECU I RANJIVE SKUPINE

Melina Koljević: KAKO RASTEMO UZ RADIO

Seriya: Dramski program za decu
Žanr: dokumentarno-dramska emisija

Autorka koncepta emisije, ko-autorka scenarija za igrani deo emisije i reditelj:
MELINA POTA KOLJEVIĆ

Ko-autorka scenarija za igrani deo emisije: VESNA PERIĆ MOMČILOVIĆ

koordinator projekta Kreativne Evrope za RTS: NIKOLETA DOJČINOVIĆ

Muzička saradnica: MARIJA ČIRIĆ

Dizajner zvuka: ZORAN UZELAC

Lektorka: OLGA BABIĆ

Dokumentarni delu drame: deca I vaspitačice iz Predškolske ustanove “Radost”
iz Vrnjačke Banje

Glumice u igranom delu emisije: BRANKA PUJIĆ I MARIJA ČIRIĆ

Trajanje: 32.04

Premijera: 15.5.2022

Sinopsis:

Dokumentarno-igrana emisija “Kako rastemo uz radio” bavi se ličnim istraživanjem šta su sadržaji koji kod današnje dece mogu izazvati interesovanje za radio, ali i šta je radio značio za nas odrasle u period našeg ranog detinjstva i mladosti. Kroz razgovor sa decom iz vrtića i kroz lična sećanja odraslih (u vidu

monologa) bavimo se uticajem muzike, bajki i priča na decu i koliko je radio bio nekada uključen a koliko je sada uključen u taj duhovni razvoj. U emisiji su korišćene neke od najboljih naših i stranih pesama za decu, ali je prisutan i izbor muzike za odrasle koja je obeležavala odrastanje.

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

Melina Koljevi

: HOW WE GROW UP WHILE LISTENING TO THE RADIO

Drama Programme Department Series: RADIO DRAMA FOR CHILDREN

Genre: Documentary-fiction radio compilation

The author of the concept for radio-drama, co-author of the fictional parts of the drama and director: MELINA POTA KOLJEVIĆ

Co-author of the fictional parts of the drama: VESNA PERIĆ MOMČILOVIĆ

Editor of the Project Creative Europe for RTS, Radio Belgrade: NIKOLETA DOJČINOVIĆ

Music editor and soundtrack associate: MARIJA ĆIRIĆ

Sound design by: ZORAN UZELAC

Proofreading of the fictional part of the drama by: OLGA BABIĆ

Participants of the documentary parts of the drama: the children and the teachers of kindergarten “Joy” from the city of Vrnjačaka Banja

Actresses of the fictional parts of the drama: BRANKA PUJIĆ and MARIJA ĆIRIĆ

Duration: 32.04

Premiere: 15/05/2022

Synopsis:

Documentary-feature programme “Growing up to the sound of the radio” explores the contents that make radio interesting to the children of today, but

also what radio meant for us, adults, in the period of early childhood and youth. Through conversations with kindergarten children and adults' memories (presented as monologues), we discover the impact that music, fairy tales and stories have on children and to what extent radio used to influence our spiritual development in comparison to the extent of its influence today. The programme features some of the most beautiful Serbian and foreign children's songs, together with the music for adults which marked the years of our youth.

MELINA KOLJEVIĆ

scenarista, urednica i reditelj u Dramskom programu Radio Beograda

OBRAZOVANJE

1987. Diplomirala na odseku za Svetsku književnost sa teorijom književnosti na Filološkom fakultetu u Beogradu, na kojem je magistrirala.

1995. diplomirala na odseku za Pozorišnu i radio režiju Fakulteta dramskih umetnosti u Beogradu.

FILM

2006. Koscenarista filma "KLOPKA, reditelj Srdan Golubović

2007. Premijera filma na BERLINALU

2007. Tri nacionalne nagrade za scenario uključujući i nagradu FIPRESCI žirija

2008. Film nominovan među 9 najboljih internacionalnih filmova za Oskara

2010. Kocenarista filma „KRUGOVI“ reditelj Srdan Golubović

2010. Prva nagrada za scenario u razvoju na pičing forumu Atelier, KAN

2013. SANDENS, JUTA, SAD, Prva nagrada u sekciji stranih filmova

2013. BERLINALE, Nagrada ekumenskog žirija u programu Forum

2013. Tri nacionalne nagrade za scenario, uključujući i nagradu FRIPRESCI žirija

2014. Glavna nagrada za scenario na FAJR filmskom festivalu u TEHERANU, IRAN

2015. Godišnja rezidencijalna NIPKOW stipendija za scenario „Porodica“

2015. Član EFA (Evropske Filmske Akademije)

2017. Koscenarista slovenačkog filma IVAN, Janeza Burgera premijera na TALIN FILM FESTIVALU, prva nagrada za scenario na festivalu slovenačkog filma u Portorožu.

2019. Rezidencijalna stipendija u Finskoj od strane Kone fondacije za razvoj scenarija „Od Božića do Uskrsa“

2020. Scenarista kratkog igranog filma „Kada sam kod kuće“ Ivane Todorović Bruklin Film Festival, Specijalno priznanje filmu na SEE Film Festival u Los Andjelesu

2020. Scenarista kratkometražnog filma „Porodični odmor“ Katarine Koljević, premijera Sarajevo Film Festival

RADIO DRAMA

1996-2002 Asistent na predmetu radio režija na Fakultetu dramskih umetnosti u Beogradu .

2009-2012 Gostujući profesor za predmet radio režije na Akademiji Umetnosti u Novom Sadu.

Od 2003 urednica i reditelj u Dramskom programu Radio Beograda

2002. Reditelj projekta « Dunavske Švabice » u produkciji Gete instituta
2006. Reditelj drame « Švabica » s kojom učestvuje na festivalu PRIX EUROPA
2012. Reditelj drame « Jerma » s kojom učestvuje na festivalu PRIX ITALIA
2015. Reditelj drame « Neprijateljstvo Sveto pismo », s kojom učestvuje na festivalu PRIX EUROPA

MELINA KOLJEVIĆ, screenwriter and program editor at Radio Belgrade Drama Department

EDUCATION

1987. Graduated WORLD LITERATURE AND THEORY OF LITERATURE, FACULTY OF PHILOLOGY, Belgrade, where she received M. A. degree.

1995. Graduated THEATER AND RADIO DIRECTING on FACULTY OF DRAMATIC ARTS, Belgrade

FILM SCREENPLAY

2007. Co-screenwriter for the film “TRAP”. Director Srdan Golubović. BERLINALE, Forum. Three first national prizes for the screenplay including annual FIPRESCI prize. Shortlisted among 9 best foreign films nominated for OSCAR 2008.

2013. co-screenwriter for the film “CIRCLES”. Director Srdan Golubović. First award, Atelier, pitching screen-writers session, Cannes Film Festival 2010, SUNDANCE, USA, Main prize, INTERNATIONAL PROGRAM 2013. Ecumenical Jury Prize, BERLINALE, Forum 2013. Three first national prizes for the screenplay including annual FIPRESCI prize
2013. Main prize for screenplay, FAJR FILM FESTIVAL, TEHRAN IRAN 2014

2015. Member of EFA (European Film Academy)

2015. NIPKOW residential grant in Berlin for her screenplay “Family”

2017. Co-screenwriter for the Slovenian movie “IVAN”, TALLIN film festival. First prize for the scenario at Slovenian Film Festival Portorož.

2019. KONE FOUNDATION residential grant in Finland for developing her script “From Christmas to Easter”

2020. Screenwriter, Serbian short film “When I’m at home”, director Ivana Todorović, Brooklyn film festival, Special mention at SEE Film Festival, LA, USA

2020. Screenwriter , Serbian short film “Family Vacation”, director Katarina Koljević, premiere at Sarajevo Film festival

RADIO DRAMA

1996-2002 ASSISTANT PROFESSOR, Radio Directing, Faculty of Dramatic Arts, Belgrade.

2009-2012 GUEST PROFESSOR, Radio directing, Faculty of Arts, Novi Sad.

From 2003 PROGRAM EDITOR and DIRECTOR, Drama Department, Radio Belgrade

2002. Director for “Danube German Women”, produced by Goethe Institute Belgrade.

2006. Director for “The German Girl” in competition at PRIX EUROPA

2012. Director for “Yerma”, in competition at PRIX ITALIA

2015 Director for “The Foe’s Holy Scripture”, in competition at PRIX EUROPA

VESNA PERIĆ MOMČILOVIĆ

PhD, 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.

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 MOMČILOVIĆ

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.

MARIJA ĆIRIĆ

teoretičar 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 pobjednik* je u kategoriji *Muzičkih programa (Music Programme)* na internacionalnom televizijskom festivalu *Prix Circom* 2016. godine.

Muzički je kritičar nedeljnika *NIN*, časopisa za umetnost i kulturu *Srpski književni list* i *Nova Zora*. Član je uredništva časopisa *Srpski Književni list, Muzički talas (CLIO), Nasleđe (FILUM, Univerzitet u Kragujevcu)*. Objavljen joj je značajan broj naučnih radova, odnosno, stručnih tekstova u domaćim i inostranim publikacijama. Izlaže na naučnim skupovima posvećenim umetnosti i medijima. Autor je knjige *Vidljivi prostori muzike. Superlibretto – govor muzike u filmu*, prve objavljene naučno-teorijske monografije o filmskoj muzici pisane na srpskom jeziku.

Član je Udruženja kompozitora Srbije, Muzikološkog društva Srbije, Udruženja novinara Srbije, Pedagoškog društva Srbije i European Network for Cinema and Media Studies (NECS).

Osnovne sfere interesovanja: primenjena/ funkcionalna muzika, radiofonija, umetnost zvuka, teorija zvuka, sociološki aspekti muzike u medijima.

MARIJA ĆIRIĆ

Art and media theorist, full professor at the Faculty of Philology and Art at the University of Kragujevac where she also acts as Head of Department for Music and Media Studies.

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

Due to her extensive experience in the media – cooperation with Radio Belgrade Drama Programme and RTS Television – she participated in a number of 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...*). Marija Ćirić was awarded the prize *Vitomir Bogić* for extraordinary contribution to radio art (the prize is awarded by RTS, Radio Belgrade Drama Programme). She is the author of a number of radiophonic works. She is one of (two) screenwriters for a cycle of television films dedicated to Serbian/ Yugoslav composers (produced by RTS, 2015–2020): the film *Binički* was the winner in the *Music Program* category at the 2016 *Prix Circom* International Television Festival.

She works as a music critic in the *NIN* weekly, art and culture magazines *Srpski književni list* and *Nova Zora*. She is a member of the editorial staff of the magazine *Srpski Književni list*, *Muzički talas* (CLIO), and *Nasleđe* (FILUM, University of Kragujevac). She published a number of scientific works, i.e. expert texts in Serbian and foreign publications. She exhibited her works at scientific conferences dedicated to art and media. She is the author of the book *Visible Areas of Music* and *Superlibretto – the speech of music in a film*, the first theoretical and scientific monography on film music published in Serbian.

She is a member of the Association of Serbian Composers, Serbian Musicological Society, Journalists' Association of Serbia, Pedagogic Society of Serbia and European Network for Cinema and Media Studies (NECS).

Spheres of interests: applied/ functional music, radiophony, sound art, theory of sound, sociological aspects of music in the media.

ZORAN UZELAC

Dizajner zvuka.

Rođen 19.07.1967. u Beogradu. Diplomirao 2006. godine na Fakultetu dramskih umetnosti u Beogradu, smer snimanje i obrada zvuka.

Godine 1993. radio u Radio Politici kao snimatelj zvuka a od 2004. u Radio Beogradu.

Od 2002. godine saradivao sa najpoznatijim kompozitorom primenjene muzike Zoranom Simjanovićem. Kao snimatelj muzike u Dolby Digital 5.1 sistemu učestvovao u filmovima „Kordon“ Gorana Markovića (2002), „Sjaj u očima“ Srđana Karanovića (2002), „Pad u raj“ Miloša Radovića (2003), „San zimske noći“ Gorana Paskaljevića (2004), „Turneja“ Gorana Markovića (2009), „Besa“ Srđana Karanovića (2010), kao i u mnogobrojnim domaćim i stranim pozorišnim i televizijskim ostvarenjima za koje je Zoran Simjanović komponovao muziku.

Kao dizajner zvuka radio je u dokumentarnim filmovima „Jedinica“ TV B92 (2006) i „Pad krajine“ RTS (2007). Komponovao je i originalnu muziku za pomenute filmove, kao i za dokumentarne filmove „Atentat“ RTS (2008), „Bombardovanje“ RTS (2009) i „5. oktobar – konačni obračun“ RTS (2010).

U Dramskom programu Radio Beograda radi od 2013. godine.

ZORAN UZELAC

Sound designer.

Born 19.07.1967. in Belgrade. Graduated in 2006. from Faculty of Drama Arts (Recording and Sound Design Department). Worked as sound designer in Radio Politika from 1993. and started working in Radio Belgrade from 2004. as a sound designer and sound recorder.

Collaborates with most prominent Serbian composer of applied music, Zoran Simjanović, from 2002. As a music recorder in Dolby Digital 5.1 system he took part in feature films “The Cordon” by Goran Marković (2002), “Loving Glances” by Srdjan Karanović (2002), “Falling in Paradise” by Miloš Radović (2003), “Midwinter Night’s Dream” by Goran Paskaljević (2004), “The Tour” by Goran Marković (2009), “Besa” by Srdjan Karanović (2010) and numerous local and international theatre and TV productions in which Zoran Simjanović worked as a composer.

He worked as a sound designer in documentary films “The Unit” produced by TV B92 (2006) and “The Fall of Krajina” produced by RTS (2007). Also composed original music for the aforementioned films as well for the docu-films “Assassination” (2008), “Bombing” (2009) and “October the 5th – Final Count” (2010) – all produced by RTS.

Works for Radio Belgrade Drama Department from 2013.

Muzika: Harold Allen: „IZNAD DUGE“, Dečji hor „KOLIBRI“

VESNA (sećanje) : Imam osam godina i drugi sam razred.
Ulazim u tu ogromnu zgradu Radio Beograda, uvodi me tata ali ostaje u holu.

Jedna teta me vodi uz stepenice, one su isto tako ogromne. Osećam koliko sam mala, stežem čvrsto svesku sa pesmama. Ta zgrada iz koje izlaze zvuci, reči, šapati, muzika... Da li ovde žive i glumci, pitam tu tetu koja me vodi do studija ispred koga gori neka lampa sa crvenim svetlom. Psssst, kaže ona, program je u toku... Vidiš, kad se ugasi ovo crveno svetlo, onda ćemo ući u studio.

Ja ne znam baš šta je to tačno studio - vidim da ni glumaca nema, možda spavaju, rano je, sedam je sati.

Glumci iz “Čarobnjaka iz Oza” koga posebno volim sigurno spavaju. Da se ne stidim, rekla bih – Hej, Doroti!

Mnogo se stidim i uopšte ne znam zašto je učiteljica odabrala baš mene da pročitam svoju pesmu „Zastava“ u emisiji „Dobro jutro, deco“.

Čarobna vrata studija se otvaraju. Kroz njih izlazi jedna druga teta, ona je voditeljka. Nasmijana je, ali je nisam tako zamišljala dok sam slušala program kod kuće. Svi ljudi i žene izgledaju drugačije nego kako ih zamišljamo dok ih slušamo na radiju. Kako ću ja da izgledam nekome kada budem čitala svoju pesmu.

Uvode me u studio, nameštaju mikrofona, ja otvaram svoju svesku, i kažu mi – kada se bude upalilo ovo crveno svetlo, bićeš u programu ali počećeš da čitaš tek kada ti budemo dali znak. I nemoj mnogo da šuškaš sveskom... Klimnem glavom, udahnem vazduh, i svetlo postane crveno....

Muzika: Tradicional. “Kad te vidim na sokaku”

VRTIĆ. ŽAMOR.

Music. Harold Arlen: OVER THE RAINBOW, Children's Choir "Kolibri"

VESNA (memory): I am eight years old and I am in the second grade of elementary school.

I enter this huge Radio Belgrade building. My dad takes me in, but he stays in the hall.

A lady takes me up the stairs, which are also huge. I feel so tiny, I clutch my notebook with songs tightly. Sounds, words, whispers and music resonate through the building... "Do actors live here?", I ask the lady who is taking me to the studio. In front of the studio, there is some kind of lamp with red light. "Shh", she says, "they are on the air... When this red light goes off, we can go into the studio."

I don't know what studio is – I see no actors, maybe they are asleep, it's too early, only seven o'clock.

Actors from "The Wizard of Oz", the movie which I particularly like, are most certainly asleep. If I wasn't so shy, I would shout – Hey, Dorothee!

I am very shy and I have no idea why the teacher chose me to read my song "The flag" in the radio show "Good morning, kids".

The magical door to the studio opens. Another lady appears – she is the host of the show. She is smiling, but she is not the way I pictured her while I was listening to the programme at home. All men and women are very different from the way we picture them while we listen to their voice on the radio. How will people picture *me* while I read my song?

They are taking me into the studio, setting up the microphone, I open my notebook and hear them say – when the red light goes on, you will be on the air, but you will start reading only when we tell you to. And don't let the notebook rustle too much...

I nod my head in agreement, breathe in deeply, and the light goes red....

Music: Traditional. "When I see you in the street"

KINDERGARTEN. CLAMOUR

Melina: A jel bi ti htela da čuješ nekog od tvojih drugara iz vrtića preko radija?
Koga bi htela da čuješ?

Devojčica 1: Enu..

Melina: Dobro, i koga još?

Devojčica 1: I Taru..

Melina: I Taru, dobro..Jel' bi htela i Aleksu?

Devojčica 1: Ne (Smeh)

Dečak 1: A ja bih voleo Minju! (Smeh)

Vaspitačica: On bi baš voleo Minju, a ona ne bi Aleksu...

Vaspitačica (Devojčici 1): Glasno (recituj), da te lepo čujemo, važi? Hoćeš „Visibabu“? Hoćeš „Proleće“?..

Devojčica 1 (recituje): Visibabu.. „Visibaba mala zvoniti je stala, Cin, cin, cin, don, don, don, čujte mali zvon..Ra-ta-ta-ta-tata, vrabac dugu hvata, hoja-hoh, hoja-haj, zimi sad je kraj. Mala ptica ševa, veselo nam peva, firuli-firuli, proleće je tu..

Melina (devojčici): Kako se zoveš?

Devojčica 2: Dorotea

Melina (dečaku): A ti si?

Dečak 2 (glasno): Svetozar

Melina: Da li imate radio kod kuće?

Dečak 2: Ne.

Melina: A da li imate radio u kolima?

Dečak 2: Ne.

Melina: Nemate u kolima?

Devojčica 2: Ja već imam samo jedan ovolicki radio.

Melina: Imaš neki radio, neki pravi radio?

Devojčica 2: Ali za bebe je, igračka je samo igračka.

Melina: A jel bi volela da imaš pravi radio?

Melina: Would you like to hear a friend of yours from the kindergarten on the radio? Who would you like to hear?

Girl 1: Ena...

Melina: Ok, who else?

Girl 1: And Tara...

Melina: And Tara, ok... Would you like to hear Aleksa too?

Girl 1: No (laughter)

Boy 1: I would like to hear Minya! (Laughter)

Kindergarten teacher: He would love to hear Minya, she wouldn't like to hear Aleksa...

Kindergarten teacher (addressing the girl 1): Recite loudly so that we can hear you, ok? Would you like to recite "Snowdrop"? Or "Spring"?

Girl 1 (reciting): Snowdrop... Little snowdrop started to ring, Ding, ding, ding, dong, dong, dong, hear her tiny song... Bo-bo-bow-bo-bo-bow, sparrow caught the rainbow, hoy-a-hoh, hoy-a-hun, the winter is finally gone. The little bird sings to be heard, firuli-firuli, Spring has come...

Melina (to the girl): What's your name?

Girl 2: Dorotea

Melina (to the boy): And you are?

Boy 2 (loudly): Svetozar!

Melina: Do you have a radio at home?

Boy 2: No.

Melina: Do you have a radio in the car?

Boy 2: No.

Melina: You don't have a radio in the car?

Girl 2: I have a radio which is this small.

Melina: You have a real radio?

Girl 2: But it's for babies, it's a toy, just a toy.

Melina: Would you like to have a real radio?

Devojčica 2: Da, ali mi mama i tata ne daju da idem sa mojom baba Mirom u Kraljevo da kupim.

Melina: Radio?

Muzika: Branko Milićević: „Jež“ (dečja pesma)

Deca (horski): Boc, boc, iglicama, ne diraj ga ručicama, bode, bode jež, biće suza – bež!

Melina: Ajde sad još jednom, još glasnije!

Vaspitačica: Tri, četiri, sad!

Deca (horski): Boc, boc, iglicama, ne diraj ga ručicama, bode, bode jež, biće suza – bež!

Muzika: Branko Milićević: „Jež“ (dečja pesma)

Melina: Jel imaš ti neku pesmicu koju bi otpevao, ili odrecitovao, da ide preko radija?

Dečak 2: Imam. Vuče, vuče bubo lenja (dečja), Miš je dobio grip (dečja), Bato, bato (folk pesma) i Miki (folk pesma)

Melina: Šta bi od toga odrecitovao? Evo možeš i dve stvari.

Vaspitačica: Ajde jednu iz vrtića i jednu koju ti želiš..

Dečak 2: „Miš je dobio grip, pa je seo u džip i prevalio put dugačak da ga pregleda doktor mačak. Doktor pacijenta štipnu, pacijent ... (počinje da mrmlja jer se zbunio i zaboravio tekst) Sa moje tačke gledišta, nije ti ništa. To kaza, to kaza, pa ga smaza!

Melina: Jel ti se najviše sviđa ta pesma?

Dečak 2: Mhm. (klima glavom potvrdno)

Muzika. Aleksandar Korać: „Miš je dobio grip“ (dečja)

Melina: Kad je rođendan, kad slavite tvoj rođendan, jel ti mama i tata puštaju neku muziku?

Girl 2: Yes, but mom and dad won't let me go to Kraljevo with grandma Mira to buy one.

Melina: Radio?

Music: Branko Milicevic: "Hedgehog" (children's song)

Children (in a choir): Prick, prick, its little spikes, don't touch them with your hands, here comes the hedgehog, avoid him if you can!

Melina: One more time, but louder!

Kindergarten teacher: Ready, steady, go!

Children (in a choir): Prick, prick, its little spikes, don't touch them with your hands, here comes the hedgehog, avoid him if you can!

Music: Branko Milicević: "Hedgehog" (children's song)

Melina: Is there a song you would like to sing or recite on the radio?

Boy 2: There is. Wolf, oh wolf, you lazy bug (children's song), The mouse came down with cold, Bato, bato (folk song) and Miki (folk song)

Melina: What would you like to recite? You can choose two songs.

Kindergarten teacher: One from the kindergarten and one as your wish...

Boy 2: When mouse came down with cold, he decided to hit the road, he drove all the way to the nearest vet to get inspected by doctor cat. Doctor pinched the patient... (he starts to mumble because he forgot the lines) As far as I can tell, you are absolutely well... He said it, he said it, then ate it!

Melina: Is this the song you like the most?

Boy 2: Mm-hm. (he nods his head)

Music: Aleksandar Korać: "The mouse got the flu" (children's song)

Melina: When you celebrate your birthday, do mom and dad play some music?

Dečak 1: Mama mi pušta sa telefona.

Melina: Sa telefona, dobro. A jel bi voleo da čuješ muziku sa radija, isto tako za rođendan?

Dečak 1: Da.

Melina: A jel bi voleo da čuješ dečje pesme sa radija, ili neke druge, neke za odrasle?

Dečak 1: Ne mogu da se setim. A-ha (čuje se kako zeva)

Melina: A-ha (imitira dečakovo zevanje) Jesli ti malo pospan?

Dečak 1: A-ha

Melina: Dobro i ja sam malo pospana..Eto.. (smeh)

Melina (Devojčici 1): Minja, ti isto, kad slaviš rođendan, kad pravite neke žurke -

Devojčica 1: Idem u neke igraonice u kojima mi niko ne pušta (muziku) nego ja pevam!

Melina: A ti pevaš! Ma fenomenalno! Jel' pevaš ove dečje pesmice?

Devojčica 1: Ne, nego pevam „Danas nam je divan dan...“

Vaspitačica: Pošto si na rođendanu, je li tako?

Devojčica 1: Da.

Muzika: Frederik Šopen: "Sonata za klavir I čelo u g-molu, opus 65"

MELINA (sećanje): Glava mi uronjena u mamin plavi kaput, držim se čvrsto za njega i ronim suze jer mama treba da krene u školu i došla je Nada, devojka koja me čuva dok su mi roditelji na poslu. Mislim tada, ako se zakačim za taj kaput, mam neće moći da ga obuče i neće moći da ode na časove u školu. Mama je u kupatilu, vrata su otvorena, čujem vodu kako teče, ne vidim je ali znam da

se umiva, pere zube, češlja. Držim se kao životinjica za kaput, kao lisica koju nosi na kragu tog kaputa. Onda dolazi Nada, obuhvati me oko struka i podigne, ja se držim za kaput, mama mi polako otvara šake, poljubi me u obraz, jednom, dva puta, mnogo puta i ja zaboravim da držim kaput, ona ga uzima, oblači, onda me poljubi u oba oka, osećam njenu lisicu na licu, gledam kroz zamagljene oči kako izlazi kroz vrata, Svaki put mislim da je više neću videti. (pauza)

Boy 1: Mom plays it on her phone.

Melina: On the phone, ok. Would you like to hear the music from the radio for your birthday?

Boy 1: Yes.

Melina: Would you like to listen to children's songs on the radio, or some other songs, for adults maybe?

Boy 1: I can't remember. Aaah. (yawning)

Melina: Aaah. (imitating the boy's yawning) Are you a little sleepy?

Boy 1: Yees.

Melina: I am a little sleepy too... So what? (laughter)

Melina (addressing the girl 1): Minya, what about you, when you celebrate your birthday, when you throw a party -

Girl 1: I go to some playrooms where nobody plays the music but instead, I sing!

Melina: You sing! That's fantastic! Do you sing children's songs?

Girl 1: No, I sing "Happy birthday to you..."

Kindergarten teacher: Well, it is a birthday party, right?

Girl 1: Yes.

Music: Frederic Chopin: Sonata for piano and cello, G-minor, Op. 65

MELINA (memory): I bury my head into my mother's blue coat, I cry and hold it tightly because mom has to go to school and Nada is already here, the girl who is looking after me while my parents are at work. In my mind, I believe that if I cling to this coat, mom will not be able to put it on and she won't be able to go to school to teach. Mom is in the bathroom; the door is open, I can hear water running from the tap; I can't see her, but I know she is washing her

face and teeth, combing hair. I cling to her coat like a little animal, like a fox on the collar of the coat. Then comes Nada; she puts her arms around my waist and lifts me up, I'm still holding the coat, my mom is opening my fists tenderly, kisses me on the cheek, once, two times, many times and I forget about the coat, she takes it, puts it on, then kisses both of my eyes, I still feel the fur on my face as I watch her leaving through the door, my eyes all watery. Whenever she leaves, I am afraid I won't see her again. (break)

MELINA (sećanje): U tom trenutku se začuje muzika, Nada je upalila radio, drži ga pod jednom miškom a slobodnom rukom spušta mene sa kauča, ide tako kroz stan sa radiom pod jednom miškom i sa mnom pod drugom, peva Nada uz muziku sa radija, igra po kuhinji, po predsoblju, po spavaćoj sobi, po dnevnoj sobi, u krug. Najzad se umori, spušta me na pod, uzima moju ruku i vuče me za sobom u toj igri i pevanju. Ja se ubrzo spotaknem, trapava sam i mala, Nada me podiže, hrabri me da je sledim, ona igra kroz kuću, trese se radio, trese se Nadina ruka, tresem se i ja cela u tom ringišpilu. Prestajem da plačem. Trešti neka narodna muzika koju Nada voli, nešto veselo i brzo. Vuče me za sobom kao kučence, počinjem da se smejem, smešna mi Nada koja glasno peva, smešno mi to što letimo kroz stan, smešna mi muzika. Ne znam je li glasnija muzika ili Nada. Zaboravljam na svoju muku, radio svira, mi letimo kroz kuću, Nada me vuče za sobom kao balon, uspešno zaokreće iz sobe u sobu, prati ritam muzike, ja se povremeno saplićem o Nadine noge, ona me podiže i nastavlja. Ja zaboravljam na sve u tom trčanju, igranju kroz stan. (pauza) Kada uveče dodje mama iz škole pita me šta smo radile Nada i ja, kažem Nada je igrala i pevala a i ja s njom, i radio je svirao, glasno. Mama pita jesu li zvonile komšije iz zgrade, ja kažem nisu, a u stvari ne znam. Mama pita jesmo li ručale, ja kažem jesmo, a uopšte se ne sećam da li smo ručale, da li sam išta jela. Sećam se samo radija i muzike i tog jurcanja po stanu.

VRTIĆ. ŽAMOR.

Dečak 3: Imam kući instrument gitaru.

Melina: Imaš gitaru? Jel bi voleo da sviraš gitaru?

Dečak 3: Imam i mikrofoni i bubanj.

Melina: Dobro, a jel bi voleo da sviraš gitaru?

Dečak 3: Da..

Melina: Kad najviše voliš da slušaš radio, ujutru, uveče, ili preko dana?

Dečak 3: Preko dana.

Melina: Preko dana, kad to preko dana? Posle ručka, ili kad?

MELINA (memory): All of a sudden, I hear some music, Nada turns on the radio, she holds it under her armpit, and takes me off the couch with her other arm. She walks through the apartment carrying the radio under one arm and me in her other arm, singing to the sound of music. She dances all the way through the kitchen, hall, bedroom, living room, and back. Finally, she gets tired; she puts me down on the floor, takes my hand and drags me to sing and dance with her. I always stumble, because I am clumsy and too small, but Nada lifts me up, encourages me to follow her while she is dancing. The radio is shaking, Nada's arms are shaking, and my entire body is shaking in this merry-go-round. I stop crying. Nada plays some ear-splitting folk music that she likes, something merry and catchy. She drags me around like a puppy, I start laughing, I find Nada's loud singing funny; our flying around the apartment is also funny, the music is funny. I don't know what is louder – the music or Nada's singing. I forget about my worries, the radio is playing, we are flying through the apartment, Nada is dragging me like a balloon, moving easily from one room to another in the rhythm of the music. I occasionally trip over Nada's feet, but she just lifts me up and continues. In that running and dancing through the apartment, I forget all my worries. (break) When mom returns from school in the evening, she asks me what Nada and I were doing. I tell her that Nada and I were dancing and singing to the sound of loud music from the radio. Mom asks me whether neighbours from the building came to complain, I tell her that they didn't, but I actually have no idea. When mom asks me whether we had lunch, I tell her that we did, but I have no recollection of the lunch we had, or whether we had it at all. All I remember is the radio playing and us running back and forth through the apartment.

KINDERGARTEN. CLAMOUR.

Boy 3: I have a guitar at home.

Melina: You have a guitar? Would you like to play the guitar?

Boy 3: I also have a microphone and drums.

Melina: Ok, but would you like to play the guitar?

Boy 3: Yes...

Melina: When do you like to listen to the radio, in the morning, in the evening, during the day...?

Boy 3: During the day.

Melina: When exactly? After lunch, or what...?

Dečak 3: Posle ručka, kad izađem napolje.

Melina: Pa onda čuješ u dvorištu radio, slušaš u dvorištu?

Dečak 3: A mama svira bubanj, a tata uzme mikrofona, a ja gitaru..

Melina: I onda pravite neku muzičku grupu.

Dečak 3: Da

Muzika: Aleksandar Korać: Ivin voz (dečja pesma)

Melina: Koje sve instrumente bi voleo da sviraš?

Dečak 2: Svašta.

Vaspitačica: Nabroj ih..

Dečak 2: Harmoniku

Melina: I?

Dečak 2: Ništa više...

Melina: Jel bi Svetozare želeo da slušaš muziku sa harmonike preko radija?

Dečak 2: Da..

Melina: Jel bi te obradovalo ujutru, da čuješ tu muziku?

Dečak 2: Da.

Melina: Moraš uvek, sem da mi klimneš glavom, da mi i kažeš „da“ da bi se čulo, na ovom na čemu snimamo.

Melina: Jel bi ti volela da sviraš neki instrument?

Boy 3: After lunch, when I go outside.

Melina: I see. You are listening to the radio outdoors, while you are in the back yard?

Boy 3: Mom plays the drums, dad takes the microphone, and I play the guitar...

Melina: So, the three of you make a musical group.

Boy 3: Yes.

Music: Aleksandar Korać: "Iva's train" (children's song)

Melina: What instruments would you like to play?

Boy 2: All kinds of things.

Kindergarten teacher: Name some of them...

Boy 2: Accordion.

Melina: And?

Boy 2: That's it...

Melina: Would you, Svetozar, like to listen to the accordion on the radio?

Boy 2: Yes...

Melina: Would you feel happy to hear the music in the morning?

Boy 2: Yes.

Melina: In addition to nodding, you have to say "yes" every time so that we can record your answer with this device.

Melina (addressing the girl 2): Would you like to play an instrument?

Devojčica 2: A, pa trubu..

Melina: Jesi li rekla mami i tati da bi volela da učiš trubu?

Devojčica 2: Ali mi oni još nisu kupili, truba je malo velika za mene. Kupiće mi malu igračku trubu, da sviram, kao što mi kupe ono što ovako svira (pokazuje rukama)

Melina: Flautu? Jel flauta?

Vaspitačica: Ili usna harmonika?

Melina: Usna harmonika? A jel voliš i usnu harmoniku?

Devojčica 2: Da.

Melina: A jel bi i nju volela da čuješ kao muziku sa radija?

Devojčica 2: Ali da je sviram i noću i danju!

Melina: Znači volela bi da je sviraš noću i danju, a i da je slušaš?

Dorotea: Ali meni moja mama svira polako da ne probudim bebu. I ja sviram polako.

Muzika: Aleksandar Korać: Slon lepotan dondolan (dečja pesma)

Dečak 4: Meni mama ne čita bajke

Vaspitačica: Zašto ti ne čita?

Dečak 4: Čita mi one strašne bajke, ono kad neko pomeri zavesu, ono kad moj brat bude nemiran ona čita strašne bajke..

Vaspitačica: Ša, jel se ti plašiš od tih bajki?

Dečak 4: Da.

Vaspitačica: A zašto ti majka ne čita druge bajke?

Dečak 4: Pa ja joj kažem, bolje da mi čita neke lep bajke, a ona mi govori strašne bajke.

Muzika: Tradicional: „Tiho noći moje zlato spava“

Melina: Šta bi volela da čuješ pre spavanja? Jel bi volela da čuješ sebe kako pevaš, ili drugare kako pevaju, ili bi možda volela da čuješ neku bajku?

Girl 2: Well, the trumpet...

Melina: Have you told your mom and dad that you would like to learn to play the trumpet?

Girl 2: They haven't bought it yet, because the trumpet is too big for me. They will buy me a toy trumpet, so that I can play, and the thing that you play like this (she is gesticulating)

Melina: A flute? Is that it?

Kindergarten teacher: Or a mouth organ?

Melina: A mouth organ? Do you like mouth organ too?

Girl 2: Yes.

Melina: Would you like to hear it on the radio?

Girl 2: I want to play it day and night!

Melina: So, you would like to play it day and night, and listen to it too?

Girl 2: But my mom plays it slowly so as not to wake the baby. I also play slowly.

MUSIC: Aleksandar Korać: "Dondolan the elephant" (children's song)

Boy 4: My mom doesn't read fairy tales to me.

Kindergarten teacher: Why not?

Boy 4: She reads those scary tales, when somebody moves the curtain, you know, when my brother is naughty, she read scary tales...

Kindergarten teacher: Do these fairy tales scare you?

Boy 4: Yes.

Kindergarten teacher: Why doesn't she read you some other tales?

Boy 4: Well, I tell her, it's better to read some nicer tales, and she tells me scary tales.

Music: Traditional "Be quiet, night, my dearest is sleeping"

Melina: What would you like to hear before going to bed? Would you like to listen to yourself singing, or your friends singing, or maybe you would like to hear a fairy tale?

Devojčica 3: Neku bajku.

Melina: Neku bajku..

Devojčica 3: Meni je mama rekla da će beba da dodje, zato je pomislila da mi kupi neku igračku, radio, ili kuhinju, za moj rođendan, uskoro mi je rođendan.

Melina: Bravo, pa onda ćemo da slavimo!

Devojčica 3: I trambolinu

Melina: Dobro, a koju bajku bi htela uveče da čuješ, preko radija? Jedna tvoja drugarica ovde je rekla da joj se sviđa Pepeljuga. A koja bajka se tebi sviđa?

Devojčica 3: Meni se sviđa bajka Crvenkapa i Tri praseta.

Melina: Jel bi njih htela da čuješ uveče, pre spavanja?

Devojčica 3: Pa da, ali mi mama ne daje.

Melina: Pa dobro, ali kad bi kupila radio, jel bi volela da ih čuješ?

Devojčica 3: Da.

Muzika: Miodrag ilić Beli: Januarske zvezde bele..

Melina: A jel u vrtiću slušate bajke koje neko čita, jel tako?

Devojčica 3: Moja mama meni ne da da ja čitam.

Vaspitačica: A ko čita u vrtiću? Ko čita u vrtiću bajke deci?

Devojčica 3: Pa ti (Vukica, vaspitačica) i Sneža (druga vaspitačica)

Vaspitačica: A ko smo mi? Vaše, vaše (čeka odgovor)

Melina: Učiteljice.

Vaspitačica: Vaspitačice, jel tako?

Melina: Vi im čitate bajke, Vukice

Vaspitačica: I na kraju tih pročitanih bajki mi vršimo dramatizaciju. Ili koleginica i ja, ili da sami oni, na osnovu tog njihovog zapažanja, i onog što su oni čuli oni sami.

Melina: Glume?

Vaspitačica: Glume, tako mali

Girl 3: A fairy tale.

Melina: A fairy tale...

Girl 3: Mom told me that baby is coming, that's why she wants to buy me a toy, a radio, or a kitchen, for my birthday. My birthday is coming soon.

Melina: Great, we'll celebrate then!

Girl 3: And a trampoline.

Melina: Ok, and which fairy tale would you like to hear in the evening, on the radio? A friend of yours told us that she likes Cinderella. Which fairy tale do you like?

Girl 3: I like Little Red Riding Hood and Three Little Pigs.

Melina: Would you like to hear them in the evening, before going to bed?

Girl 3: Well, yes, but mom doesn't let me.

Melina: But if you had a radio, would you like to hear them?

Girl 3: Yes.

Music: Miodrag Ilić Beli: "White January Stars"

Melina: Does someone read fairy tales to you in the kindergarten?

Girl 3: My mom doesn't let me read them.

Kindergarten teacher: Well, who reads them in the kindergarten? Who reads fairy tales to the children in the kindergarten?

Girl 3: Well, you (Vukica, the kindergarten teacher) and Sneza (the other kindergarten teacher)

Kindergarten teacher: And who are we? Your, your...what? (waiting for the response)

Melina: Teachers.

Kindergarten teacher: Kindergarten teachers, right?

Melina: So, you read fairy tales, Vukica

Kindergarten teacher: When we finish reading, we dramatize the story. Either the two of us, or them. Based on what they heard and remembered.

Melina: They act?

Kindergarten teacher: Even though they are so young, yes.

Dečak 3: I ja volim Crvenkapu i vuka.

Melina: Crvenkapu i vuka. I da neko glumi Crvenkapu i da neko glumi Vuka?

Dečak 3: Da.

Melina: Je li ti to više zabavno nego da neko čita?

Dečak 3 (malo razmišlja): M-da.

Muzika: Miodrag Ilić Beli: „Uspavanka za Aćima“ (dečja pesma)

Devojčica 3: Ja imam brata i sestru, oni se zovu mali i veliki.

Vaspitačica: A koja su njihova imena?

Devojčica 3: I moja seka Iva.

Vaspitačica: I, i ko još?

Devojčica 3. Ogi.

Vaspitačica: Ogi i Iva. I vi na tom izletu, gde se nalazite, na nekoj livadi, u nekom parkiću, u nekoj šumici, gde se nalazite?

Devojčica 3: Ja se nalazim u Banji, a moja seka se nalazi kod moje kuće.

Melina: Kad odeš sa mamom i tatom i braćom i sestrama na izlet.

Dečak 3: Ja imam brat i sestru, imam i malu sestru i još jednog brata.

Melina: Bravo: Bravo, svaka čast, svaka čast!

Dečak 3: I imam jednu seku, u stvari imam dve male seke.

Melina: Bravo, pa ti imaš puno braće i sestara! I kad odete na Goč kolima jel slušate u kolima radio?

Dečak 3: Da.

Melina: I jel voliš da slušaš radio u kolima? A jel bi voleo da slušaš radio i kad odete na neku livadu, a onda otvori tata vrata od kola i pusti radio?

Dečak 3: Mhm

Melina: I šta voliš da slušaš? Muziku?

Dečak 3: Muziku.

Boy 3: I also like Little Red Riding Hood and the Wolf.

Melina: Little Red Riding Hood and the Wolf. You mean when someone is playing the Little red riding hood and someone is playing the Wolf?

Boy 3: Yes.

Melina: Is it more amusing than reading?

Boy 3 (thinking a little): Mmm-yes.

Music: Miodrag Ilić Beli: "Lullaby for Aćim" (children's song)

Girl 3: I have a brother and a sister. They are called Little One and Big One.

Kindergarten teacher: And what are their real names?

Girl 3: My sis Iva.

Kindergarten teacher: And?

Girl 3: Ogi.

Kindergarten teacher: Ogi and Iva. And where do you usually go when you go on a picnic? Do you go to a field, a park, or the woods maybe?

Girl 3: I am in the spa, and my sis stays at my place.

Melina: When you go with your mom and dad and brothers and sisters on a picnic

Boy 3: I have a brother and a sister. I also have a little sister and another brother.

Melina: Well, good for you!

Boy 3: And I have a little sister, actually, I have two little sisters.

Melina: Wonderful, you have so many brothers and sisters! When you go to the Goc Mountain, do you listen to the radio while you are in the car?

Boy 3: Yes.

Melina: Do you like listening to the radio in the car? And would you like to listen to the radio when you are outdoors? Your dad can open the door and play the radio.

Boy 3: Mm-hmm.

Melina: What do you like to listen to? Music?

Boy 3: Music.

Melina: Dečja pesme ili one za odrasle?

Dečak 3: Za odrasle. Moja braća se zovu Višnja i Uroš i Vukan i Ena i Nadja.

Melina: Bravo! Pa jedna brojna familija! Bravo, svaka ti čast! Svaka čast mami i tati i celoj tvojoj familiji!

Muzika: Grupa „U škripcu“: „Koliko imaš godina..“ (pop muzika)

VESNA (sećanje): Imam trinaest i sedmi sam razred... tome ima... hm.. skoro četrdeset godina a roditelji su tada bili strožiji nego danas. Nismo baš mogli da izlazimo na koncerte. Ali zato je subotom uveče pored radio aparata bilo kao na koncertu. Slušam emisiju Hit radija 202 u kojoj voditelj Vlada Džet strastveno poziva slušaoce da galsaju za svoje omiljene grupe . Nedeljom na istoj radio stanici disk džokej a inače i pilot, Zoran Modli, vodi emisiju „Ventilator“ u kojoj se po prvi put čuju neke neobične domaće muzičke grupe i neki zvuci prvih računara, to su kao pradede ovih sadašnjih... Inače, Zoran Modli je jednom vodio čitavu svoju emisiju leteći avionom. Ja sam tada poževela da se bavim padobranstvom, i mnogo mnogo decenija kasnije, završila sam obuku ali nikada nisam skočila.

A Bebi Dol, Oliver Mandić, U škripcu, Idoli, Ksenija, Prljavo kazalište i Slađana Milošević u to vreme borili su se na top listi još jedne emisije, Diskomera Studija B. (Pauza)

Kad ubacim kasetu i kasetofon i kad krene pesma ja pritisnem dugme REC i onda se pesma snimi na toj traci. Uvek fali malo početka i malo kraja. E jedino tako si pre 40 godina mogla beskonačno da slušaš pesmu koja ti se sviđa a koju snimiš sa radijskog programa. Nije kao današnji jutjub. Ovo je traka, ona se vremenom izliže i može da se zaplete i izvuče ako nisi dovoljno pažljiva. To bi sada izgledalo kao muzejski primerak. Ja nisam sačuvala nijedan.

Melina: Children's songs or songs for adults?

Boy 3: For adults. My brothers' names are Visnja and Uros and Vukan and Ena and Nadja.

Melina: Bravo! What a large family! Bravo, good for you! Way to go mom and dad and the whole family!

Music: Band "U Škripcu": "How old are you.." (pop music)

VESNA (memory): I am thirteen and I'm in the seventh grade... that was... about forty years ago... Parents were much stricter than they are today. We were not allowed to go to concerts. But listening to the radio on a Saturday was like going to a concert.

I am listening to the programme of the Hit Radio 202, in which the host Vlada Jet eagerly invites listeners to vote for their favourite performers. On Sundays, this radio station broadcasts the show called "Ventilator" hosted by Zoran Modli, who is both DJ and a pilot. In this radio show, the audience can hear some unusual bands presented for the first time, together with the sounds of the first computers – great-grandfathers of today's computers... By the way, there was this one time when Zoran Modli hosted an entire show while flying the plane. At that moment, I wished to become a parachutist. A lot of decades later, I underwent the training, but I have never jumped.

Performers like Bebi Dol, Oliver Mandic, U skripcu, Idoli, Ksenija, Prljavo kazaliste and Sladjana Milosevic were competing at the top charts of another radio show, "Diskomera", broadcast by Studio B. (Break)

When I put a tape in a cassette player, and the song starts, I press REC button and record the song. At the beginning and the end of the song, there is always a part of it missing. That was the only way you could endlessly listen to your favourite song 40 years ago – if you record it while it is played on the radio. It's nothing like today's YouTube. It's a tape which wears out in time. It can also get

tangled, or you can accidentally pull it out if you are not being careful. Today, these tapes look like exhibits from a museum. I didn't keep any of them.

Melina: A jel znaš neku pesmu koju bi volela da čuješ preko radija a da je ti meni sad odrecituješ ili otpevaš?

Devojčica 4: Onako bih, „Leptiriću, šareniću“, onako bih, da mi ..

Melina: Jel bi volela da čuješ „Leptiriću, šareniću“? Hajde slobodno ti odrecituj „Leptiriću šareniću“ ili otpevaj, kako ti je zgodno..

Devojčica 4: „Leptiriću, šareniću..“ on voli na ruži da bude

Melina: On voli da bude na ruži..

Devojčica 4: Ali leptir postane gusenica –

Melina: Pa ti sve znaš, ali obrnuto, od gusenice postane leptir.

Devojčica 4: Da.

Melina: Da. A jel znaš „Leptiriću šareniću“ pesmu?

Devojčica 4: Pa onako, ne znam kao ono prošli put..

Muzika: Ultravox: „Vienna“

MELINA (sećanje): Imam 18 godina i proleće je. Moja srednja škola i sav dosadašnji djački život se upravo završavaju. Strašno sam tužna jer mi život koji znam i volim upravo izmiče i odlazi. Ali se događa i nešto drugo. Svako veče, čim dodje vreme za spavanje, slušam Radio Luxemburg. Svi ga slušamo tih godina. Jedva čekam to povećerje, to gašenje svetla i zatvaranje vrata i na mojoj i na tatinoj i maminoj sobi. Uključujem radio, stalno je podešen na istu frekvenciju, kroz moju sobu se razliva muzika koja znači desetine drugih života umesto ovog jednog koji me napušta, koji moram da napustim. Muzika čini da dugo ne mogu da zaspim, Koliko god bila umorna, tada se potpuno razbudim. Imam osećaj da stojim na nekoj ravnoj zemlji, u noći, i gde god da pogledam samo je ta ravna zemlja, i ta pesma zvuči kao hiljadu sijalica upaljenih u daljini, u potpunom krugu oko te zemlje. Kuda god da krenem, doći ću do njih. Tamo su neki životi koji čekaju na mene, i mislim koliko je vreme ogromno i kako

mogu da imam nekoliko života, mogu sve živote da odaberem i imaću vremena za sve te živote.

Muzika: Stevie Wonder: „I just call to say I love you“

Meni ta pesma govori da je ljubav jedna vrlo obična stvar. I tako jednostavna. To se toliko razlikuje od svih komplikovanih gimnazijskih ljubavi. (pauza)

Melina: Would you like to hear “Oh, Little Butterfly”? Go ahead, you can recite it or sing it, whatever you please...

Girl 4: “Oh, Little Butterfly”... he likes to land on a rose...

Melina: He likes to land on a rose and?...

Girl 4: But the butterfly turns into a caterpillar –

Melina: You know everything, but it happens the other way around. A caterpillar turns into a butterfly.

Girl 4: Yes.

Melina: Ok. And do you know the song “Oh, Little Butterfly”?

Girl 4: Well, so-so, not like the one from the last time...

Music: Ultravox: “Vienna”

MELINA (memory): I am 18 and it’s Spring. My high school days are coming to an end. I am awfully sad because the life as I know it, the life I used to love is gone. But new things happen. Every night, at bedtime, I listen to the Radio Luxemburg. We are all listening to it these days. I can’t wait evening, when lights go off and the doors to my room, and my mother’s and father’s room are closed. I turn the radio on. It’s always tuned to the same radio station. The music that fills my room brings dozens of different lives to substitute for the one I have to abandon and leave behind. Music keeps me awake long into the night. No matter how tired I am, it always perks me up. I feel like I am standing on a flat land in the middle of the night; wherever I look, the only thing I see is that land, and the song feels like thousands of little lights burning in the distance, surrounding the land in the complete circle. Wherever I go, I reach these lights. There, at the edges of this circle, some different lives are waiting for me. I am thinking about the immensity of time and how I can several lives... I can choose all of them and I will have enough time to live them all.

Music: Stevie Wonder: "I just call to say I love you"

In my opinion, this song tells us that love is an ordinary thing. It is so simple. It's nothing like those complicated high school loves. (break)

MELINA (sećanje): Radio ostaje upaljen i kada ja konačno zaspim. U nekom trenutku u toku noći čujem mamu kako se tiho šunja kroz sobu, ipak je čula radio čak i u drugoj sobi i dolazi da ga ugasi a da me ne probudi. Otvaram oči na trenutak, čujem njen glas koji šapuće: „Spavaj..“

Čim ona izađe iz sobe ja ponovo palim radio, samo ga utišavam, on je obećanje nekog mnogo lepog života. Zatim tonem u san, nastavljam san tamo gde sam ga ostavila.

Kraj

MELINA (memory): Radio stays on when I finally fall asleep. At a certain point during the night, I hear my mom sneaking into the room. She heard the radio from my parent's room and she is coming to turn it off and she takes care not to wake me up while entering the room. I open my eyes for a moment and I hear her voice whispering: "Sleep... "

As soon as she walks out of the room, I turn down the volume a bit and switch on the radio again. The music from the radio is like a promise of some wonderful life. I fall asleep again and continue dreaming where I left off.

The End