

POP DEPRESIJA POP DEPRESSION

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U nekom smislu, Pop depresija predstavlja idealan oksimoron. Teoretski su te reči suprotstavljene jedna drugoj, bar kada je muzika u pitanju. Iskreno, ja to ne doživljavam tako. Za mene su to dve stvari koje, udružene, prave jedan mali mikrosvet za sebe. U isto vreme, to je bila i igra reči – nešto poput onoga što su Led Zeppelin uradili kada su davali ime svom bendu, ali i način da se u dve reči opiše ono što sam slušao i želeo da puštam u emisiji pre nego što je ona nastala. Često mislim da nisam našao baš nikakvo mesto za Pop depresiju na srpskoj muzičkoj sceni i da smo više fusnota nego neki podnaslov. Ipak, želim da verujem da i takva fusnota može nekoga da inspiriše da napiše najbolji krimić sa zrcem melodrame.

In a way, Pop Depression represents the ideal oxymoron. Theoretically, those words oppose one another, at least when music is concerned. Honestly, I do not experience them that way. For me, there are two things that together create a small microworld of their own. At the same time, it was also a play on words, something like what Led Zeppelin did when naming their band, but also a way to describe in two words what I listened to and wanted to play on the show before it even existed. I often think that I never found any real place for Pop Depression on the Serbian music scene and that we are more of a footnote than a subtitle. Still, I want to believe that even such a footnote can inspire someone to write the greatest crime novel with a grain of melodrama.



POTRAGA ZA NOVOM MUZIKOM NIKADA NIJE JEDNOSMERNI

Živimo u vremenu u kojem je pritisak konzumerizma veliki, ali i u vremenu u kojem su ljudi sve manje spremni da sami istražuju. Za većinu ljudi iz moje generacije – onih rođenih sedamdesetih – muzika se „završila“ negde 1992, 1993. ili 1994. godine. Tada su, kako kažu, postali odrasli i više nije bilo vremena za novu muziku.

Paradoksalno, dosta mojih prijatelja nije otišlo na koncert Fontaines D.C. u Beogradu jer „nemaju hitove“, ali su otišli na Guns N' Roses ili Sisters of Mercy. Prokleta je moja generacija.

Otkrivanje muzike je, međutim, dvosmeran proces. Koliko ja otkrivam nove ili nepoznate muzičare, toliko oni meni pomažu da shvatim ili prihvatim nešto novo ili drugačije. Nekada čak i „otkrijem“ sebe na neki drugi način i otvorim delove mozga za koje nisam ni znao da postoje.

Nekada se ja javim nekom bendu da pitam šta rade i da li im treba pomoć, nekada se oni jave meni. Nekad komunikacija uspe, nekad ne. Dešava se i da se ne javim nikome jer nemam snage da započinem nešto novo, ali to stanje prođe. Svakako postoje ljudi čijem ukusu verujem i koji mi često preporučie nešto što kasnije postane veoma važno u mom životu.

THE SEARCH FOR NEW MUSIC IS NEVER ONE-WAY

We live in a time when the pressure of consumerism is immense, but also in a time in which people are increasingly less willing to explore on their own. For most people of my generation, those born in the seventies, music “ended” somewhere around 1992, 1993, or 1994. That was when, as they say, they became adults and there was no longer time for new music.

Paradoxically, many of my friends did not go to the Fontaines D.C. concert in Belgrade because “they don’t have any hits,” but they did go to Guns N’ Roses or The Sisters of Mercy. My generation is doomed.

Discovering music, however, is a two-way process. As much as I discover new or unknown musicians, they help me understand or accept something new or different. Sometimes they even help me “discover” myself in another way and open parts of my brain I did not even know existed.

Sometimes I reach out to a band to ask what they are doing and whether they need help, sometimes they reach out to me. Sometimes communication works, sometimes it does not. There are also moments when I do not contact anyone because I do not have the strength to start something new, but that feeling passes. There are certainly people whose taste I trust and who often recommend something that later becomes very important in my life.

THE SONG THAT MOVES YOU AND THE RITUAL OF THE CONCERT

What has driven me for twenty-five years is the desire to hear a song that will move and unsettle me on every level. It does not matter whether that song is euphoric, miserable, humorous, philosophical, romantic, or pure destruction. If I was able, in any way, to influence its creation, that makes me especially happy.

On the other hand, being at a concert at the moment when a connection happens between the audience and the performer still feels to me like a magical ritual that I want to experience repeatedly. That adrenaline pushes me forward, along with the need to hear “that” song, “THE song” that will carry me through the years ahead.

Michelin kao vodič je prepoznat u celom svetu i mislim da pored naših ljudi koje će sve više privlačiti, da će i turistima sve više biti Beograd zanimljiv kao nova ‘Michelin destinacija’.

Michelin as a guide is recognized worldwide, and I believe that, alongside local guests who will increasingly be drawn to it, Belgrade will also become more attractive to tourists as a new ‘Michelin destination.’”

PESMA KOJA POMERA I RITUAL KONCERTA

Ono što me pokreće već 25 godina jeste želja da čujem pesmu koja će da me pomeri i poremeti na svim nivoima. Nije važno da li je ta pesma euforična, čemerna, duhovita, filozofska, ljubavna ili čista destrukcija. Ako sam, pritom, mogao na bilo koji način da utičem na njeno nastajanje, to me čini posebno srećnim.

S druge strane, biti na koncertu u trenutku kada se dogodi povezivanje između publike i izvođača za mene je i dalje magični ritual koji želim da doživljam iznova i iznova. Gura me taj adrenalin i potreba da čujem „onu“ pesmu „THE pesmu“ koja će me voditi dalje narednih godina.

DA LI IMAMO KULTURU SLUŠANJA MUZIKE?

Dobro je pitanje koliko smo zapravo „pod ruku“ sa muzikom 21. veka, ali i sa bilo kojom stvari iz oblasti savremene kulture i umetnosti. Teško je generalizovati, jer uvek ima i dobrih i loših stvari.

Ako bih morao direktno da odgovorim na pitanje da li imamo kulturu slušanja, rekao bih: uglavnom ne. Ipak, mene ne zanima to takozvano generalno mišljenje. Ono što me zanima jeste stvaranje izuzetaka. Ako neko čuje nešto na način na koji bih ja voleo da nova muzika bude slušana i to prenese dalje, onda smo već napravili mali pomak.

To je kao kada bacite kamenčić u vodu – šire se krugovi. Ili, kako volim da kažem, mala muzička žabica.

Kultura slušanja, čitanja, gledanja i razmišljanja veoma je kompleksna stvar. Svaki mali korak u tom pravcu je važan, pogotovo kada ne postoji sistem i kada se sve svodi na slučajnost ili nečije lično cimanje.

Ipak, deo muzike koji nastaje u Srbiji ide u korak sa onim što se dešava u regionu i svetu. Naši muzičari su hrabri, talentovani i sposobni – često i veoma vešti u rešavanju složenih jednačina budžetiranja. Upravo to budžetiranje, međutim, često vidim kao glavni razlog zašto naša muzika ne ide još dalje.

SVE TEŽE JE LJUDE IZ KUĆE

Ljudi danas sve manje izlaze da slušaju muziku uživo, posebno kada su u pitanju „mali“ izvođači ili nekomercijalna muzika. U Srbiji je sve dodatno pomešano – često je teško i napraviti jasnu razliku između mainstreama i undergrounda.

Publika danas najčešće ulaže svoje vreme i novac u spektakl. Nemam ništa protiv spektakla, ali borba da i mali izvođači, koji ne prave muziku u trendu, dobiju priliku da se predstave široj publici često deluje kao hendikep utakmica.

Mnogo toga se promenilo tokom ove dve i po decenije, ali statistički gledano, možda i nije toliko drugačije nego ranije. Zamenile su se generacije, ljudi iz mog vremena zamenjeni su publikom od 25 do 40 godina, ali brojke su prilično slične kao sredinom 2000-ih. Istina je samo da je ljude sve teže isterati iz kuće.

OVO JE SRPSKA MUZIČKA SCENA!

Veliki napor sam uložio, zajedno sa ljudima sa kojima radim, da ono čime se bavimo zaista bude srpska muzička scena, a ne samo beogradska. Više od polovine izvođača koji danas objavljuju za Pop depresiju nisu iz Beograda niti žive u glavnom gradu. Mnogi su mlađi od 30 godina.

DO WE HAVE A CULTURE OF LISTENING TO MUSIC?

It is a good question how much we are actually “in step” with the music of the twenty-first century, but also with anything from the field of contemporary culture and art. It is difficult to generalize, because there are always both good and bad things.

If I had to answer directly whether we have a culture of listening, I would say: mostly not. Still, that so-called general opinion does not interest me. What interests me is creating exceptions. If someone hears something in the way I would like new music to be heard and then passes it on, then we have already made a small step forward.

It is like throwing a pebble into water, the circles spread outward. Or, as I like to say, a small musical frog.

The culture of listening, reading, watching, and thinking is an extremely complex thing. Every small step in that direction matters, especially when there is no system and everything comes down to coincidence or someone’s personal effort.

Still, part of the music created in Serbia keeps pace with what is happening in the region and the world. Our musicians are brave, talented, and capable, often highly skilled at solving complex equations of budgeting. That very budgeting, however, is often what I see as the main reason our music does not go even further.

IT IS BECOMING INCREASINGLY DIFFICULT TO “DRAG” PEOPLE OUT OF THEIR HOMES

People today go out less to listen to live music, especially when it comes to “small” artists or non-commercial music. In Serbia, everything is additionally mixed together, it is often difficult even to make a clear distinction between mainstream and underground.

Today, audiences mostly invest their time and money in spectacle. I have nothing against spectacle, but the struggle for small artists, those who do not make trendy music, to get the opportunity to present themselves to a wider audience often feels like a handicap match.

A great deal has changed over these two and a half decades, but statistically speaking, perhaps it is not all that different from before. Generations have changed, people from my era have been replaced by audiences between twenty-five and forty years old, but the numbers are like those from the mid-2000s. The truth is simply that it is becoming increasingly difficult to get people out of the house.

THIS IS THE SERBIAN MUSIC SCENE!

Together with the people I work with, I invested great effort to ensure that what we do truly represents the Serbian music scene, not just the Belgrade one. More than half of the artists who release music through Pop Depression today are not from Belgrade and do not live in the capital. Many of them are younger than thirty.

I would love for other cities in Serbia to have recording and performance conditions at least somewhat comparable to those in Belgrade. At different moments, I have been fascinated by what was happening in Subotica, Pančevo, Niš, and now in Šabac as well.

Decentralization is not merely desirable; it is the fundamental precondition for any of these to make sense. The Hali Gali movement, for example, through its energy inspired many local scenes and bands to be bolder in their performances and the music they release, and I cannot



Voleo bih da i drugi gradovi u Srbiji imaju uslove za snimanje muzike i nastupe barem približne onima u Beogradu. U različitim trenucima fasciniralo me je šta se dešava u Subotici, Pančevu, Nišu, a sada i u Šapcu.

Decentralizacija nije samo poželjna – ona je osnovni preduslov da sve ovo ima smisla. Hali Gali pokret je, na primer, svojom energijom inspirisao mnoge sredine i bendove da budu hrabriji u svojim nastupima i muzici koju objavljuju, a ja jedva čekam da čujem pesmu nekog novog benda iz Loznice, Novog Pazara ili Požarevca koja će me potpuno razoriti. Isto kao što bih voleo da me očara i neki novi bend sa Vračara (historical).

SAUNDTREK NAŠEG RASPADA BIĆE SPEKTAKL

Voleo bih da u budućnosti dođe do promene u načinu na koji se muzika shvata – da se na nju gleda kao na ozbiljnu umetnost, a ne samo kao na puku zabavu. Posebno bih voleo da država i njena ministarstva razumeju da je rokenrol, kao i muzika uopšte, umetnost.

Muzika u Srbiji postoji i van okvira koji obično podrazumeva nekoliko kulturnih imena iz prošlosti. Muzika može biti umetnost čak i kada je čisto energetska praznjenje.

Ona ima sposobnost da najbrže okupi ljude oko neke ideje, da pokretu da kontekst, da inspiriše i uteši. Naravno, nemam ništa protiv estrade, muzike za liftove ili pozadinskih zvučnih kulisa – ali muzika ima specifičnu moć. Upravo preko nje mladi najbrže dolaze do svog glasa.

Ako oni koji odlučuju o našim životima ne čuju tihiu muziku i šaputanje, svakako će čuti distorziju i vrištanje. Naša budućnost možda jeste osuđena na raspad na mnogim nivoima – ali soundtrack tog raspada biće spektakl.



wait to hear a song by some new band from Loznica, Novi Pazar, or Požarevac that will completely destroy me. Just as I would love to be enchanted by some new band from Vračar as well.

THE SOUNDTRACK OF OUR COLLAPSE WILL BE A SPECTACLE

I would like to see a change in the future in the way music is understood, for it to be viewed as serious art rather than mere entertainment. I would especially like the state and its ministries to understand that rock and roll, just like music in general, is art.

Music in Serbia exists outside the framework that usually includes only a few cult names from the past. Music can be art even when it is pure energetic release.

It can gather people around an idea faster than anything else, to give a movement context, to inspire and comfort. Of course, I have nothing against mainstream entertainment, elevator music, or background soundscapes, but music possesses a specific kind of power. It is precisely through music that young people most quickly arrive at their own voice.

If those deciding about our lives cannot hear quiet music and whispers, they will certainly hear distortion and screaming. Our future may indeed be doomed to collapse on many levels, but the soundtrack of that collapse will be a spectacle.

Pop depresija već četvrt veka predstavlja jedno od ključnih mesta na domaćoj sceni gde nova muzika dobija prostor da bude otkrivena. Ono što je počelo kao radijska emisija vremenom je preraslo u mnogo više – izdavačku kuću, koncertnu platformu i važan oslonac za bendove i autore koji pomeraju granice savremene scene.

Od prvog emitovanja do danas objavljeno je više od 1500 emisija, uz stotine mikstejpova i specijala, a emisija je 2018. godine dobila i „Listeners' Choice“ nagradu za najbolju rock/alternative emisiju na Mixcloud platformi.

Tokom godina Pop depresija je postala i značajan izdavački i koncertni akter, sa stotinama objavljenih izdanja i izvođačima poput Ana & The Changes, Stray Dogg, Kralj Čačka i Bohemija, do projekata poput serijala Klavirsko nebo, Hali Gali kompilacija i izdanja bendova Lenhart Tapes, proto tip, Šajzberberlemon, Consecration, Gazorpazorp, Lu i mnogih drugih koji su oblikovali savremeni zvuk domaće scene. Iza svega toga stoji Ivan Lončarević – novinar, sportski komentator i dugogodišnji promoter nove muzike.

Pop Depression has represented one of the key places on the local scene where new music is given space to be discovered. What began as a radio show gradually evolved into much more, a record label, a concert platform, and an important support system for bands and authors pushing the boundaries of the contemporary scene.

From its first broadcast until today, more than 1,500 shows have been released, along with hundreds of mixtapes and specials, while in 2018 the show received the "Listeners' Choice" award for best rock/alternative show on the Mixcloud platform.

Over the years, Pop Depression also became an important publishing and concert force, with hundreds of releases and artists such as Ana & The Changes, Stray Dogg, Kralj Čačka, and Bohemija, as well as projects such as the Klavirsko nebo series, the Hali Gali compilations, and releases by bands such as Lenhart Tapes, proto tip, Šajzberberlemon, Consecration, Gazorpazorp, Lu, and many others who shaped the contemporary sound of the local scene. Behind all this stands Ivan Lončarević, journalist, sports commentator, and longtime promoter of new music.

