



lili marlene
Serbian cutting

Snežana Ristić & Radonja Leposavić

artw^orksaudio)))

ArtworksAudio, Beograd, Srbija
Emisija **Grad** (Radio Beograd 2)

Naslov: **Lili Marlen – Serbian Cutting**
Žanr: kratka forma
Autori: Snežana Ristić i Radonja Leposavić
Režija: Snežana Ristić i Radonja Leposavić
Digitalna montaža: Snežana Ristić i Radonja Leposavić
Trajanje: 4.50
Urednici: Snežana Ristić i Radonja Leposavić
Premijera: 9. mart 2019.

Sinopsis

Lili Marleen postaje hit 1941. kad Vojnički Radio Beograd (Soldatensender Belgrad) počinje da je emituje svake večeri u 21.57. Taj ljubavni šlager iščekivali su i slušali vojnici obeju zaraćenih strana i govori se da su to *jedina tri minuta kad niko nije pucao*.

A *Serbian Cutting* je ironičan pojam koji je skovao Branko Vučićević za metod filmskog *montažnog mišljenja*. Reč je, ukratko, o spajanju naizgled nespojivog. Primer su filmovi Dušana Makavejeva (*WR – Misterije organizma*) i Lazara Stojanovića (*Plastični Isus*) u kojima se *Lili Marleen* pojavljuje u dokumentarnom i igranom kontekstu.

Tu je još i beogradski umetnik Branko Milisković koji *Lili Marleen* izvodi u višečasovnim performansima.

Lili Marlene – Serbian Cutting je kratka priča o jednoj pesmi, jednom umetniku i jednom *montažnom mišljenju*.

ArtworksAudio, Belgrade, Serbia
Programme **Grad/City** (Radio Belgrade 2)

Title: **Lili Marlene - Serbian Cutting**
Genre: short form
Authors: Snežana Ristić and Radonja Leposavić
Directors: Snežana Ristić and Radonja Leposavić
Digital editing: Snežana Ristić and Radonja Leposavić
Duration: 4.50
Editors: Snežana Ristić and Radonja Leposavić
Premiere: March 9th, 2019

Synopsis

Lili Marleen became a hit in 1941. when Soldiers' Radio Belgrade (Soldatensender Belgrad) started broadcasting it every evening at 21.57. This love song was awaited with anticipation by soldiers on both sides fighting in the war and it is said that these were *the only three minutes when nobody fired a shot*.

A *Serbian Cutting* is an ironic term, coined by Branko Vučićević, which describes an editing concept in film. Simply put, it represents a juxtaposition of two extreme opposites which, typically, should not be able to go together. Typical examples of it are films *WR – Mysteries of the organism*, by Dušan Makavejev, and *Plastični Isus (Plastic Jesus)*, by Lazar Stojanović. The song *Lili Marleen* is used in both instances - in both documentary and feature film context.

Fascinated by the phenomenon and the symbolism of the song, Belgrade artist Branko Milisković, transposes it into his trademark project. He sang *Lili Marleen* in different places and in different manners in performances that lasted for hours.

This is a story about a song, an artist, and editing concept.

Lili Marlen - Serbian Cutting

Muški glas 1: *Lili Marlen*

Spiker: Tačno je 21 čas 57 minuta 0 sekundi

Lili Marlen... spiker nemačkog Zender Belgrad radija na nemačkom najavljuje kao raritet pesmu Lili Marlen

Branko Milisković: Pred kasarnom/pred glavnim ulazom/stajao je jedan fenjer/ i stoji još pred njom./

pesma Lili Marlen

Branko Milisković: Ako se ponovo budemo videli/kod tog fenjera ćemo stati/ kao nekad Lili Marlen/ kao nekad Lili Marlen/.

zviždanje Lili Marlen

Ženski glas: Promeni ploču, zviždiš to već ceo dan.

Muški glas 2: Ovo ti odgovara sigurno više.

Ženski glas: Promena je uvek dobra stvar.

Muški glas 2: Dobro, menjamo.

muzika, na nemačkom...

Muški glas 3: The body is the person that you express who you are through your bodu as much as through your mind.

muzika, srpsko kolo

Lili Marlene - Serbian Cutting

Male Voice 1: *Lili Marleen*

Announcer: It is precisely 21 hour 57 minutes 0 seconds.

Announcer of the German radio Sender Belgrade announces in German the song Lili Marleen as something special and rare.

Branko Milisković: Outside the barracks/right next to the gate/stood a lantern/and it still awaits.

Song Lili Marleen

Branko Milisković: If we ever meet again/ by that lantern we will stand/as we used to Lili Marleen/as we used to Lili Marleen.

Whistling Lili Marleen

Female Voice: Change the board, you whistle it all day long.

Male Voice 2: This will suit you for sure.

Female Voice: Change is always a good thing.

Male Voice 2: Okay, we are changing.

Music on German

Male voice 3: The body is the person that you express who you are through your bodu as much as through your mind.

Music, serbian kolo

Muški glas 3: You are... you don't have a body, you are your body.

muzika, srpsko kolo, zviždanje Lili Marlen, Lenjin...

Ženski glas: Tako je mnogo bolje.

zviždanje Lili Marlen, Lenjin... Zvuci rata i početak pesme Lili Marlen

Branko Milisković: Govori se da je pesma Lili Marlen jedinih tri minuta kad niko nije pucao.

Pesma Lili Marlen

Branko Milisković: Sama pesma se na kraju otrgla Gebelsu... Otišla na front... I Gebels je strašno mrzeo ovu pesmu... Govorio je da zapravo smrdi na leš.

Problem je bio u tome što je on verovao da ta pesma može jako da demoralise vojnike na frontu i da ih onesposobi da se bore.

Pesma Lili Marlen

Branko Milisković: Ljubavna pesma koja apsolutno nema nikakve veze ni sa nacizmom ni sa ratom. Jedina indicija da je to vezano za vojnika jeste da mi znamo da se on nalazi ispred kasarne. I to nije vezano samo za ono vreme, to jedna univerzalna tema.

Pesma Lili Marlen u različitim izvođenjima i Branko Milisković je peva

Male voice 3: You are... you don't have a body, you are your body.

Music, serbian kolo, whistling Lili Marleen, Lenin...

Female Voice: That's much better.

Whistling Lili Marleen, Lenin... Sounds of war and the beginning of the song

Branko Milisković: It was said that those were the only three minutes when nobody fired a shot.

Song Lili Marleen

Branko Milisković: At the end, Goebbels lost control over the song... It reached the front line... And Goebbels hated this song so much... He used to say that it stinks of corps.

The problem was that he believed the song can demoralize soldiers on the front line and stop them from fighting.

Song Lili Marleen

Branko Milisković: Love song had absolutely nothing to do with Nazism or the war. The only clue we have that it is related to a soldier is that he is standing in front of barracks. And it was not restricted exclusively to that time, it was a universal subject.

Different versions of the song Lili Marleen and Branko Milisković singing Lili Marleen

Izvori

- Rainer Werner Fassbinder, *Lili Marleen*, 1981.
- Soldatensender Belgrad, Rundfunk, Schlager, Lili Marleen, WWII (Einführung von Karl-Heinz Reintgen)
- Branko Baletić, *Balkan Expres*, 1983.
- Anton Karas, *Great Tunes by Request (Lili Marlene)*, 1963.
- Eric Burdon & The Animals, *The Twain Shall Meet (We Love You Lil)*, 1968.
- Dušan Makavejev, *WR – Misterije organizma*, 1971.
- Lazar Stojanović, *Plastični Isus*, 1971.

O autorima

Snežana Ristić diplomirala je na Arhitektonskom fakultetu u Beogradu. Bavi se arhitektonskom i fotografskom kritikom i fotografijom. Objavljuje u domaćim i stranim stručnim časopisima (*Arhitektura urbanizam, Forum, Kwart, DaNS, Oris*), nedeljnicima i dnevnim novinama (*Politika, Vreme*). Autorka je brojnih fotografskih izložbi. Dobitnica je nagrade *Zlatni mikrofoni* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva 2015. Urednica je redakcije za kulturu Radio Beograda 2. U koautorstvu sa Radonjom Leposavićem radi od 1993.

Radonja Leposavić diplomirao je na grupi za istoriju umetnosti Filozofskog fakulteta u Beogradu. Bavio se muzeologijom i bio je kustos nekoliko izložbi. Autor je knjige *Dada-clipping* (2000) i priređivač zbornika *VlasTito iskustvo* (2004). Autor je teksta u katalogu i saradnik na izložbi *Efekat Tito* u Muzeju istorije Jugoslavije (2009). Urednik je zbornika *Pažnja kritika!?* povodom 50 godina beogradskog Oktobarskog salona (2009). Dobitnik je nagrade *Zlatni mikrofoni* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva (2013) i nagrade *Lazar Trifunović* za likovnu kritiku i kritičko razmatranje savremene likovne i vizuelne umetnosti za 2014. Urednik je u Radio Beogradu 2. U koautorstvu sa Snežanom Ristić radi od 1993.

Credits

- Rainer Werner Fassbinder, *Lili Marleen*, 1981.
- **Soldatensender Belgrad**, Rundfunk, Schlager, Lili Marleen, WWII (Einführung von **Karl-Heinz Reintgen**)
- Branko Baletić, *Balkan Expres*, 1983.
- Anton Karas, *Great Tunes by Request (Lili Marlene)*, 1963.
- Eric Burdon & The Animals, *The Twain Shall Meet (We Love You Lil)*, 1968.
- Dušan Makavejev, *WR – Misterije organizma*, 1971.
- Lazar Stojanović, *Plastični Isus*, 1971.

About the authors

Snežana Ristić graduated at the Faculty of Architecture of Belgrade University. Has been involved in criticism and writing in the field of architecture, as well as photography. Has held a number of photography exhibitions. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2015). Editor-in-chief of Cultural department, Radio Belgrade 2. Has worked with Radonja Leposavić as a co-author since 1993.

Radonja Leposavić graduated at the Department of Art History of the Faculty of Philosophy of Belgrade University. Worked in a museum and curated several exhibitions. Published the book *Dada-clipping* (2000) and edited the book *Past Present* (2004). Co-author of the project: *Tito Effect*, Museum of Yugoslav History (2009), edited book *Attention! Criticism!?* (half a century of the October Art Salon, Belgrade), 2009. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2013) and *Lazar Trifunović Award* for reviews on contemporary and visual arts in written and electronic media (2014). Editor at Radio Belgrade. Has worked with Snežana Ristić as a co-author since 1993.

Snežana Ristić i **Radonja Leposavić** autori su i voditelji nedeljne emisije *Grad* na Radio Beogradu 2. Autori su brojnih radijskih, dokumentarnih i dokumentarno- dramskih emisija za Radio Beograd 2, a za Radio B92 realizovali su 24-delni autorski projekat *Ogledalo* (2000). Bili su autori i voditelji tribina *Tranzicija intelektualaca* u beogradskom Medija centru (2001). Objavili su knjige *Glasovi iz crne rupe – ta ste radili u ratu?* (1999) i *Osam predavanja Nikole Miloševića* (2000). Pisali su za zagrebački *Arkzin*, saradivali u beogradskom književnom časopisu *Reč* i nedeljniku *Vreme*.

Učešće na festivalima:

Prix Italy, Prix Europa, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival.

Nagrade i uži izbori:

2007, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *Reči koje čekaju*.

2011, Gran Prix Marulić za radio kratku formu za *Optimizam*.

2011, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *DaDa za ponavljače*.

2011, Prix Italia, specijalna preporuka za *Optimizam*.

2011, Prix Italia, uži izbor (3) za specijalnu nagradu za *Optimizam*.

2012, Prix Marulić, uži izbor (4) za *Tamo daleko*.

2016, UK Radio Drama Festival, prvo mesto u kategoriji kratka forma za *Snežana, našminkani horor*.

2016, Prix Marulić, uži izbor (5) za *DaDa 100*.

2017, Grand Prix Nova, treća nagrada u kategoriji kratka forma za *Glasovi – stilske vežbe*

Snežana Ristić and **Radonja Leposavić** are authors and presenters of the weekly programme *City*, broadcasted by Radio Belgrade 2. They are authors of over 600 documentary radio programmes and documentary drama programmes for Radio Belgrade 2. In 2000, they realised their own project *Mirror* for Radio B92 in 24 instalments. They are authors and presenters of panel discussions *The transition of Intellectuals* at Belgrade's Media Centre (2001). They have published the following books: *Voices from the Black Hole – What Did You Do during the War?* (1999) and *Eight Lectures by Nikola Milošević* (2000). They have contributed to the Zagreb magazine *Arkzin*, Belgrade magazines *Reč* and the weekly *Vreme*.

Festivals: Prix Italy, Prix Europe, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival...

Documentary *Optimism* broadcasted in selection The Best Radio Documentaries from Prix Europa 2011, Goethe-Institut, Washington (USA), January 2012.

2012, Prix Marulić, Documentary *Over There Far Away*, short list (4)

2011, Prix Italia, short list (3), in Documentary category for *Optimism*,

2016, Prix Marulić, short list (4) for *DaDa 100* in Short Form category,

Awards:

2007, Prix Marulić, second Commendation in Documentary category for *Words that Wait*.

2011, Prix Marulić, Grand Prix Marulić in Short Form category for *Optimism*.

2011, Prix Marulić, second Commendation in Documentary category for *DaDa for Repeaters*.

2011, Prix Italia, special Commendation in Documentary category for *Optimism*.

2016, UK radio Drama Festival, First prize in Short Form category, for *Snow White, made up Horror*

2017, Grand Prix Nova, Third place in Short Form category for *Voices – Exercises in style*



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