

ROCK AND ROLL COMES TO THE BALKANS

by Matthew Boyd, Ph.D.

Lesson Website:

<https://depts.washington.edu/lgmusic/languages/bcsm/>

Project funded and directed by the



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Performance Range		Grade		Date		Day in Unit		Minutes	
Theme/Topic	Popular Music and Youth Roles in Art and Politics								
Essential Question	How was the popular musical form of Rock and Roll adapted by the youth of the former Yugoslavia?								
Daily Topic									
STANDARDS	LESSON OBJECTIVES								
What are the communicative and cultural objectives for the lesson?	Communication and Cultures	Which modes of communication will be addressed?		Learners can: Learn about the development of popular music in the former Yugoslavia, identifying trends over time as well as artists.					
<input type="checkbox"/> Interpersonal									
X Interpretive									
<input type="checkbox"/> Presentational									
If applicable, indicate how this lesson connects to other standards.	Connections								
	Comparisons								
	Communities								
	Other Standards								
Lesson Sequence	Activity/Activities What will learners do? What does the teacher do?					Time* How many minutes will this segment take?	Materials/Resources/Technology Be specific. What materials will you develop? What materials will you bring in from other sources?		
Gain Attention/ Activate Prior Knowledge	Teacher will play the sound samples for one or each of the groups under discussion to gain students' attention. The instructor then asks students for initial comparisons or impressions. Students will provide their impressions or comparisons, if any. OR The material can be assigned to an online discussion forum for discussion after viewing.					10 minutes	Song samples provided at the course website.		
Provide Input	Play select sound samples from course website.								
Elicit Performance/ Provide Feedback	Students informally recount their initial impressions or comparisons OR Students participate in moderated discussion online of initial impressions.								

Provide Input	<p>For each time period discussed, the instructor will cover the related historical context and the messaging of the groups presented.</p> <p>Sound samples for each time period will be listened to and discussed.</p> <p>Or</p> <p>Students will cover the material in their own time online</p>		
Elicit Performance/ Provide Feedback	<p>After reading or listening to the teacher discuss the background of each period of Rock music in the former Yugoslavia, and ask the student to provide an in-depth response either to a proposed essay question or to one or more of the groups discussed.</p> <p>Questions:</p> <ol style="list-style-type: none"> 1. When considering the musical forms under discussion here and the effects of their mass popularity, can you think of a form of music, art, or visual culture that would have the same kind of potential to spread internationally and take on local importance today? 2. Can you think of any musical genres that have come from elsewhere that have come to dominate what is popular in your lifetime? What were they, and what form did they take or how did they change to fit the media landscape? 3. After having learned about some of the bands presented here and what their artistic goals were, do any of them remind you of artists that you are familiar with? 4. Do the messages or motivations of any of the groups resonate with you in your own present context? How so? 		
Closure	<p>Students compose their discussion essays and submit them to the teacher if online, or present their discussion to the class.</p> <p>Instructor provides summary and feedback and further suggestions.</p>		
Enhance Retention & Transfer			
Reflection/ Notes to Self			

Section 1 Yugoslavia

The Socialist Federal Republics of Yugoslavia was a country on the Balkan peninsula that existed from 1946 until the country's breakup and the bloody wars of succession that ensued beginning in 1991. This "Second Yugoslavia" consisted of the republics of Croatia, Bosna-Herzegovina, Macedonia, Montenegro, Serbia, and Slovenia, and included many significant populations of minorities not hinted at in the names of the constituent republics.

The first Yugoslavia was established in 1929 the Kingdom of Yugoslavia, or the Kingdom of Serbs, Croats, and Slovenes, which existed from 1929 with the fall of Ottoman rule in the region. It existed until 1941, when Axis forces invaded and pushed the monarchy into exile. Socialist Yugoslavia had the distinction of having liberated itself from Nazi occupation through the concerted and motivated leadership of Josip Broz "Tito" and his partisans. They were therefore in a unique position where they were not formally beholden either to the Soviet Union or the Western powers. They had a large army and a strong ruling party that enjoyed the popularity of a patriotic, more than ideological, backing. Neither could the Soviet Union under Stalin impose unilateral control over the regime as a satellite socialist state, nor could the West, as Churchill suggested, split control over the postwar Balkans 50/50 between the Soviet Union and Western Europe. Yugoslavia had freed herself from the fascists, and she was her own.

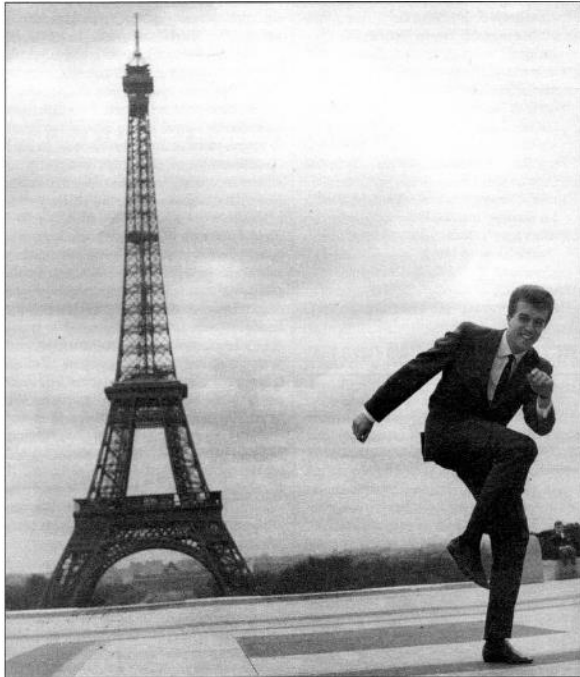
The Yugoslavs built a culture as they rebuilt their country after the war, and the story of how popular musical culture developed there is a part of that rebuilding. They accepted worldwide trends in music, while injecting their own national character and innovations into them, resonating with world trends as their own center, not as a colony of Western culture. As the youngest generation of Yugoslavs came of age, just as Tito's early partisan government was able to resist direct colonization by outside forces, the Yugoslav music scene was able to develop political ideas and ideals that centered the identity of a generation. Though their country is gone, the music they made carries on in importance today.

(Section 2): Rock 'n Roll comes to the Balkans

The first Rock 'n Roll artists from America and the UK were released on Yugoslav labels in 1956, ushering in an era of push-and-pull between the youth of Yugoslavia and the generation already in power. The self-proclaimed mission of the adults who had fought to liberate Yugoslavia during the second world war was to ensure the proper education of the youth so that they could eventually replace them in power and in the continuation of the social-ideological project of socialist Yugoslavia, all the while insisting on the absence of any generational conflict. The youth, on the other hand, were polled as believing that they were, in fact, ready to build upon the previous generation's advances with their own cultural attitudes and predilections.

Karlo Metikoš, AKA Matt Collins

Metikoš was born in Zagreb in 1940 and became interested in Rock music after exposure to American acts like Elvis Presley, Bill Haley, Fats Domino, and Little Richard. Just one example of a generation of postwar Yugoslavs who participated in the worldwide trend of Rock 'n roll music, he primarily began his forays into the post-jazz craze by imitating what was already on offer in the English-speaking world.



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Metikoš was a member of the band Regal, where he performed rock repertory for tourists. He was convinced to move to Paris to perform, and relocated there in 1961, where he slept under bridges until he could get the chance to perform on American military bases. He was the unlikely pick to front French doo-wop band Les Chaussettes, recording the Cascades' Rhythm of the Rain in French (*En écoutant la pluie*). He began a solo career and was one of the first major touring acts in Yugoslavia. He released an EP with a cover of Peggy Sue and a Serbo-Croatian adaptation of Bob Dylan's *Dust in the Wind*. Moving into electrified rock 'n roll, In 1964 he formed the group Crveni Koralji (The Red Corals), with whom he wrote the first Yugoslav-authored single in English, "Don't Say Goodbye." The career of Collins/Metikoš is an early example of the wholehearted adoption of the worldwide youth movement begun by rockers in the U.S. and U.K. early in the history of postwar Yugoslavia.

Section 3: The 1960s: Electrification and Subculture come to Yugoslavia

Before rock became a question and the '60s generation was making demands or giving cause to the establishment for worry, Tito weighed in on another imported cultural craze: jazz.

Author Radina Vučetić quoted Tito as saying, “I have nothing against modern dance and jazz. And that is necessary. Young people have to enjoy themselves. However, it’s not necessary that jazz be the exclusive foundation of their development. It is necessary to develop classical music, which is much greater, and, in general, music that isn’t profane.”

He was asked to do so again during the 8th congress of the League of Communists in 1964. The “youth question” was front and center on the congress agenda, because “deformations in our society negatively affect our youth.” Tito, however, recognized in the youth’s changing tastes evidence of a desired internationalism expected in communism, and declared the youth of the day socialist and worthy of an audience with the establishment.

By 1968 the country was embroiled in a series of general strikes that included university students and faculty. Again, during this time Tito approved of the student actions on the one hand, saying that they proved the correctness of self-management socialism, however punishing student and faculty leaders on the other hand without actually giving in to any of the students’ democratic demands. These demands included the democratization of public media, the prevention of the conversion of public property to private or joint stock property, the prevention of the amassing of wealth through real estate speculation, and a reform of the educational system to ensure the education and material well-being of students of all sectors of Yugoslav society

Such directly political attempts to influence the operation of the state and its institutions were met with suspicion, retaliation, and incarceration by the entrenched bureaucratic cadres and those enriching themselves through the accumulation of private property and the manipulation of finance and privatized industry.

This only exacerbated the problem of fresh voices participating in and influencing institutional public politics that arose in the 1950s with Yugoslavia’s break with Stalin’s Comintern. Yugoslavia was pressed to shore up its survival while the possibility of retaliation from the USSR remained, and it reverted to a wider dependence on market mechanisms in order to do so. In 1955 wage planning at the federal level ceased, and in 1958 the policy of income sharing was introduced. This led to the worker collectives of Yugoslavia’s unique self-management socialist system competing against one another, resulting in regionalism and unequal distribution of resources to underprivileged geographic regions and opening the way to eventual overt nationalism between groups in the Socialist Federal Republics of Yugoslavia’s six constituent republics. During this time the Federal Investment Fund was also dismantled, and those funds earmarked for federal redistribution for the rebuilding and industrialization of impoverished areas after the end of the war were instead funneled into banks. The economy began to grow in debt and remitted pay from Yugoslavs working guest-worker positions abroad. Resources were no longer distributed according to need, while regionalism and nationalism were fueled due to their short-term lucrativeness under the new circumstances.

Youth were disillusioned and retreated from direct political participation following the disappointment of '68. Instead, they became more focused on popular culture and art which, more so than formal visual art and literature, was not yet fully policed by the newly rich political elites for trends competing for a share of ideological space in the country.

Bijelo Dugme



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The most well-known and successful act of 1970s Yugoslavia was Sarajevo band Bijelo dugme (White Button). They combined Balkan folk melodies with sometimes direct copying of popular prog-rock elements from Western European and American bands, and they represented an unadulterated local acceptance and adaptation of the rock genre to the Balkan setting. Bregović would go on to score films for directors such as Emir Kusturica and make Balkan instrumentation famous around the world.

Bijelo dugme's debut album was recorded in 20 days and released at the end of November 1974 with one of the most famous and provocative album covers in rock history. It included re-recordings of popular earlier singles and a song, Sweetheart Don't Sleep While the Music Still Plays that was accused of having more than a passing resemblance to Chuck Berry's *Rock 'n Roll Music*. The record reached gold, selling over 40,000 copies by the following February, outselling the previous high-selling record by YU-Group, and cementing their popularity in Yugoslavia. Bregović brought rural Bosnian melodies and folk song traditions to blues and prog rock, as evidenced by the opening track of the first record. Themes of romantic pining and innuendo, in which objects take on double meanings, are mainstays of such folk music forms as *sevdalinka*. These folk music forms, influenced by Turkish musical tradition, are in evidence in the opening, eponymous track by the group:

Kad bi bio bijelo dugme If I were a white button
mala bi se zakopčala u me My sweetheart would be buckled to me
kad bi bio dugme plavo If I were a blue button
ne bi znala da sam kraj nje spavo She wouldn't know that I sleep beside her

Ref.

Hej mala hej	Hey sweetheart, hey
kad bi bio dugme, hej	If I were a button, hey

Da sam djerdan sav od zlata	If I were a golden necklace
grlio bih malu oko vrata	I'd embrace my baby around her neck
diro bih je cijelog dana	I'd touch her all day long
ne zna selo, ne zna njena nana	The village doesn't know, her mother doesn't know

Ref.

Bregović's guitar virtuosity and the band's ability to not only mimic the prog-blues rock styles popularized by a band such as Deep Purple, but also advance the style by incorporating national elements to lend "Western" rock a Yugoslav character, was in itself a statement on Balkan youth's desire and ability to participate in world trends on their own terms and as equals. The "Bosnian" folk element is foregrounded by the decision to preface the 6-minute organ and guitar jam leading up to the vocal performance with atmospheric and pastoral sounds of goats and sheep braying and birds singing.

The tongue-in-cheek change of style with their virtual plagiarism of the Chuck Berry tune with new lyrics in Bosnian demonstrated a range that went beyond simple mimicry and a characteristic sense of play and confidence.

Ne spavaj mala moja	Don't sleep little one
muzika dok svira	The music is still playing
jer taj ludi ritam	Because that crazy rhythm
nikom ne da mira	won't calm anyone

Mama je legla i odavno spava	Mama went to bed and has been asleep for awhile
niko nece znati da si bila s' nama	No one will know that you were with us
cekat' cu te jos	I'll wait for you another
trenutak mala moja	minute my baby
onda odoh plesat' sam	Then I'm gone to dance alone

Budi se, svi te zovu	Wake up, everyone's calling you
muzika se cuje	music is heard
zaigravimo skupa	Let's dance together
cijelo drustvo tu je	Everyone's here

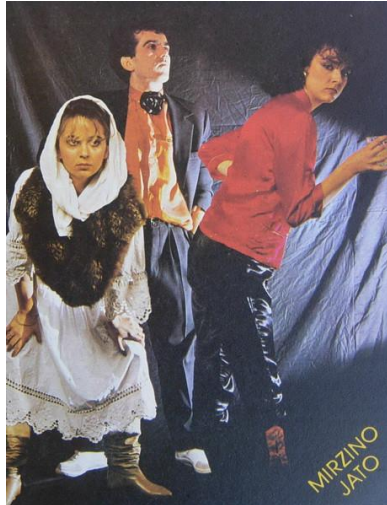
Tata spava, svuda je tama	Dad's asleep, it's dark all over
niko nece znati da si bila s' nama	No one is gonn aknow that you were with us
cekat' cu te jos	I'll wait for you another
trenutak duso moja	minute, my soul
onda odoh plesat' sam	then I'm off to dance alone

Ref.

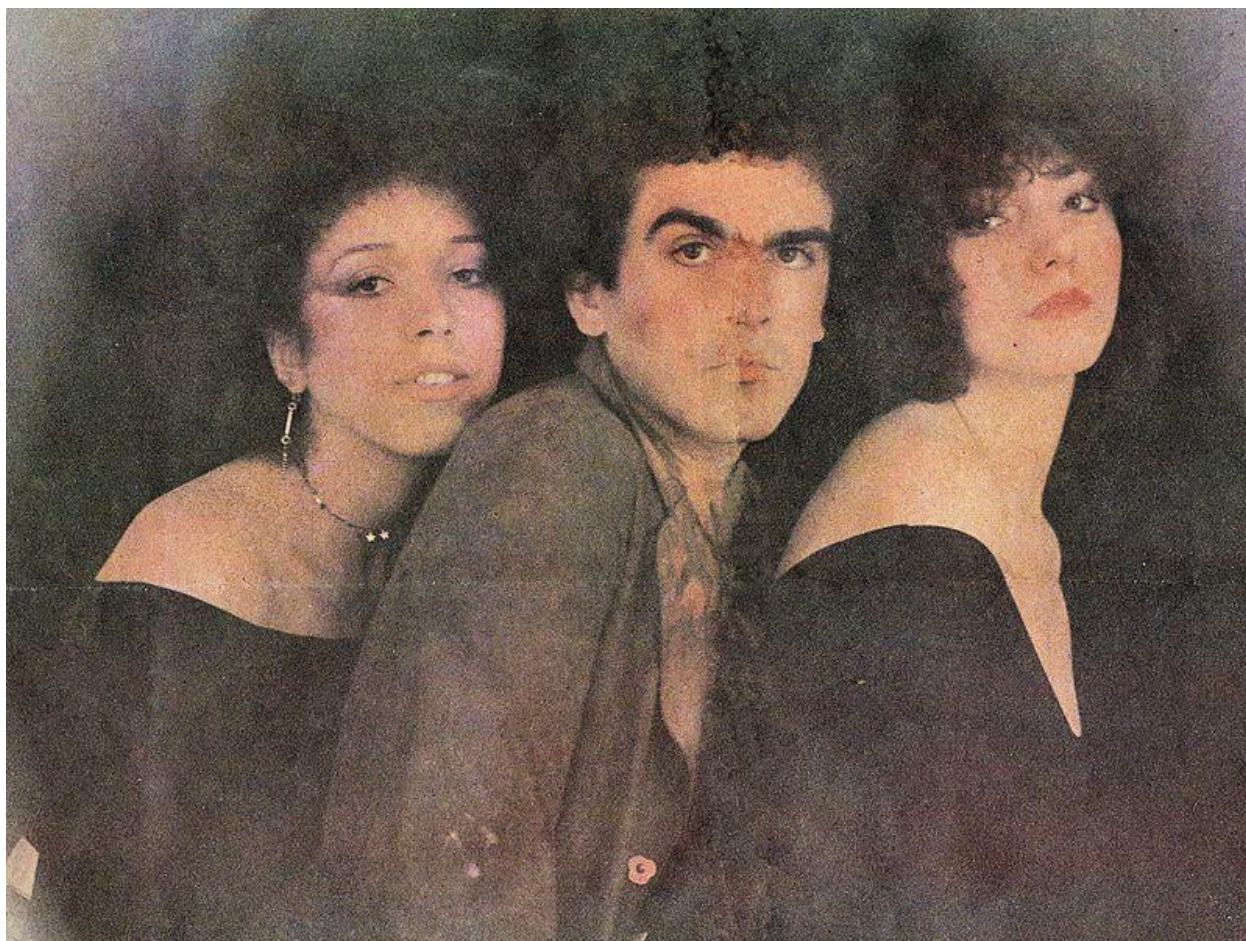
Jer to je mala moja rock'n'roll
rock'n'roll, rock'n'roll
mala to je rock

Because that, my love, is rock 'n roll

Section 4 Disco in Bosnia



OR



https://bs.wikipedia.org/wiki/Datoteka:Mirzino_jato.jpg#/media/Datoteka:Mirzino_jato.jpg

Mirzino Jato was formed in Sarajevo at the end of the 1970s by Mirzin Alijagić, Zuzi Zumreta Midžić, and Gordana Ivandić. Ivandić was the sister of Bijelo Dugme drummer Goran Ivandić, highlighting the interrelated nature of the Yugoslav musical scene that reinforced the development of the Yugoslav music scene across genres. Mirzino Jato, which translates to Mirzin's Flock, represented a Yugoslav acceptance and adaptation of the disco craze sweeping the globe. The disco influence passed into the country primarily from Germany via Boney M. An enduring wellspring of nostalgia, Mirzino Jato's hit single, *Apsolutno tvoj*, with his deep baritone delivery, is currently undergoing a resurgence in popularity across borders, with new material planned for 2020 release. These are not grand statements of any political nature, but instead a testament to the creativity and adaptability of artists in the region to advance along with world trends while adding to the forms with their own input.

<p>Apsolutno tvoj, apsolutno moj samo mi smo taj genijalan spoj apsolutno tvoj život je moj permanentno moj, permanentno tvoj samo ti si taj specijalan broj permanentno tvoj život je moj</p> <p>Ref. Apsolutno moj si broj apsolutno ja sam tvoj genijalan mi smo spoj permanentno biću tvoj</p>	<p>Abolutely yours, absolutely mine Only we are such a great fit Your life is absolutely mine Permanently mine Permanently mine Only you are that special number Permanently your life is mine</p> <p>Ref. You are absolutely mine I am absolutely yours We're genius together I'll be yours permanently</p>
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Section 5: The New Wave

If the 1960s saw electrification and the beginnings of Balkan rock beyond simple repertory repetition, as well as an attempt on the part of Yugoslav youth to take an active part in the political direction of the country, and the 70s saw the full melding of folk and Western European forms as the youth turned away from active political life, the dawning of the '80s saw the realization of a new mindset and artistry that rewrote the rules for everything: The New Wave.

Novelist David Albahari, at the time a music journalist, wrote, looking back at the dawn of the new cultural era from the present day, "Rock 'n roll until then had a minor status in Yugoslav culture, and to mention rock together with Andrić or Kiš represented, at the very least, terrible blasphemy. The New Wave changed that overnight...the most significant aspect, at least for me, [of the new wave] was represented by the feeling that the parallel appearances of the scenes of Zagreb, Belgrade, Ljubljana, Skopje, and other places would contribute to a new unity." (Ivo Andrić was Nobel Prize-winning author of *The Bridge on the Drina*, a historical novel spanning four centuries of a bridge constructed by the Ottomans in Bosnia-Herzegovina. Danilo Kiš is the famous author of the Borghesian historical novel *A Tomb for Boris Davidovich*.)

The new wave was sprung upon the people of Yugoslavia with the release of the compilation LP "Paket aranžman", translated as Package Tour. It contained songs from three bands of the burgeoning Belgrade punk and New Wave scene, members of which would go on to form still other even more influential bands in the coming years. The groups included were: Šarlo akrobata, Idoli, and Električni orgazam.

Zana



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Zana was formed in 1976 by gymnasium schoolmates Radovan Jovićević and Zoran Živanović Kikamac under the name “Suton,” meaning twilight. Radovan brought his girlfriend Zana Nimani into the group, and they began to play under the name Zana in 1979. “Dodirni mi kolena” (“Touch my knees”) is the title track of the Belgrade group Zana’s second LP from 1982, released on Jugoton. On it, the group plays with the pop sensibility of ABBA to engage in a humorous send-up of consumerism. Recorded in Sweden to exacting standards that led to spectacular success. This hit song, with its endless list of transactional demands, played up the strange relationship between consumerism and intimate relationships that were appearing in the context of the development of classes in a largely socialist society to hilarious effect.

“Touch my Knees” (Dodirni mi kolena)

Hej, moja dušice, izbbaci bubice
iz tvoje lepe lude plave glavice
ne budi dete
Obuci papuče, dodaj mi jastuče
nežno me zagri, I ponašaj se prirodno

skuvaj mi kafu, napravi sendvič Lepo ugosti I
zadovolji me

Hej, moja dušice, ostavi lutkice koje te jure I
samo ti dosađuju
ne budi dete
kupi mi haljine, srebrne lančiće crvene maline, I
kartu do Amerike

znamo se skoro, već 10 dana daj mi svoj auto, I
ključ od stana

Hej, na sveže mleko miriše dan ptice pevaju na
sav glas
jutro njiše vetar, dodirni mi kolena to bi baš
volela

Hej, plavo nebo žuri u stan
žuti leptir mazi moj vrat
jutro njiše vetar, dodirni mi kolena to bi baš
volela

Hey my little one, toss the headphones From
your beautiful, crazy, blond head Don't be a
child
Put on your slippers, give me a little cushion
Tenderly embrace me and act natural

Brew me coffee, make me a sandwich Entertain
me and satisfy me well

Hey, my little one, leave the dolls That chase
you and only bore you Don't be a child
Buy me dresses, silver chains
Red berries and a ticket to America

We've already known each other almost 10 days
Give me your car, and the key to your apartment

Hey, the day smells like fresh milk
Birds sing at the top of their lungs
The wind shakes the morning, touch my knees
I'd really love that

Hey, the blue sky hurries into the apartment
A yellow butterfly caresses my neck
The wind shakes the morning, touch my knees
I'd really love that

Električni Orgazam

Električni Orgazam was formed in January of 1980 in Belgrade by Srđan Gojković Gile, drummer Ljubomir Jovanović Jovec, and organist Ljubomir Đukić. At their third performance in summer of that year at the Subotica youth festival they scandalized the crowd by with an energetic performance resulting in, among other things, a broken microphone and the destruction of the stage lighting. Among the *Paket Aranžman* bands, they appeared to be most dedicated to a sensationally destructive punk persona. Despite this, of the three bands contributing to this compilation, they were the first to record and release their own debut album.

Punk made a circuitous entrance into Yugoslav life. Having already exploded abroad in the UK and the US, it entered into the Yugoslav mainstream more as a fashion than as an ethos. The torn clothes and leather jackets that signified disdain for mainstream values meant to shock the sensibilities of polite society abroad were brought back to Yugoslavia as haute couture by the privileged children of high-ranking party members and factory management who could afford to travel to the UK and elsewhere. Električni Orgazam rehabilitated the punk image by criticizing the trendiness of punk and bringing it more in line with its roots close to nonconformity and class struggle. Their single "The Golden Parrot" sums up this critique:

<p>Zlatni papagaj tata placa sve racune zlatni papagaj jer mi smo snobovi (REF)</p> <p>Mi volimo zenske fine nasminkane, doterane uredno smo pocesljani obuceni, obuveni</p> <p>Mi nosimo skupo perje ispeglano, mirisljavo gnusamo se GSP-a kolima se brze stize</p> <p>REF</p> <p>Nase glave prazne jesu ali ko jos zato mari jer lova je najvaznija i drugo nas ne zanima</p> <p>U Rimu se oblacimo i imamo Diner's karte krem drustvo je nasa klasa svi ostali manje vrede</p> <p>REF</p> <p>Pankere ne podnosimo ni smrdljive hipije mi sterilni mozda jesmo ali krivi za to nismo</p> <p>Jer nase tate, nase mame parama nas zasipaju i neka za nas drugi misle mi sposobni za to nismo</p>	<p>Golden Parrot Daddy pays all the bills Golden parrot Because all of us are snobs (REFRAIN)</p> <p>We like fine women made up, dolled up we're well-combed, well-dressed, well- shod</p> <p>We wear expensive feathers ironed and scented we hate public transit we get there faster by car</p> <p>REFRAIN</p> <p>Our heads are empty but who still cares about that? because cash is the most important thing and nothing else interests us</p> <p>We get our clothes in Rome and have Diners cards The cream of society is our class Everyone else is worth less</p> <p>REFRAIN</p> <p>We don't tolerate punks or smelly hippies We might be sterile but we're not to blame for that</p> <p>for our daddies and mommies shower us with money and someone else thinks for us we're not good at that (Električni orgazam 1981)</p>
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Idoli

Idoli (The Idols) were a band of the Belgrade New Wave that played with nostalgia and parodic appearances. In 1978 the late guitarist and vocalist Vlada Divljan, bassist Zdenko Kolar, keyboardist Dragan Mitrić, drummer Kokan Popović, and saxophonist Bora Atić formed the band Merilin, later renamed Zvuk ulice, which translates to "Sound of the Street." They participated in the 1978 Zaječar Gitarijada music festival in eastern Serbia, as well as the BOOM festival in Novi Sad in Serbia's Vojvodina region, both

times without attracting enough interest to secure a recording deal. Consequently, the following year they stopped playing under that name.

In 1979 graffiti referencing a group called Dečaci (The Boys) appeared in Belgrade following the printing of a photograph of would-be members of Idoli in the youth press with the caption "Boys emancipate women." The corresponding graffiti that appeared in Belgrade included the messages "Margita is a boy," "Boys don't cry", and "Srđan, be a man!" Idoli became the official name of the band in March of 1980, and its members included Vlada Divljan and Kolar, drummer Boža Jovanović, and composers and vocalists Srđan Šaper and Nebojša Kristić. All were friends from elementary school or high school. In June 1980 they held their first concert in the storied Belgrade Student Cultural Center (SKC), and released their first single, including the groundbreaking "Retko te vidjam sa devojka" ("I Rarely See You with Girls") that same year. In 1981 Merilin and Zvuk ulice drummer Kokan Popović returned to the group. By presenting the appearance of a well-dressed and conventionally straight-laced, doo-wop reminiscent "Vocal-Instrumental Group" (*vokalni-instrumentalni sastav*), or VIS, the official nomenclature for professional groups licensed to perform publicly in Socialist Yugoslavia, redolent of a campy '50s-'60s wholesomeness, the group subversively ed mainstream channels to introduce such themes into the popular mainstream as homosexuality, religion, nationalism, and Russian- Yugoslav/American-Yugoslav relations.

<p>Retko te vidjam sa devojka A vidjam te svaki dan Retko te vidjam sa devojka Ipak nikad nisi sam</p> <p>Oko tebe su decaci Fini su al' ipak znaj Glasine se brzo sire A kad puknu tu je kraj</p> <p>Retko me vidjas sa devojka A vidas me svaki dan Retko me vidjas sa devojka Ipak nikad nisam sam</p> <p>Devojke su meni drage Volim ih al' ipak znaj</p> <p>Snalazim se tesko s' njima Jedan susret tu je kraj</p> <p>Veruj mi Veruj mi</p> <p>Retko te vidjam sa devojka A vidjam te svaki dan Retko te vidjam sa devojka Ipak nikada nisi sam</p> <p>Oko tebe su decaci Fini su al' ipak znaj Glasine se brzo sire A kad puknu tu je kraj</p> <p>Veruj mi Veruj mi</p>	<p>I rarely see you with girls But I see you every day I rarely see you with girls although you're never alone</p> <p>Boys are all around you They are fine, but you know rumors spread quickly and when they burst, it's the end</p> <p>You rarely see me with girls but you see me every day You rarely see me with girls although I'm never alone</p> <p>I find girls sweet I like them, but you know</p> <p>It's hard to manage with them One meeting and it ends here</p> <p>Believe me Believe me</p> <p>I rarely see you with girls But I see you every day I rarely see you with girls although you're never alone</p> <p>Boys are all around you They're fine, but you know rumors spread quickly and when they break, that's the end</p> <p>Believe me Believe me (Idoli 1980)</p>
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Denis i Denis



<https://www.discogs.com/artist/278731-Denis-Denis#images/32883946>

No overview of the New Wave in the Balkans would be complete without mentioning at least one example of its concurrence with the synthesizer-pop trend then dominating the world. Denis i Denis, of Rijeka, Croatia, were a duo of keyboardist, producer, and singer Davor Tolja and singer Marina Peražić. They traded in cutting-edge electronic music with exaggerated sexuality, exploring the influence of new technology on everyday life while titillating fans with Peražić's breathless delivery and their overt imagery. An example of this is her breathy performance on 1982's hit *Program tvog kompjutera* (a program on your computer). The listener is called to a playful awareness of the novelty of the synthesizer sound with the lyrics referencing computer technology that is combined with the story of a cat and mouse flirtation between a man and a woman on a date. There is an overt attempt to humanize the technology that is changing the relations between people, with the singer, Marina Peražić's breathy delivery on cue with her reference to losing her breath, reacting to being in her lover's embrace, etc., that solidly grounds the new form of synthesized new wave music in with the Balkan tradition of verbal playfulness and flirtation. In this song, the machine bends become human through metaphor, not the other way around, and the joining of vocals in the ending refrains emphasize a will toward freedom by the two lovers instead of submission to the dictates of technology.

<p>Ti me slijediš, bježim i gubim dah neka jaka želja opija mi strah koji korak još i kraj ulice</p> <p>Srce divlje lupa, želim te ja ti brišem suze vodim te u stan dok polako pogled moj spusta se</p> <p>Ref. Sada pratim ritam tvoj ovu pjesmu novi broj ako želiš bit ću ja program tvog kompjutera</p> <p>Mrak je, tražim svjetlo, ti spremaš ključ u prazninu tonem tvoj je dodir vruć dok mi diraš kosu ja gledam te</p> <p>Ref. 3x</p>	<p>Woman: You follow me, I run and lose my breath Some powerful desire intoxicating my fear That there's just one more step to the end of the street</p> <p>Man: My heart beats wildly, I want you I wipe your tears away and walk you home While my gaze slowly drops</p> <p>Refrain Now I follow your rhythm This song, this new number If you want it, I will be A program on your machine</p> <p>Woman: It's dark and I look for the light, you get out your key In the emptiness I sink, your touch is hot While you touch my skin I look on you</p> <p>Refrain (man and woman)</p>
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Ekatarina Velika



Janjatović, 78

Ekatarina Velika was formed as Katarina II in February of 1982 and was one of the most popular acts in the territory of the former Yugoslavia until the death of singer and

guitarist Milan Mladenović of pancreatic cancer in 1994. By 2000 all of rest of the band's active members save for one had died as the result of the heroin and AIDS epidemic that had devastated the Yugoslav New Wave youth cultural scene. By 2000 the only surviving full-time member was keyboardist Margita Stefanović. Croatian rock critic Ante Perković, as part of his book-length essay on the impact of the New Wave youth culture, *Sedma republika: Pop kultura u YU raspadu* (*The Seventh Republic: Pop Culture in the Breakup of Yugoslavia*), cites a 2000 concert featuring Stefanović and other fill-in musicians performing a tribute to EKV as one of the first signs of a return to a "normal" supra-national state of things in the territory since the breakout of civil war. In his estimation, the appeal of the group had been so universal that the performance of their music represented a sign of the desired return to an important norm of civil life following the tumult of the '90s. Stefanovic herself succumbed to the long-term effects of heroin addiction and HIV in 2002 at the age of 43, her country and most of her closest friends already gone.

Their lyrics allude to the possibility of a social order that is not dependent on political or geographical boundaries. In these songs, they emphasize the importance of a supra-national moral state organized around a utopian vision of inclusiveness and the clarity that remains after political obfuscation is removed from play.

<p>Ovo je zemlja za nas Ovo je zemlja za sve naše ljude Ovo je kuća za nas Ovo je kuća za svu našu decu Pogledaj me, o pogledaj me Očima deteta</p> <p>U zemlji vidim spas Iz sna me budi glas koji prepoznajem Dok grane miluju naša tela Dok senke prave pokrov za nas Pogledaj me, o pogledaj me Očima deteta</p> <p>Čujem - vrati se Čujem – ostani Čujem - vrati se Dozvoli mi</p> <p>Čujem - vrati se Čujem – ostani Čujem - vrati se Oprosti mi</p> <p>U svakom porazu ja sam video deo slobode I kad je gotovo Za mene, znaj, tek tad je počelo Pogledaj me, o pogledaj me Očima deteta</p> <p>Čujem - vrati se Čujem – ostani Čujem - vrati se Dozvoli mi</p> <p>Čujem - vrati se Čujem – ostani Čujem - vrati se Ne idi, ne idi, ne!</p>	<p>This is a world for us This is a world for all of our people This is a home for us This is a home for all of our children Look at me, o look at me with the eyes of children</p> <p>In the world I see salvation A voice I recognize rouses me from my dreams While branches caress our bodies While the shadows make a shelter for us Look at me, o look at me with the eyes of children</p> <p>I hear - return I hear - remain I hear - return Let me</p> <p>I hear - return I hear - remain I hear - return Forgive me</p> <p>In every defeat I saw freedom And when it's over for me, know that it's only just begun Look at me, o look at me with the eyes of children</p> <p>I hear - return I hear - remain I hear - return Let me</p> <p>I hear - return I hear - remain I hear - return Don't go, don't go, No! (Ekatarina Velika 1987)</p>
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Post-Yugoslav Panoply

A vibrant music scene continues to thrive all over the Balkan peninsula in the republics of the former Yugoslavia with independent rock labels and bands such as Belgrade's Repetitor, brash and sexy synth-pop acts like Zagreb's Lollobrigida, moody urban rock with slick production like Belgrade's Autopark, hip hop, and confrontational punk like Bosnia's Damir Avdić. This is not even to mention the thriving techno music scene that crosses borders throughout the region, uniting people who may officially speak different languages, but who can all dance to the same rhythm.

Student Activities

Questions:

1. When considering the musical forms under discussion here and the effects of their mass popularity, can you think of a form of music, art, or visual culture that would have the same kind of potential to spread internationally and take on local importance today?
2. Can you think of any musical genres that have come from elsewhere that have come to dominate what is popular in your lifetime? What were they, and what form did they take or how did they change to fit the media landscape?
3. After having learned about some of the bands presented here and what their artistic goals were, do any of them remind you of artists that you are familiar with?
4. Do the messages or motivations of any of the groups resonate with you in your own present context? How so?

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About the Author

Matthew Boyd, Ph.D. is a lecturer at Ohio State University. His areas of research include youth culture, popular music, and political activism in the countries located within the territories of the former Yugoslavia and the former Soviet Union.