

Preparation of Multimedia Document “YU Rock Scene”

UDC 004.55:378.147]:02(497.11)

DOI 10.18485/infototeca.2016.16.1_2.6

ABSTRACT: This study presents the preparation process of the multimedia document entitled “YU ROCK SCENE” in which participants were senior students of undergraduate studies of the Department of Library and Information Science at the University of Belgrade, Faculty of Philology during the academic year 2014/2015, as a part of the subject Multimedia Documents. This study gives an overview of the historical development of rock and roll in the territory of the former Yugoslavia, rock scene in Yugoslav republics, as well as the influence of rock music on other arts and media. Special attention was given to the technical implementation of the project, including stages such as planning, processing, designing and creation of the multimedia document itself.

KEYWORDS: multimedia document, library science, information science, rock and roll, music, Yugoslavia

PAPER SUBMITTED: 28 March 2016

PAPER ACCEPTED: 06 May 2016

Milena Obradović
milenaacm1@hotmail.com

Aleksandra Arsenijević
aki.7424@gmail.com

Mihailo Škorić
miccersoft@gmail.com

*University of Belgrade,
Faculty of Philology*

1 Historical Development of Rock and Roll in the Territory of Former Yugoslavia

Rock and roll in the territory of former Yugoslavia is rooted in the 1920s when new instruments, such as saxophone and guitar, began to emerge (Fajfić and Nenad, 2009, pp. 18–21). The emergence of these instruments influenced Yugoslav musicians to start playing jazz, in accordance with the world trends. Musicians who played the said new instruments and jazz rhythms before World War II were rare, while they were completely obsolete during World War II. Pupil and student orchestra that regularly played jazz at dance parties began to be formed only after the end of World War II. Some people believed at the time, under the influence of media and

war, that jazz was "devil's music" causing the youth to become rebellious and that it should be banned. In spite of these attitudes, jazz persisted, which was also a result of regular listening to (jazz) music, including the world hits of the time, broadcasted by *Radio Luxembourg*. Still, during the 1950s, the so-called popular music had much greater presence.

Due to the conflict with the Soviet Union during the Cold War, Yugoslavia, one of the founding countries of the Non-Aligned Movement, was more open to the West and all products of pop-culture, especially American pop-culture. Yugoslavia was thus the only Communist country that participated in the *Eurovision Song Contest* in 1961. At the beginning of the following decade, musicians, and especially youth, began following primarily British and American trends. Gramophone record stores were becoming more and more prevalent, and in particular places music could be listened on jukeboxes. Production of Coca-Cola began in this period in these territories, dressing style was being adapted to the trends in the West, and the emergence of jeans caused a genuine revolution in the fashion world. Rock and roll too was not lagging behind these trends. The musicians of the time started making cover versions of world famous music hits, especially those of Elvis Presley, Chuck Berry, Buddy Holly and many other authors.

It is difficult to decide who was the most deserving for the breakthrough of rock and roll into the Yugoslav music scene. Many people believe that Mile Lojpur and Perica Stojančić from Belgrade and Karlo Metikoš from Zagreb played the most significant role in this undertaking (Fajfić and Nenad, 2009, strp. 18–21). As a music genre, rock and roll spread very quickly across the entire Yugoslavia. It was then that two musical directions developed in rock and roll music: country pop rock (combination of ethno sound and rock style) and the western, mostly Anglo-American rock. Unlike the world rock scene whose texts were a powerful means of propaganda against wars and class conflicts, original domestic rock texts had visual and musical identity related to youth fantasies, dreams about success, as well as to the issues of the generation.

Number of rock groups and solo performers was increasing, and the 1970s are considered the most fruitful years, since they brought mass production and great popularity to the rock scene. Bands that were established in the beginning of the 1970s were greatly influenced by the hippy movement, but then branching of rock music into sub-branches began, giving rise to hard rock, progressive rock, art rock, jazz, blues and others. At the end of that decade, punk appeared (under the influence of British and American punk bands such as *The Sex Pistols*, *The Clash*, *The Stooges*, *Ramones* and others), as well as the New Wave as a completely original cultural and artistic movement.

Punk itself represents an antithesis of the established political, social and economic principles of the society, while the New Wave was characterized by a special

rebellion, change in mindset and the disposition of the Yugoslav society which became more open and more critical, with more open understandings and tastes in the single-party political system of Yugoslavia. Until the emergence of punk and the New Wave the main topic of lyrics was love. With the development of punk and the New Wave the texts gained new breadth and complexity which was at variety with the social, cultural and political norms of the time. Although the New Wave was equated with trashy music (Kostić, 2013a), today it is very reputable and it is considered that it was a phenomenon that was never repeated.

Almost the entire following decade was marked by the New Wave, and near the end of the 1980s new groups emerged which were greatly influenced by their older colleagues. Some performers only remained on the scene for a short time, while on the other hand many of them are more or less still active today. Each of them left an indelible mark on the Yugoslav rock scene and great influence on the society and culture in general. In Yugoslavia, as well as in the world, rock music represented a comprehensive movement that influenced numerous events.

2 YU Rock Scene per Territories

In this part of the Multimedia Project, many bands and performers are represented from the territory of the Former Yugoslavia, i.e. from Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Macedonia and Montenegro. In short biographies of groups and performers, the most important years, members and events in which they participated are listed, as well as their complete discography.

2.1 YU Rock Scene in Serbia

Belgrade was the Serbian centre for establishment, operation of a large number of bands and affirmation of solo performers. During the 1960s, the following bands appeared: *Zlatni dečaci*, *Elipse*, *Korni grupa*, *Porodična manufaktura crnog hleba*, *Dogovor iz 1804.*, *Iskre*, *Crni Biseri*, *Duet Vlada i Bajka*, *Džentlmeni*, *Plamenih 5* and *Silnete*. Solo performers also appeared on the scene, some of whom were members of some of the said music groups, such as Mile Lojpur, Perica Stojančić, Dušan Prelević, Kornelije Kovač, Zoran Simjanović, Slobodan Boba Stefanović, Đorđe Marjanović and many others. Apart from concerts and festivals that emerged at that time, such as *Beogradsko proleće* 'Belgrade Spring' or *Beogradska gitarijada* 'Belgrade Guitar Fest', the most important places for going out were clubs in which rock and roll was played. Clubs such as *Gradski podrum*, *Dom omladine* and *Euridika* were favourite places where youth gathered. During the 1970s, bands and performers emerged whose music was particularly influenced by the hippy movement. The following groups stood out: *YU grupa*, *Suncokret*, *Bulevar*, *Poslednja igra*

leptira, Zana, S vremena na vreme, Generacija pet, Riblja čorba, Igra staklenih perli, Laki Pingvini, and the following solo performers emerged: Lazar Ristovski, Srđan Marjanović, Oliver Mandić, Dejan Cukić, Slađana Milošević, Aleksandar Sanja Ilić and Rambo Amadeus. Groups primarily influenced by the New Wave appeared on the big Belgrade rock scene in the early 1980s. These groups included *Idoli, Šarbo akrobata, Električni orgazam, Ekatarina Velika, Disciplina kičme, Partibrejkers* and *U Škripcu*. The following rock groups then appeared: *Piloti, Viktorija, Džakarta, Ruž, Divlji Anđjeli, Alisa, Oktobar 1864., Sirova koža, Bajaga i instruktori, S.T.R.A.H., Van Gog* and *Vampiri*. Solo performers who managed to stand out include: Vladimir Vlada Divljan, Bebi Dol, Milan Delčić Delča and Toni Montano.

Although Belgrade was epicentre of Serbia concerning cultural events and creation of rock music, it should be pointed out that the rest of Serbia was not lagging behind. Larger cities in Serbia significant for the Yugoslav rock culture, which gave birth to large rock groups include: Niš, Čačak, Kragujevac, Novi Sad, and several smaller towns, such as Bečej (town in which Eva Braun originated) and which made history of the Former Yugoslavia with one or two bands. Important groups originated in Niš – *Galija, Kerber* and *Dobri Isak*, and during the existence of Yugoslavia, large rock concerts and performances were held there. During that time, 84 rock and roll groups were established in Čačak, and most of them originated from the Cultural Artistic Society *Abrašević*. The first and the most popular group in Čačak in the 1960s was *Bele višnje*, and the following new groups appeared after them: *Zvečarke, Crne mambe, Srebrne senke, Dečaci sa Morave, Hermelini, Čačanski plemići, Safiri, Nautilus, Kućni savet, Sebastijan, Moris, Mračni Mo, Spin, Visoki napon, Krvna grupa*, etc. Two top-quality rock performers originated in Čačak: Radomir Mihailović Točak and Borisav Đorđević – Bora Čorba. With time, Kragujevac became synonym for the group *Smak*, one of the oldest and most significant rock bands in these territories. Other bands which originated in Kragujevac also include band *Osvajači* and Punk group *KBO!*. One of the most important representatives of Novi Sad is Đorđe Balašević, who was member of bands *Žetva* and *Rani Mraz*, before his successful solo career. The group *Garavi Sokak* is also from Novi Sad.

2.2 YU Rock Scene in Croatia

First wave of rock and roll in Croatia emerged in the closing years of the 1950s. However, first genuine rock bands, especially from Zagreb, Pula, Rijeka and Split were established in the beginning of the 1960s, and the most famous of them include: *Bijeke strijele, Grupa 220, Crveni koralji, Delfini, Bezimeni, Atomi, Kvartet 4M* and many others. One of the first great and world famous Croatian solo performers, who is also considered especially deserving of representing and spreading rock music in these territories is Karlo Metikoš, better known as Matt Collins. Apart from him, Ivica

Percl, Josipa Lisac, Zdenka Kovačiček, Drago Mlinarec and other authors began to develop their successful careers. The most important bands in Croatia in the 1970s, some of which belonged to the New Wave, include: *Azra*, *Haustor*, *Parni Valjak* and *Prljavo Kazalište*, *Atomsko sklonište*, *Aerodrom*, *Tajm*, *Paraf*, *Drugi način*, *Metak* and many others. The most important punk rock bands of that period in Croatia include *Paraf* and *KUD Idijoti*. Some of the members of these bands later continued their very successful solo careers, e.g. Dado Topić, Dino Dvornik, Branimir Džoni Štulić, Darko Rundek and Masimo Savić. Among others, *Psihomodo pop*, *Neki to vole vruće*, *Doriđan Grej*, *Osmi putnik*, *Đavoli* and *Fit* appeared on the Croatian rock scene in the 1980s. In the ending years of the 1980s and in the beginning of the 1990s, Croatian music scene became real industry that produced very popular bands.

2.3 YU Rock Scene in Slovenia

Chansons and folk music were always the most important music forms, however in the 1960s, as well as in all other parts of the Former Yugoslavia, under the western influence, an increasing number of bands started to emerge in Ljubljana, Kopar, Maribor and Kranj, and that is when the real cultural rock revolution commenced. Special radio shows were made and articles were written which were dedicated to this new music genre. One of the first Slovenian rock bands which made a breakthrough to the big rock scene of the entire Yugoslavia was group *Kameleoni*. Rock music in Slovenia became prevailing in subcultural events such as festivals, gigs and other gatherings. The popular Slovenian rock and punk bands include: *Bele Vrane*, *Buldođer*, *Lačni Franc*, *Lajbah*, *Pankrti*, *Videoseks* and many others, while the most famous solo performers include Tomaž Domicelj, Marjeta Neca Falk, Andrej Šifer and others.

2.4 YU Rock Scene in Bosnia and Herzegovina

In Yugoslavia, Bosnia and Herzegovina was a fertile soil for the development of pop and rock music, which was especially evident in Sarajevo, Travnik, Bugojno and Bihać. One of the first rock groups in these territories was the group *Indeksi*, to which Kornelije Kovač joined later. After *Indeksi*, numerous popular groups emerged on the rock scene of Bosnia and Herzegovina, including: *Pro arte*, *Teška industrija*, *Ambasadori*, *Kodeksi*, *Bijelo dugme*, *Formula 4*, *Kongres*, *Divlje jagode*, *Vatreni poljubac*, *Zabranjeno pušenje*, *Bombaj štampa*, *Elvis J. Kurtović & His Meteors*, *SCH*, *Valentino*, *Plavi orkestar*, *Merlin*, *Hari Mata Hari*, *Crvena Jabuka* and many others, as well as solo performers who were previously or subsequently members of the listed groups: Seid Memić Vajta, Zdravko Čolić, Ismeta Dervoz-Krvavac, Jadranka Stojaković, Haris Verešanović, Željko Bebek, Goran Bregović, Mladen Vojičić

Tifa, Alen Islamović, Elvis Dž. Kurtović, Dino Merlin, etc. Želimir Altarac Čičak should be particularly singled out as one of the most significant and most influential creators of Sarajevo music scene, the editor and host of numerous popular radio and TV shows, as well as organizer of many music events, who paved the way to success for many unrecognized rock bands. Many of the said groups and performers became very appreciated in the world. Although the disintegration of Yugoslavia mostly influenced the future of music groups from Bosnia and Herzegovina, music which was created then is still listened by all generations in this territory.

2.5 YU Rock Scene in Macedonia

In Macedonia, particularly in Skopje, rock music began to be established in the 1960s. *Bezimeni* and *Biseri* were among the first groups, and later they joined to form *Bis-Bez* and started to introduce ethno sounds. Their originality later influenced the compositions of the most famous Macedonian band *Leb i sol* led by the world famous and very reputable musician Vlatko Stefanovski. Apart from those mentioned, many other groups appeared on the Macedonian rock scene, the most famous being: *Aleksandar Makedonski*, *Anastasija*, *Arhangel*, *Bastion*, *Den za den*, *Mizar* and others. Radio Skopje significantly contributed to the development of rock music in Macedonia and breakthrough of young and unrecognized rock bands by broadcasting music from the territory of the Former Yugoslavia and the world-famous rock hits of the time.

2.6 YU Rock Scene in Montenegro

Out of all countries of the former Yugoslavia, rock music was least developed in Montenegro. The reasons were numerous, but the most important ones include cultural and material aspects, and the fact that it was difficult at the time to purchase good musical instruments at affordable prices. Still, there were tendencies for rock music as a musical genre to take roots in the territory of Montenegro, especially in Podgorica. Some movies deal with these issues, such as Momir Matović's *To ludo srce*, and rock bands *Entuzijasti*, *Stele*, *Džeferdari*, *Lordovi*, *Svetla u tami*, *Mrtve duše*, *Strašne sjenke*, *Podgoričani*, *Noćni putnici*, etc. These bands did not make great success, since only some of them managed to make several demo recordings, and they are little known today. Thus they were not able to succeed on their own, let alone some larger music scene. The greatest rock musician of Montenegro is Miladin Šobić, who was actively involved with music in the early 1980s. Although they did not have their own music scene, the youth was greatly influenced by rock music from the other territories of the former Yugoslavia.

3 Influence of Rock and Roll on Art, Media and Social Events

Influence of Rock and Roll was visible very fast in many social spheres. Presence of rock music in media influenced its increasing popularity. Rock and roll reached wide audience through radio and TV shows, magazines, books and movies. Soon, festivals devoted to rock music began to be organized, as well as gigs in increasing number of discotheques across Yugoslavia. First record labels began to be established, and the rock music was followed by numerous controversial phenomena. In this study, we have decided to list the most significant aspects of rock and roll on the media and social events, by dividing them into the following topics, which simultaneously correspond to the division of the project itself: Gigs and Discotheques; Festivals; Poetry and Books; Albums and Record Labels; Cult Radio Shows; Cult TV Shows; Filmography; Controversies and Magazines.

3.1 Gigs and Discotheques

Since 1977 bands like *Limunovo drvo*, *Igra staklenih perli* and *Električni orgazam* appeared in the *Student Cultural Center* in Belgrade, thus slowly forming the starting point of experimental theatre and alternative rock – the “New Wave”. As the said “New Wave” was expanding, an increasing number of bands performed in the *Student Cultural Center*, among following bands stood out: *Pankrti*, *Šarlo Akrobata*, *Idoli*, *Urbana gerila*. The period of commercialization followed, along with ticketing and opening of an increasing number of discotheques across Yugoslavia.

In Belgrade alone there were several discotheques. *Cepelin* was usually frequented by young people, leaning towards the hippy philosophy, while *Akvarijus* gathered somewhat more serious members of rock population.

3.2 Festivals

As a genre, rock and roll developed from its modest beginnings of young bands in Yugoslavia which participated in the first gigs and dance parties, to first concerts and festivals. The period of rock festivals in Yugoslavia started in 1961 with *Omladinski festival* ‘Youth Festival’ in Subotica. Many festivals had campaigns with leaflets and posters. Rock festivals were primarily meant to connect people, promote rock and spread its influence. Some of the most significant rock festivals that were organized in Yugoslavia include the following: *Parada ritma* ‘Parade of Rhythm’, *Vatromet ritma* ‘Fireworks of Rhythm’, *I festival beat muzike* ‘I Festival of Beat music’, *I festival VIS-ova* ‘I Festival of Vocal and Instrumental Ensembles’, *II festival VIS-ova* ‘II Festival of Vocal and Instrumental Ensembles’, *I Šampionat VIS-ova Jugoslavije*

'I Championship of Yugoslav Vocal and Instrumental Ensembles', *I Beogradska gitarijada* 'I Belgrade Guitar Fest', *II Beogradska gitarijada* 'II Belgrade Guitar Fest', *I Sarajevska parada* 'I Sarajevo Parade', *Takmičenje beogradskih i sarajevskih VIS-ova* 'Competition of Ensembles from Belgrade and Sarajevo', *I Jugoslovenski festival Beat muzike* 'I Yugoslav Fest of Beat Music', *I Festival jugoslovenske pop muzike* 'I Festival of Yugoslav Pop Music', *II festival jugoslovenske pop muzike* 'II Festival of Yugoslav Pop Music', *Boom festival* 'Boom Festival', *Gitarijada* 'Guitar Fest' in Zaječar, *Omladinski festival* 'Youth Festival' in Subotica and *FAMUS* 'Festival of Acoustic Music in Sivac'.

3.3 Poetry and Books

Rock music also found its place in books and poetry. The Project Multimedia Document 2014/15 lists and summarizes approximately 70 publications related to the rock scene in Yugoslavia. Publications such as *Ilustrovana YU rock enciklopedija 1960–2006* written by Petar Ignjatović (Janjatović, 2001) and *Leksikon YU mitologije* (Andrić et al., 2012) describe development of rock music in Yugoslavia, provide biographies and photographs of performers, radio and TV shows, festivals, etc. The following books should be singled out: *Ljubav je samo reč: izbor ljubavne poezije jugoslovenske zabavne i rok muzike*, edited by Vojislav Nestorović (Несторовић, 2003) and *Obična ljubavna pesma* edited by Nenad Atanasković and Miroslav Josipović (Atanasković and Josipović (2004)). Books which are listed and described in this special topic were particularly helpful during the preparation of the project. Owing to the authors of the listed publications, an abundance of information concerning all aspects of Yugoslav rock scene is available to us.

3.4 Albums and Record Labels

First record labels in Yugoslavia emerged after World War II. Jugoton was the first record label in Yugoslavia and it was established in 1947. Production of gramophone records began in 1956 in Yugoslavia.

PGP RTB record label was established in Belgrade in 1951. The most important albums issued by this record label include *Pub* by Đorđe Balašević (1982) and *Ujed za dušu* by Riblja Čorba (1987).

Record label Diskoton was established in Sarajevo in 1973. The following groups issued albums for them: *Bijelo Dugme*, *Zabranjeno pušenje*, *Indeksi*, *Divlje jagode* and many others.

In 1972 in Zagreb, agency Suzy started operating, which did not have its own mechanism for producing records but it rather used services of other producers.

Among other things, the Agency organized concerts of *Parni valjak*, *Azra*, *Prljavo kazalište* and other famous performers.

In the book *YU 100: najbolji albumi jugoslovenske rock i pop muzike* 'Best albums of rocks and pop music in Yugoslavia' by Dušan Antonić and Danilo Štrbac (1998) (Kostić, 2013b), *Bijelo Dugme* and *Riblja Čorba* stand out, each with 8 albums. Record label Jugoton published the largest number of albums, 47.

3.5 Magazines

Magazines with rock topics quickly gained high popularity in Yugoslavia, especially in younger population. They reported about concerts, made posters and top lists of the most listened songs, and made very substantive interviews with performers. Some of the greatest stars about which the magazines wrote included *Riblja Čorba*, *Indeksi*, *Idoli*, while foreign stars, such as John Lennon, Bob Marley, and many others were also included. Some of the magazines published in Yugoslavia include the following: *Ritam*, *Džuboks*, *Ladin Džuboks*, *Vreme zabave*, *Ju rok magazin*, *Ukus nestašnih*, *X zabava*, *Pop Express*, *Heroina* and *Rok 82*.

3.6 Cult Radio Shows

The "New Wave" spread throughout Yugoslavia from Belgrade and Zagreb. Presence of rock music on radio was of key significance for the breakthrough of performers and presentation of their hits to as many people as possible. Persons who have greatly contributed to radio shows related to the YU rock scene include Zoran Modli, Nikola Karaklajić, Nikola Nešković, Vlada Džet, Nikola Kanjevac and many others. Radio Belgrade broadcasted popular shows, such as: *Zeleni megaherc*, *Veče uz radio*, *Prijatelji zvezda*, *Sastanak u 9 i 5*, *To je samo rokenrol*. Radio Belgrade 202 broadcasted *Ventilator* and *Hit 202* While *Diskomer* was broadcasted by Studio B. Radio Novi Sad broadcasted *Randevu sa muzikom*, while Radio Požarevac broadcasted *To je samo pop i rok*. Radio Luxembourg was a radio station that was very popular across Europe, as well as in Yugoslavia.

3.7 Cult TV Shows

Rock music gained its share on television after radio and magazines. Once Radio Belgrade became Radio Television Belgrade in 1958, the new television in Serbia, like in other states of Yugoslavia, was primarily formed by professions from radio, film, theatre and press. The programmes followed newspapers in creation of television content, as well as the development of technology. Drama series, documentaries

and entertainment programmes were also broadcasted, as well as educational programmes, children programmes and movies. When it comes to rock music, after occasional reviews in TV Dnevnik (TV Journal), the first show was made which dealt with the rock scene – *Koncert za ljudi mladi svet*. Wider audience was thus allowed to get informed about concerts, new hits and albums of an increasing number of performers. The following are considered the most important cult TV shows, which regularly or occasionally reported on everything related to Yugoslav rock scene: *Hit meseca*, *Stereovizija*, *Rokenroler*, *Formula I*, *Beograd noću*, *Petkom u 22*, *Koncert za ljudi mladi svet*, *Rock oko*, *Top lista nadrealista*, *Maksimetar* i *Garaža*.

3.8 Filmography

Starting from the late 1950s, until the mid 1960s, music unobtrusively appeared in the movies *Subotom uveče* (1957) directed by Vladimir Popović, *Ljubav i moda* (1960) by Ljubomir Radičević and *Zvižduk u osam* (1962) by Sava Mrmak. In movies *Kad budem mrtav i beo* (1967) directed by Živojin Pavlović and *Nemirni* (1969) directed by Kokan Rakonjac, owing to groups such as *Elipse*, *Zlatni dečaci* and *Silujete*, rock music was more and more present. In the 1980s, mixture of rock music and movies reached its peak in the movies *Davitelj protiv davitelja* (1984) directed by Slobodan Šijan, *Dečko koji obećava* (1980) by Miloš Radivojević, *Crna Marija* (1986) by Milan Živković and *Šest dana juna* (1985) directed by Dinko Tucaković. Kornelije Kovač, Vojkan Borisavljević, Zoran Simjanović and Vlatko Stefanovski are among the musicians who particularly stand out for their contribution to the unification of rock music and movies. Many musicians starred in movies, while actors became musicians.

3.9 Controversies

Some musicians found a way to express their opinions and attitudes, and stand out on the music scene, using lyrics which were then considered controversial, album covers, clothes or make-up. Public was thus, among other things, shaken by songs such as *Kurvini sinovi* (*Azra*), *Crni mercedes*, *Na zapadu ništa novo* (*Riblja Čorba*) and *Kralj alkohol* (*Time*). Great attention was stirred by the album cover of Riblja Čorba – *Pokvarena mašta i prljave strasti*. Long hair, unusual make-up, lyrics that openly indicated problems in society or topics which were considered taboo, all of it was in a certain way considered scandalous.

4 Gathering, Processing and Shaping of the Contents

For this project students acquired articles mainly from encyclopedias, newspaper and periodicals libraries and primary and secondary monographic sources. Rest

of the material – photos, audio tracks and videos were found either in cultural and media institutions (libraries, archives, radio stations, television networks, movie libraries and studios) or on the World Wide Web. In four months, over twenty institutions in seven cities had been visited and cooperation was established with many individuals who helped the project develop. The research was conducted by students divided into groups.

Several groups researched the rock scene in parts of former Yugoslavia: Belgrade (Aleksandra Arsenijević, Milica Ninković and Milena Obradović), rest of Serbia (Aleksandra Kojić), Croatia (Jovana Došenović, Maja Ivančić and Marko Petrović), Bosnia and Herzegovina (Violeta Kolaković, Milica Perišić and Petar Popović), Slovenia (Mihailo Škorić), Macedonia and Montenegro (Aleksandar Pavlović).

Rest of the groups researched influence of rock and roll on art, media and social events: gigs and discotheques (Katarina Jugov, Ivana Merdović and Jelena Radić), festivals (Milan Avdulah and Uroš Tošić), books and poetry (Marija Brašanac and Tamara Stanojčić), albums and record labels (Snježana Mirčeta and Ivan Peić), magazines (Maja Miladinović and Katarina Radovanović), cult radio shows (Milica Đorđević), cult TV shows (Ivana Merdović and Milena Obradović), filmography (Aleksandra Arsenijević and Jelena Radić) and controversies (Vladana Nešović and Uroš Timić).

After the gathering of information and material was completed, it was supposed to be processed, systematized and displayed in a desired manner. Mihailo Škorić and Petar Popović got that job.

Processing of materials related to territorial division got on the table first. Members of the student groups who researched it got an assignment to arrange the data in the given way, so that all material can be processed together and in the same way. Decimal classification was used – every piece of data was given an identification number. First digit indicated the region, second digit indicated a city from that region, third and fourth digit indicated a music band or artist from that city, and fifth and sixth indicated an album published by the band. All data together with given numbers was put into an Excel spreadsheet, and then transformed into a SQL database.

Table 1 illustrates the way data is stored inside the database. Column GID (group identifier) is combined identifier of a music group (first digit – 1 – indicates that group is from Serbia, second digit – 1 – indicates it is from Belgrade and last two are unique identifiers so – 01 – first group from Belgrade, *Disciplina kičme*). Other columns are MID (city identifier – 11 – Belgrade, Serbia), and columns with names of the files for: figure of the band, its biography, discography and a fragment of their song. Data redundancy is obvious (repetition of identifier parts), but it was necessary to increase the control and rate of finding possible mistakes, which were inevitable because the base was filled by many different people. After the data

was harmonized with the database, all was transferred to a local server for further analyzing and testing of the website so that it would display the acquired data in a desired manner.

GID	Group	MID	Photo	Bibliography	Discography	Song
1101	Disciplina kičme	11	1101.jpg	1101b.txt	1101d.txt	1101.mp3
1102	Divlji anđeli	11	1102.jpg	1102b.txt	1102d.txt	1102.mp3
1103	Dogovor iz 1804.	11	1103.jpg	1103b.txt	1103d.txt	1103.mp3

Table 1. Example of a part of the *grupe* table



Figure 1. Example of a region page – Slovenia

First the basic composition was made with hierarchy architecture in its core. Instead of making HTML pages for each and every region, city or band, four PHP-scripts that consult the SQL-database were made and depending on the user's choice dynamically generate proper HTML content.

First script, *mapa.php*, shows the map of Yugoslavia with proper borders and capitals. Sections of the map are also links to *rep.php* script along with proper parameter forwarding.

The *rep.php* script shows the content for one specific region (or republic), generates the list of its cities and their figures. figure of every city is a direct link to the page of the selected city (Figure 1). Under the city list *rep.php* generates a text about the rock scene in the region, while above the list it generates the links to all other regions.



Figure 2. Example of a city page – Ljubljana

By activating the figure hyperlink, user is redirected to *grad.php* script which generates the list of performers from the specified city along with their respective figures. On the top of the page there is navigation (links to other cities of the same region) (Figure 2). In the background the figure of the city is generated. Every performer's figure is a hyperlink to *bend.php* script along with the proper parameter forwarding (Figure 3).

The last script, *bend.php* has only one link – to go backwards. Role of this script is to generate the performer's biography and discography. For every album figure of the cover is generated, along with the name of the album, year of debut and its publisher company. After the page is loaded, a tune is automatically reproduced, with a large photo in the background.



Figure 3. Example of a performer's page – Buldožer

As there are many possible outcomes of the pages content, it is necessary to find them an appropriate theme (color) to share. Main color was chosen to be a shade of red (\#dd2233), with strawberry themed heading along with the serif font *prociono*. Heading which all pages share consists of a main menu, audio player and search bar. They are let floating using the CSS, thus sacrificing the flexibility for looks, on the assumption that the site would be viewed from a standard resolution display.



Figure 4. Home page display

On the same assumption, home page was made to show a room (Figure 44) which, aside the map with regions, contains other objects as links to redirect the user to pages of other specialized sections that make the music scene: festivals, gigs, discos, magazines, filmography, radio and TV shows, record publishers, books and controversies which the Yugoslavian rock scene made and influenced.

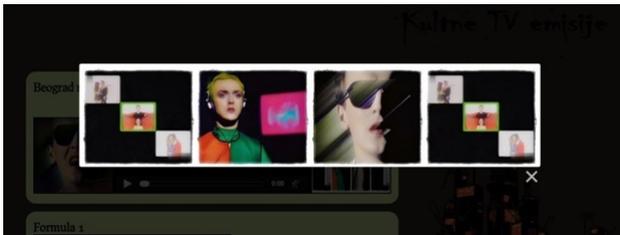


Figure 5. Example of photo viewing inside the gallery

Pages about social aspects of rock and roll contain articles written by students, as well as multimedia content including figures, video and audio tracks. Background

is green (\#E1F5A9), usually together with background figure. Material is displayed using *JavaScript* that runs when you click the specific photo or track. All figures can be skimmed through and opened figure tabs can be closed by clicking (x) button (Figure 5). Videos or audios are played via integrated players (Figure 6).

As mentioned before, each page header contains a search bar that can search through the database (names of places, performers and albums). If the user doesn't know where the performer is from but knows his name, he can type it into the search box and find information more easily. Based on the entered keywords a query is formed and the wanted data is displayed if found (Figure 7).

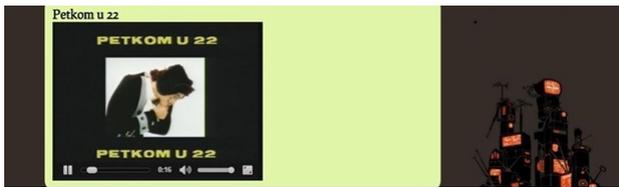


Figure 6. Example of video viewing through player

5 Students' Experience of the Projects – Positive and Negative Aspects

Work on the project entitled YU ROCK SCENE, within the subject Multimedia documents 2014/2015, was invaluable for all senior students studying Library and Information Science. We had the opportunity to unify and apply the knowledge gained during our four-year study programme, but we were also able to gain new knowledge. The topic of the project is very interesting and close to us. We have successfully cooperated with significant institutions and individuals. Project Multimedia Document 2014/2015 enabled all of us to express our interests and skills.

On the other hand, the downside was the extent of the topic. Selection and organization of information represented a great challenge. We have invested effort to select the most important information and represent it in an understandable way. Good organization and team work skills were necessary since many students participated in this project.

Multimedia document may be accessed on the website of the Faculty of Philology at the following address: http://www.fil.bg.ac.rs/mmd_27/mmd_2015/home.php.

```

<?php
$query = "SELECT Naziv, Ime, grupe.GID, Godina, Omot FROM albumi, grupe
WHERE albumi.GID = grupe.GID AND INSTR(Naziv, '{$grad}') > 0";
$result = mysql_query($query, $link);
if($result == FALSE)
{
    die("Opit nije vratio ništa");
};
$count = 0;
while ($row = mysql_fetch_array($result, MYSQL_BOTH))
{
    if($count==1)
    {
        echo "<tr>";
        $count = 0;
    }
    if($count==0)
    {
        echo "<tr>";
        echo "<td>";
    }
}
echo "<p class='dgra'> . $row['Naziv'] . ", </p></a>";
echo "<p class='dgra'> . $row['Godina'] . " </p></a>";
echo "<a href='bend.php?x=' . $row['GID'] . " ' class='dgra'><p> . $row['Ime'] . " </p></a>";
$adresa = "OMOT/" . $row["Omot"];?>

```

Figure 7. Script that searches database for keywords and displays found results

6 Acknowledgements

We owe great gratitude for the development of this project to professor Cvetana Krstev, the project holder, and to professor Miloš Utvić and coordinator Biljana Lazić. Their assistance, guidance and ideas were of paramount importance. We would like to thank the following individuals and institutions for their support and cooperation, for allowing us to use the rich information resources and for sharing the significant information on the Yugoslav rock scene: Petar Ignjatović, Željko Radišić, Miroljub Stojanović, Ivan Velisavljević, Borislav Stanojević, Marko Maršićević, Nada Petronijević-Čović, Jovan Jovanić, Ljubinka Gavran, Edo Gracin, Branko Vurušić, Radoman Kanjevac, Zoran Modija, Srđan Nikolić, Sloba Konjović, Ljiljana Krneta, Vojin Šarčević, Darko Kocjan, Marko Savić, Jelena Stevanović, Slobodan Boba Novaković, as well as the following institutions: Radio Television of Serbia, Film Center of Serbia, National Library of Serbia, Belgrade City Library, Radio Novi Sad, Radio Belgrade, Radio 202, Radio Požarevac, Croatian Radiotelevision, Yugoslav Cinematheque, National and University Library in Zagreb, National and University Library of Slovenia (Narodna in univerzitetna knjižnica) and Student Cultural Center.

References

- Andrić, Iris, Vladimir Arsenijević, and Đorđe Matić, ed. *Leksikon YU mitologije*. Beograd : Rende, Zagreb : Postscriptum, 2012.
- Atanasković, Nenad and Miroslav Josipović, ed. *Obična ljubavna pesma : antologija YU Rock ljubavne poezije*. Beograd : Mono & Mañana, 2004.
- Fajfić, Željko and Milan Nenad. *Istorija Yu rock muzike*. Lačarak : Tabernakl, 2009.

Janjatović, Petar . *Ilustrovana YU rock enciklopedija : 1960–2000..* Beograd : Prometej, 2001.

Kostić, Petar. „Šta su nama kič i šund?”. <http://balkanrock.com/>, link [sta-su-nama-kic-i-sund](#) приступљено 20.03.2016, 2013a.

Kostić, Petar. „Yubilej: YU 100 – najbolji albumi jugoslovenske rok i pop muzike (15 godina kasnije)”. <http://balkanrock.com/>, link [yubilej-yu-100-najbolji-albumi-jugoslovenske-rok-i-pop-muzike-15-godina-kasnije](#) приступљено 20. III 2016, 2013b.

Несторовић, Војислав. *Љубав је само реч: избор љубавне поезије југословенске забавне и рок музике.* Београд : Београдска књига, 2003.