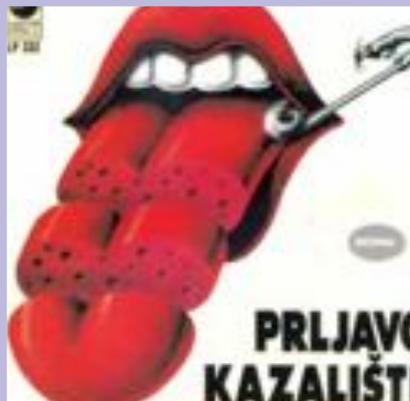


MASS CULTURE



GOODBYE EAST, HELLO WEST!



How was Yugoslavia turning from East to West on example of mass culture?



TEACHER'S PART

EXPLANATION OF WORKSHOP	Workshop idea
RESULTS	Presumed knowledge
GOAL	
ORGANIZATION OF A LESSON	
 45 minutes	Instruction: fashion film music
	<i>How was Yugoslavia turning from East to West on example of mass culture?</i>

CONTEXT:

PUPILS' PART

What was the reflection of conflict with USSR to relation of film audience and authorities towards film?

II

RADOVAN ZOGOVIĆ, FIFTH CONGRESS OF KPJ (COMMUNIST PARTY OF YUG), 1948

In struggle against West-European and American decadent and backwards art, against its influence in our country, particular attention should be paid to American decadent and backward film.(...) That horrible, devastating Hollywood opium, today, in the era of sharpening social conflicts in the USA and other capitalist countries, primarily has a task to divert people's attention from social problems to psycho-pathological problems, to poison people's consciousness, to enchant them with scenes of death, murders, nightmares, pornography and domestic idylls, to grow zoologic moods in humans, atavistic instincts, admiration for crime and criminals, passion for gangster adventures. And that is why we have to use our sharpest means of criticism and de-thronization against American decadent and backward film.

Fifth Congress of KPJ. Stenographic records, Beograd, 1948, 495.

TITO AND JOVANKA IN COMPANY OF GREAT HOLLYWOOD STARS, ELIZABETH TAYLOR AND RICHARD BURTON, 1 AUGUST, 1971

#

Richard Burton played Tito in film 'Sutjeska' (1971)



Archive of Josip Broz Tito, K468/71

- ?
1. Compare these two sources.
 2. How do you interpret differences in relation towards Hollywood films?
 3. In your opinion, what caused those changes?

FROM RIFLE TO SAXOPHONE (Change of themes in Yugoslav movies)

\$



'Slavica', directed by Vjekoslav Afrić, 1947



'Saturday night' directed by Vladimir Pogačić, 1957

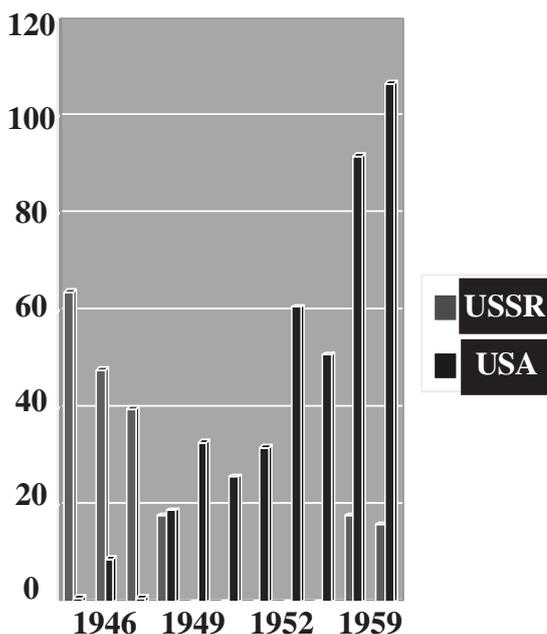
- ?
1. What can you conclude on themes of Yugoslav films at the end of 50's and 60's, based on iconography?
 2. What do these changes say to us?

OVERSEE OF AFTER WAR IMPORT OF MOVIES FROM USA AND USSR 1944-1956



Movie theatres full of western movies were another characteristic of Yugoslav social life. In mid 50's there were speculations that Yugoslavia was importing more films than France (200 compared to 132), although France had five times more movie theatres. At that time there was a drastic difference in movie repertoire in Yugoslavia and East European countries.

Predrag J. Marković, *Beograd između Istoka i Zapada 1948-1965*, Beograd, 1996, pg. 449



1. What year importing and projecting of Soviet films in Yugoslavia stopped, and why?
2. What films replaced Soviet in the 50's in Yugoslav theatres?

REPERTOIR OF SARAJEVO MOVIE THEATRES



Repertoire of theatres in 1946

“Partizan” - Today premiere of a Soviet film “**Victory over Japan**”. Shows at 6 and 8 hrs, Sundays at 4, 6 and 8 hrs.

“Dubrovnik” shows a magnificent Soviet film in natural colours “**The Stone Flower**”. Shows at 4, 6 and 8 hrs.

“Romanija” - premiere of a great Soviet film “**Mascarade**” after a Liermontov novel. Shows at 6 and 8 hrs.

“Drina” shows great Soviet film “**White is the lonely sail**”. Shows at 6 and 8 hrs. Sundays at 4, 6 and 8 hrs.

“Radnik” shows American film “**People from bottom of life**”. Shows at 6 and 8 hrs.

Repertoire of theatres in 1949

“Dubrovnik” - premiere of American art film “**Lost excursion**”. Shows at 8 hrs.

“Romanija” - premiere of American art film “**The winter season**”. Shows at 8 hrs.

“Partizan” shows Austrian art film “**The Prater boys**”. Shows at 5, 7 and 9 hrs, Sundays at 1 and 3 hrs.

“Radnik” - premiere of American art film “**Lost excursion**”. Shows at 3, 5, 7 and 9 hrs.

“Tesla” shows a Soviet art film “**Soldier ALEKSANDAR MATROSOV**”. Shows at 4, 6 and 8 hrs.



Analyse theatre repertoire from 1946 and 1949. How do you interpret the change?



Bojan Adamiè, our famous musician, composer and conductor used to say: “One of reasons I went to partisans was to freely play that jazz.” Jazz was banned under Hitler, and now, the freedom has come... Yeah, right! You want to play? Here is the program, so rehears: first ‘Kozara’ by Oskar Danon, then a number of military songs, then dance music, and ‘Tjomnaja noc’ for the end. Jazz? No way. As a western creation, it was, naturally, decadent and backward.” (...)

“Milovan Đilas was at that time the star of Agitprop, an institution best described as a committee for dictatorship of ideological propaganda. In 1947, popular democrat Djilas wrote the following regulation about jazz: ”America is our sworn enemy, and jazz as its product, too.” So, comrades, you either wise-up, or it’s jail-time! (...)

Darko Kraljiæ has the following experience: “Engagement in such a music understood various incinviniences, even arresting that happened to me. Once, a few of us went to American reading room to listen to records. When we came out, there was ‘Marica’ (Police van) waiting for us, and we were all taken to jail, they gave us a few speeches and - few hours later they let us all go.” Though jazzers got their association already in 1953, they had to wait a little bit for their ‘legalization’. Their day came only after Djilas “screwed-up” in 1954 and lost his status...”

Dušan Vesić, Josip Broz and Rock’n’Roll, *Pop rock*, 148, VIII, 16. May, Beograd, 1990

Break-up with Stalin meant new recognition of jazz and pop music. It was possible immediately to play more freely, it was even desirable to hear American music. However, ideological claws were very strong, so this western valve soon closed. “All those playing jazz or pop music were, it was known, on some kind of ‘black list’. I got my passport only in 1957, because it was written ‘Where It Should’ that I play jazz - and passport became just a dream to me. As far as I know, all my colleagues shared the same fate.”

Predrag Ivanoviæ Šimpa, jazz-musician

“There were also political problems for playing this music. I remember, after the war, next to Second Gymnasium, we were playing in a nice concrete yard, and in the middle of Argentine tango, a man in uniform jumps in and starts to yell: ‘Comrades, we do not want americanization! We want our music! Communist music!’ The audience kept quiet, no reaction, so we continue - tango... Recently, I met in town one of influential post-war functionaries and he told me: ‘My God, Spasa, we used to look at you as Enemy of the State, and now I realize you deserved all the medals, as you fought for the right music’”.

Spasa Milutinoviæ, jazz - musician

Petar Lukovi}, *Bolja pro{lost. Prizori iz muzièkog •ivota Jugoslavije 1940-1989, Beograd 1989, 11, 20*



Jazz star Ella Fitzgerald at concert in Belgrade, 21 Feb. 1961



AN INTERVIEW WITH THE FIRST EDITOR OF D•UBOKS (JUKEBOX):



Were there any political pressures on editorial of Džuboks?



Were you expected to be a member of the Party?

The Rolling Stones on the front page of the first issue of Džuboks, 3 May, 1966.

A part of the interview with Nikola Karaklaji}, chess grandmaster, journalist and author of first radio R'n'R show 'Sundays at 9:05' and the first editor of D•uboks, 23 March 2007.



1. Who are the new heroes of Yugoslav youth?
2. What do you think, how and why was it possible for such a change to happen?
3. Based on the interview with the first editor of D•uboks, do you think there were political pressures, and what was the attitude of the regime towards R'n'R?

DOMESTIC AND FOREIGN (GREAT BRITAIN, FRANCE, USA, ITALY) TOPLISTS



● DZ M TOP 20	● VELIKA BRITANIJA
1. (6) All you need is love — Beatles	1. San Franc'sko — Scott Mc Kenzie
2. (1) A whiter shade of pale — Procol Harum	2. I'll never fall in love again — Tom Jones
3. (—) San Francisco — Scott Mc Kenzie	3. All you need is love — Beatles
4. (13) Groovin' — Young Rascals	4. Death of a clown — Dave Davies
5. (2) Sg. Pepper's lonely hearts club band — Beatles	5. Up-up and away — Johnny Mann Singers
6. (11) I'll come runing — Cliff Richard	6. I was made to love her — Stevie Wonder
7. (8) Paper sun — Traffic	7. Just loving you — Anita Harris
8. (—) Creeque Alley — Mama's and Papa's	8. It must be him — Vikki Carr
9. (18) Alternate title — Monkees	9. Even the bad times are good — Tremeloes
10. (—) Le Telefon — Nino Ferrer	10. She'd rather be with me — Turtles
11. (3) Waterloo sunset — Kinks	11. The house that Jack bu'lt — Alan Price Set
12. (—) Death of a clown — Dave Davies	12. Creeque Alley — Mama's and Papa's
13. (4) Carrie Anne — Hollies	13. There goes my everything — Engelbert Humperdinck
14. (—) Running out the world — Shadows	14. Gin house — Amen Corner
15. (12) Here comes the nice — Small Faces	15. Alternate title — Monkees
16. (—) I'll never fall in love again — Tom Jones	16. 007 — Desmond Dekker
17. (5) When I was young — Eric Burdon and Animals	17. Tramp — Otis Redding and Carla Thomas
18. (—) Even the bad times are good — Tremeloes	18. See Emily play — Pink Floyd
19. (—) Stasera mi butto — Rocky Roberts	19. You only live twice — Nancy Sinatra
20. (7) Friday on my mind — Easybeats	20. Itchycoo park — Small Faces

MARJANOVIĆ

džuboks

Br. 17

dž

<p>● FRANCUSKA</p> <ol style="list-style-type: none"> 1. Adios amor — Sheila 2. Ame caline — Michel Polnareff 3. Amour d'été — Johnny Hallyday 4. Notre homme — Adamo 5. Voila — Françoise Hardy 6. Plante un arbre — Richard Anthony 7. Mais quand le matin — Claude François 8. Le saule pleureur — Michel Polnareff 9. Aranjuez mon amour — Richard Anthony 10. Un peu de tendresse — Sylvie Vartan 	<p>Info: ZORAN</p> <p>Liste pripreni</p>	<p>● SAD</p> <ol style="list-style-type: none"> 1. All you need is love — Beatles 2. Light my fire — Doors 3. Pleasant valley sunday — Monkees 4. I was made to love her — Stevie Wonder 5. Baby, I love you — Aretha Franklin 6. Mercy, mercy, mercy — Buckingham 7. Ode to Billie Joe — Bobbie Gentry 8. Cold sweat — James Brown & the Famous Flames 9. A whiter shade of pale — Procol Harum 10. A girl like you — Young Rascals
<p>● ITALIA</p> <ol style="list-style-type: none"> 1. Nel sole — Al Bano 2. A whiter shade of pale — Procol Harum 3. La banda — Mina 4. La coppia più bella del mondo — Adriano Celentano 		<ol style="list-style-type: none"> 5. All you need is love — Beatles 6. A chi — Fausto Leali 7. La mia serenata — Jimmy Fontana 8. Non c'è più niente da fare — Bobby Solo 9. Detroit city — Tom Jones 10. Ricordo quando ero bambino — Rokes

? 1. Besides its own top-list, D•uboks followed world top-lists. Which were the countries in question and what does it tell you?

EUROVISION



The contest for Eurovision song (today Eurosong) is held since 1956. Yugoslavia participated since 1961.

COUNTRY	SONG	PERFORMER	
Spain	<i>Estando Contigo</i>	Conchita Bautista	Hungary - 1994 <i>Kinek Mondjam El</i>
Monaco	<i>Allons, Allons, Les Enfants</i>	Colette Deréal	<i>Vétkeimet</i> Friderika
Austria	<i>Sehnsucht</i>	Jimmy Makulis	Poland - 1994 <i>To Nie Ja!</i> Edyta Górniak
Finland	<i>Valoa Ikkunassa</i>	Laila Kinnunen	Romania - 1994 <i>Dincolo De Nori</i> Dan Bittman
Yugoslavia	<i>Neke Davne Zvezde</i>	Ljiljana Petrović	Russia - 1994 <i>Vetsjnyk Strannik</i>
Holland	<i>Wat Een Dag</i>	Greetje Kauffeld	Youddiph
Sweden	<i>April, April</i>	Lill-Babs	Albania - 2004 <i>The Image Of You</i>
Germany	<i>Einmal Sehen Wir Uns Wieder</i>	Lale Andersen	Anjeza Shaini
France	<i>Printemps</i>	Jean-Paul Mauric	Bulgaria - 2005 <i>Lorraine Kaffe</i>
Switzerland	<i>Nous Aurons Demain</i>	Franca Di Rienzo	
Belgium	<i>September, Gouden Roos</i>	Bob Benny	
Norway	<i>Sommer I Palma</i>	Nora Brockstedt	
Danmark	<i>Angelique</i>	Dario Campeotto	
Luxembourg	<i>Nous Les Amoureux</i>	Jean-Claude Pascal	
Great Britain	<i>Are You Sure?</i>	The Allisons	
Italy	<i>Al Di Là</i>	Betty Curtis	

<http://www.eurosong.net/songs/>

- ? 1. Analyze list of participants from 1961, when Yugoslavia participated for the first time.
2. What does it tell you about the position of Yugoslavia in Europe during the Cold War?
3. Compare the list of participants to the map of countries of “people democracies” from 1945 to 1965.
4. Compare the year of Yugoslavia joining the contest with ifrst participation of countries of Eastern block. How do you explain this?



How fashion changed in Yugoslavia and what influenced the changes of fashion trends? What were the characteristics of a post-war fashion, and what of the 60's fashion?

POST-WAR FASHION



“Since post-war years in Yugoslavia were marked by lack of basic necessities, fashion in Yugoslavia was narrowed to the most necessary clothing items often without any aesthetic value. Portions of clothes and shoes were provided through system of ‘dots’ (a kind of credit for basic necessities, limiting monthly entitlements) to satisfy needs for the most basic clothing items. When system of ‘dots’ was cancelled in 1951, goods were on free sale. The first fashion ‘scream’ were rain coats made of plastic.

After the war, the most difficult situation was with shoes. There are records that local party boards pointed to problems of girls who cannot get married as they cannot go barefoot to village fairs and other events. Here is an example, to illustrate the value of shoes, of an add from 1948: a student who lost left shoe in the tram offers a reward to the person who finds it.“

P. Markovi}, Beograd između Istoka i Zapada 1948-1965, Beograd, 1996, pgs. 309, 312.



“Bloke” and “Bird”
JE•, 08 Feb. 1947

“We were buying things on ‘dots’ then. People would get a certain number of dots to spend on food, drinks, clothes... Least was spent on clothes, of course, life was hard. Everyone were poor in years after the war.”

Natalija Odanovi}, interview with Stanislava Radulovi}, born in 1932, made on 3 April 2007 (Natalija Odanoviæ, The other side of fashion magazines, III prize at the secondary school contest Meeting with the past 2006/2007 - “A feminine side of history”)

“A practical mother will make use of every peace of cloth or fiber to make one of those nice, smoothly combined dresses for her little girl“.

@ena danas (Woman today), no. 60, Beograd, 1949

“Using the 4 meters of cloth we bought on dots, we can make this lovely dress. By skilled fitting and laying the tailoring, we will use the smallest pieces of material, as the scatch shows.“

@ena danas (Woman today), no. 60, Beograd, 1949

“We were all usually accustomed, when we see a nice drawing of a dress, blouse, or a coat, to be sorry not to have material to make it. However, when we see something nice and stylish, we would search the dresses that became too short, or too tight, or were damaged, and use it to make the item we liked so much“.

Natalija Odalovi}, interview with Olga Gaji}, born in 1930, made on 3 April 2007 in Belgrade.



1. What was the relation towards dressing and what could women afford right after the war?

1. Why were jeans a status symbol and what did it mean to wear them?



“Come, guys, stop talkin’ some issues need urgent action
Our pants, blue, type ‘farm’
with seven pockets and 32 pins
They are worn everywhere!
Everybody have them, there is no justice...”
Je , 2 April 1956

“Fashion influence from the west becomes more visible, primarily Italian. (...) Jeans is becoming particularly wanted clothing item. They are a symbol of a ‘hot-shot’, and adventurer. Preferably they are Lee or Levi Strauss. They were brought from Italy or better shops in the country. They represented a status symbol. People were wearing «Tarsan» hear style, which was replaced by a «Brandos» after the film *A tram called desire*.”
Interview with Slobodan Zonk, Dušan Bandić and Miomir Radević; Ivana Lueiæ-Todosić, *Od trokinga do tista. Igranke u Beogradu 1945-1963*, Beograd, 2002, 116.

JEANS



1. Which fashion ‘role-model’ has been offered to Yugoslav women?
2. In your opinion, was a Yu woman different from a woman in the West?
3. In your opinion, was this fashion available to all the women in Yugoslavia?
4. Compare these photos with those from your family album.



Bazar, 15 December 1965



FASHION TRENDS



FAIRS AND FASHION SHOWS IN THE '60S



“At fairs of fashion, main designers were tailors. The ‘undisputable one’ for man’s suits was Pera Krnetic of «Kluz», and one of first ‘Gold deer’ (fashion award) went to a former partisan, later an able politician, Ms. Smilja Tašić. If a few ladies-tailors form a partnership with their «Singer» sawing machines in an abandoned garage, making everything from bad linen to men’s underwear, it was also considered a textile industry. However, our fair halls by then were housing famous names: «Dior», «Cardin», «Sen Loran», «Paco Raban», «Ungaro», «Lanven». First fashion shows were regularly seen by thousands of spectators, and the police were forced to keep the peace and order.”



Jovanka Broz (in the middle) and Marija Kadar* (right) at a fashion show,

*Marija Kadar was a wife of a Hungarian communist leader, Janoš Kadar.



1. Why did fashion shows attract so much attention at that time?
2. For whom were they intended?
3. Where were fashion trends coming from?
4. Why was a fashion show organized for the wife of the Hungarian president?

BETWEEN SUPPORT AND REBELLION



To what extent was ideology present in mass culture and were there freedoms of art creation?



TEACHER'S PART

In Yugoslav ideological society, art had very important role. On the one hand, the Party advocated freedom of creation and internationalism in culture, but on the other hand, ideology commissions were prohibiting, usually without written evidence and public documents. In such a situation, a large number of artists stood by the regime, glorifying Tito, the Party, 'brotherhood and unity', but there were those who fought for the freedom of artistic expression. In time, rebellion in art, particularly in pop-music and film, was becoming more evident, which speaks for a certain degree of liberalization in Yugoslav society.

EXPLANATION OF WORKSHOP

Workshop idea: To show the pupils how and to what extent was ideology present in mass culture of Yugoslavia, and to show that in time there was liberalisation of system and release of pressure; To develop critical thinking among pupils through work on different historical sources.

Presumed knowledge: political and cultural history of Yugoslavia and history of the Cold War (as covered in the school Curricula and text books)

RESULTS

At the end of the workshop, a pupil will:

- understand how and to what extent ideology influenced the mass culture;
- understand the process of liberalization in ideologic society;
- be able to develop critical thinking towards different historical sources.

GOAL

Goal of the workshop is to show how politics and ideology influenced the mass culture.

ORGANIZATION OF A LESSON

1. Preparation for the class (done in advance)
2. Introduction by the teacher about the use of mass culture as an instrument of ideology in Yugoslavia 1945-1990, its demoralisation and giving instructions for work - 5 min.
3. Group work (with supplied material) - 15 min
4. Presentation of results of group work and discussion with teacher's mediation - 15 min
5. Integration, joint work of pupils and teacher - 10 min

Instruction: Pupils are divided into four groups. Each group gets its sources. Pupils are offered four groups of sources - two for music and two for films. First group of sources for **music** shows that leading stars were singing patriotic songs, while the second group shows that from the late '70s, there was a rebellion by some musicians against the system and generally accepted values. First group of sources for **film** shows the popularity of partisan and war movies and existence of censorship, while the second group shows new themes in Yugoslav cinematography and liberalisation of domestic films. Pupils' task is to answer the key questions (music & film) based on analysis of sources. Results are presented on a flip-chart (bullet points, arguments). In the end there is a final discussion and answering the key question: *To what extent was ideology present in mass culture and were there freedoms in art creation?*



PUPILS' PART

CONTEXT:

Influence of ideology was present in all segments of life in Yugoslavia. The Party paid particular attention to the culture. Large number of artists answered Party demands and created 'politically acceptable' art. However, there were artists dissidents and artists who criticized the existing system and generally accepted values in their works, which became particularly obvious in late '60s, when there was a certain liberalization of cultural life.



In your opinion, why did the leading stars of Yugoslav music sing the songs glorifying Tito and the state? In what ways the state could influence the musicians?



TITO ON MUSIC

“I would like to say a few words on how I look at the music. I look at the music through its historical development, in different epoches it should be different, and reflect the elements of those different epoches. Our ‘sevdalinke’ (old Bosnian songs) and other songs that still have very sad tune, were understandable in the past times of slavery and oppression. Our music of today should not be built on that element. ... Music you create today must be a reflection of today’s reality... Music should be versatile - sometimes we like to listen to a chamber music, some other time something vivid, sometimes classical music, sometimes folk music - but when we create music, we should create it on today’s reality, which is heroic and optimistic. There is no reason for us to create elements of pessimism in our songs, though sometimes in a certain sense we are in hard times, because our perspective is clear and optimistic.”

J. B. Tito, *A talk with delegates of II congress of Musicians’ Union*, Beograd, 12 May 1953

STARS AND PATRIOTISM



LONG LIVE YUGOSLAVIA

(Lepa Brena)

When I look at our sea
our rivers, our hills,
all the beauty where I was born
and all I could say
I wrote in my heart
long live Yugoslavia

Land of peace, land of Tito
land of brave and pride
you are known all’round
we love you, our mother
we will hold on to you
long live Yugoslavia

Marshall Tito was born here
our pride name
as a hero world knows him
lucky is land that has him,
will be remembered for centuries
long live Yugoslavia



A Yugoslav (girl)

(Lepa Brena)

My eyes are Adriatic sea
My hair are the weets of
Panonia
Slavic soul is my sister
I am a Yugoslav (girl)



Lepa Brena

COMRADE TITO WE SWEAR TO YOU

(Zdravko Aolij)

Years of troubles have passed,
Mutely for freedom we died,
or with song instead of scream,
Comrade Tito, we swear to you.

Joy spreads all around,
Now we freely walk,
but will remember great days,
Comrade Tito, we swear to you.

Holiday comes down to our streets
to freely fly into the skies,
Evil ones may fear our song,
Comrade Tito, we swear to you.



Zdravko Aolij
as JNA soldier, 1978

COUNT ON US

(\or/le Bala{evi})

On behalf of all of us born in the '50s
to make an oath to Tito, I wrote a rime.
I don't speak of past or distant battles,
as I was born only after them.
But life before us hides more battles,
and threatens us like deep, troubled waters.
I know hundreds of battles are awaiting,
we have to keep the peace.
Count on us.



refrain:

Some doubt we're on the wrong path,
as we listen the records and play rock.
But somewhere in us there's battle flame
and I tell you, what I know well:
Count on us.

(in feminine gender):

On behalf of all of us born in the '50s
to make an oath to Tito, I wrote a rime.
I don't speak of past or distant battles,
as I was born only after them.

We hold the fate of future days in us
and some may fear for it.
Partisans' blood runs through our venes,
and we know why we are here.
Count on us.



1. How do you interpret the fact that leading stars of ex Yugoslavia were singing patriotic songs, glorifying Tito and inciting patriotic feelings?
2. In what way was Tito presented?
3. What were the suggested values in these songs?



AN INTERVIEW WITH GORAN BREGOVIĆ, 1989:

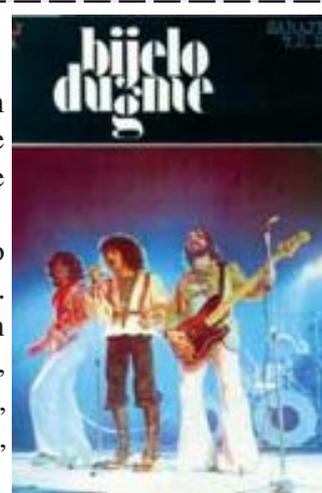
Speaking of politics, it is seldom mentioned that for one New Year you played with 'Bijelo Dugme' before Tito, in Zagreb?

It is one of the most troubled experiences in my life. It happened after the album "Tako ti je mala moja kada ljubi Bosanac" when we had a staged concert in the Hall of Sports in Novi Beograd. We were supposed to promote the record in the New Years eve, all the tickets were sold out.... A week before the New Year, there was a call from the President's Cabinet: comrade Tito would like to listen to us. Honestly, we looked forward to it, as Tito was always my favourite character. The concert was supposed to take place in HNK (Croatian National Theatre) in Zagreb, so we, naturally, cancelled the event in Belgrade. We came to the HNK, where they searched us thousand times. In the program, besides "Bijelo Dugme", there were opera and ballet of HNK. ... We were on the stage when Tito, Jovanka, late Đemal Bijedija and his wife Raza entered... At approximately eight tact of our play, we were dragged off the stage. So, all in all, I played for Tito less than 20 seconds.

What happened?

Suddenly the organiser panicked it was noise, it was awful. Somebody judged it was altogether creepy. They shut down everything, took us off the stage...

Petar Luković, Bolja pro{lost. Prizori iz muzi-kog `ivota Jugoslavije 1940-1989, Beograd, 1989., 310-311.



1. What this text tell us about Goran Bregovich attitude to Tito, and Tito's attitude to R'n'R?
2. In your opinion, why were leading stars dedicating songs to Tito?



How would you explain the appearance of rebellion and alternative music streams in Yugoslav music? Try to explain the rebellion of new generations.



NEW WAVE IN CROATIA

Black-white world

My name is Davorin Bogoviæ
and all this around me, it's black-white world
black-white world,
black-white world,
Black-white television
Rare night trams
My white girl
Imported, exclusive program
Mom, dad, dog and a tie.



Prljavo kazalište, LP „Crno bijeli svijet”, 1980.



1. What events are mentioned by the author?
2. Is he ironic, or really happy?

NEW WAVE IN SERBIA



A small man wants to cross the
line, wants but must not, he
suffers from prescribed norms
across the line he belongs!

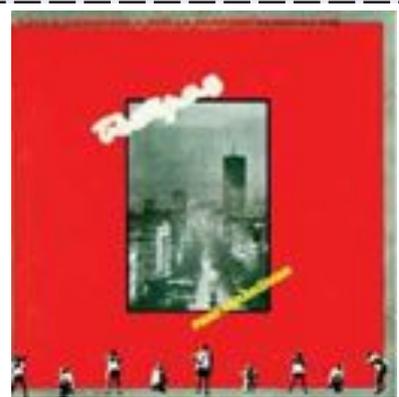
[arło Akrobata

And I say 'a',
and where is America
etc.

Idoli

They tied my sky with wire
they draw shemes on my brain
they want another copy of themselves
to return the times long gone
but I don't give my ideals
I'll eat dreams instead of bread
I carry my hapiness with me
it is a piece of free sky

Elektri-ni orgazam



1. What topics occupy young authors in early '80s
2. What was the message of those texts?

NEW PRIMITIVES IN BOSNIA AND HERZEGOVINA



In the fall of 1984, Pusenje (No smoking) starts the tour of the country. The audience accepted them, but the critics say they are not well supported by instruments. In September '84 they twice 'filled' the SKC (Students' Cultural Centre, Belgrade), and on 4 Nov. they sold out the Hall of Sports. As they are more and more dealing with satire, the first serious problem they had on 27 Nov. 1984, after the concert in Rijeka. As their amplifier 'Marshall' broke, Karajlic said 'Marshall is dead, I mean the amplifier', the audience laughed and the whole thing was forgotten. But not by the always awake keepers of the revolution. A hunt started in the press, for defamation of Tito's name, their concerts were cancelled, Karajlic and others were called for responsibility. Semi-officially they were taken off the air and TV programs, and they stopped producing 'Top lista nadrealista' on their own initiative, despite the fact that on radio festival in Ohrid, the same year, they received an award for the text. Various forums, such as SUBNOR (Alliance of associations of veterans from the liberation war 41-45), socialist youth forums from the whole country support the communique condemning the behaviour of band's members and agree with banning their concerts."



1. Based on this text, what do you think about freedom of expression?
2. How to interpret the power of the personality cult of J.B. Tito, 4 years after his death?

I read Sunday commentary that clearly say:
 „Who does not think this way, lies!“
 People with no caliber and no idea,
 fill us with black & white truths,
 Investments broke the ceiling, loand are
 consumed,
 Lots of paranoia, everyone is in crisis,
 and we would like to be centre of Universe,
 Chinese syndrom for many summers,
 and I, I have no talent,
 It's forbidden to reply,
 Workers today live in paradise,
 Nobody bothers them while they drink,
 Pensioners sit still, like birds on a tree,
 Paradise for my mom, tobogans go round,
 self-criticism every once in a while,
 Prudence above all, be wise, pal,
 but what can you do, don't be a full,
 They will put you stright to court, my friend,
 and I, I have no talent,
 It's forbidden to reply,
 My babe has never been in a jumbo-jet,
 She's not considering it, she's on diet,
 Kidds stare at TV all day long,
 their eyes are square, like screen,
 I come back home early, half past five,
 I confiscate youghurt at the first corner,
 A hit in the head brutally awakes me,
 if you're not listening, son of the bitch, you
 wan't eat, and I, I have no talent,
 It's forbidden to reply.«

Nedjeljni komentar, Branimir Johnny Štulić,

Grey underwear
 hat, mirror,
 in line
 proud brothers
 a rifle
 rain falls
 I give the whole me
 and nothing remains to myself.

*Paraf, LP „Izleti”, 1981. (Paraf was one of first Yugoslav
 punk bands)*



*‘Drugom stranom’, Almanach of new wave in SFRY,
 Beograd 1983, pg. 44*



How was film used as means of propaghanda?

What does existence of censorship tell you about Yugoslav society 1945-1990?

AN OVERVIEW OF FILMS WITH HIGHEST READINGS IN YUGOSLAVIA



No.	Title	Genre	Production year	Producer	Number of viewers
1.	KOZARA	war	1962.	Bosna film	3,393.632
2.	KAPETAN LEŠI	war	1960.	Slavija film	2,371.647
3.	DESANT NA DRVAR	war	1963.	Avala film	2,071.284
4.	ZAJEDNIÈKI STAN	comedy	1960.	Avala film	1,856.309
5.	LJUBAV I MODA	comedy	1960.	Avala film	1,710.990
6.	MIS STON	action	1958.	Vardar film	1,666.103
7.	POP ÆIRA I POP SPIRA	comedy	1957.	Avala film	1,621.487
8.	OBRAÈUN	action	1962.	Avala film	1,614.906
9.	DRUG PREDSEDNIK CENTARFOR	comedy	1960.	Avala film	1,571.012
10.	SIGNALI NAD GRADOM	war	1960.	Jadran film	1,554.296

Proizvodnja 1957.– 1964. godine



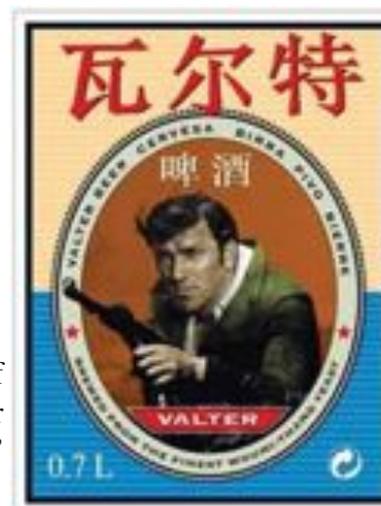
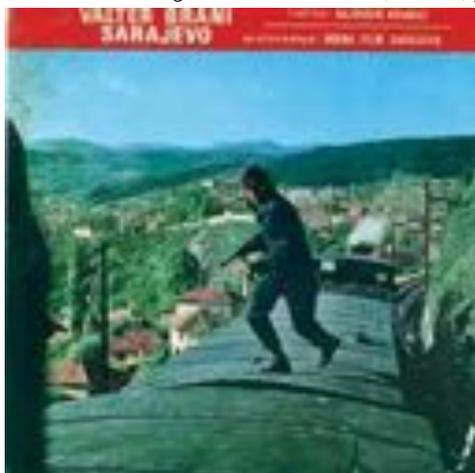
1. What were the best seen films in this period?

2. What do you think, why was it so?

VALTER defends SARAJEVO



Director: Hajrudin Krvavac, 1972, producer «Bosna film»



Trade mark of Chinese beer "Valter"

Although it uses the name of national hero Vladimir Periaè, 'Valter brani Sarajevo' of course, is not a film about him and is not a film of the real Sarajevo. It is a romantic vision of liberation war, a revolutionary movement producing brotherhood and unity of our nations. Valter was one of aliases of Tito. The effective sintagm "Das ist Valter!" that was transferred from film to pop music and further to everyday speech, is just a manner for the pop-culture mythology to express a number of equivalencies: Tito-partisans-people-revolution, that is, the well known and often inappropriately varied slogan "Tito, it is all of us".

Dejan Kr{i}, WHW, Zagreb, Work in Progress, Vlastito iskustvo, Beograd, 2004, pg. 15



1. How do you interpret the popularity of partisan films?

2. What were the role models offered through films?



CENSORSHIP

Pursuant to Article 12 of the basic Law on film, foreign films can be shown only upon approval of the Federal Commission for film review, and domestic films upon approval of authorised Republic Commission. The Commission reviews foreign films and films made in cooperation with foreign producers, and issues an approval for public broadcast of those films. The Commission has at least 25 members. Chairman and members of the Commission are appointed by the Federal Ministry of education and culture.

Archive of Yugoslavia, Fond Savezna komisija za pregled filmova (147), 1-218.

Public broadcast will be prohibited for films:

- a) whose contents is directed against social and political system of Yugoslavia, against peace and friendship among nations, or against humanity;
- b) whose contents offends the honour and reputation of Yugoslav nations or other nations;
- c) whose contents offends public moral or has bad influence to education of youth.

Archive of Yugoslavia, Fond Komisija za meunarodne kulturne veze (559), 642-76/69-3

NUMBER OF APPROVED AND PROHIBITED FOREIGN FILMS BY THE FEDERAL COMMISSION FOR FILM REVIEWS, 1955-1965.

Year	Number of approved films	Number of prohibited films
1955.	337	115
1956.	288	76
1957.	257	19
1958.	308	29
1959.	354	27
1960.	296	12
1961.	300	8
1962.	358	20
1963.	315	5
1964.	254	5
1965.	289	2

Archive of Yugoslavia, Fond Savezna komisija za pregled filmova (147), F-2-3



1. Based on the Law on Censorship and number of prohibited foreign films, what do you think about freedom of creation and the issue of freedom and democracy in Yugoslavia?
2. How do you interpret a decrease in number of prohibited films over one decade?



In your opinion, when and why new themes appear on Yugoslav film?
Which topics mostly occupy the attention of film artists, and why?

FILM IN THE '60S



“In the beginning of '60s, young people took the pace with European New wave in film art. It started with a ban, Party and court ban (*'Grad' (City)* by three authors: Pavlović, Rakonjac, Babac, 1963), and ended with a court confiscation of a student's film *'Plastic Jesus'* (1973) and a three-year prison sentence for the author, Lazar Stojanovic... New authors no longer believed in some dominant ideological reality, but rather advocated the significance of private mythologies of heroes (rejected ones, losers)... They presented a non-beautified life on margins, one, till then, invisible world, living in some back yard, with one tap for everybody, people who eat salami wrapped in newspapers dated two days ago, a world of scoundrils, most impressively shown by Živojin Pavlović in, today considered classics, *Buljenje pacova* (Awakening of rats) and *Kad budem mrtav i beo* (When I am dead and white). ... Dušan Makavejev introduced playing with political tabues in our film (portraits of Tito, Marx and Engels, waving on wind)... Saša Petrović in *Skupljači perja* (The feather collectors) told an amusing and sad story about gypsies, geese feather traders, everlasting love betrayals, life in mud. ... When it became evident that film *Rani radovi* (Early works - title borrowed from Marx) of Želimir Žilnik, plays with the most sacred communist ideals, Party sessions were organized, and proclaimed the final 'showdown' with our Black film.“

Milan Vlaisić, Opening to life, removing the guild, Belgrade in the 1960s, Beograd 2003, 196-198.



When I am dead and white
(dir. Živojin Pavlović, 1967)



The feather collectors
(dir. Saša Petrović, 1967)



@ivojin Pavlovi} **Grad - City** There was a court process for film *Grad*, based on one, single, closed projection – control projection. ... It was long time ago, 30 years, but it seems to me like only two weeks till the moment when police came and confiscated the film after a report by the producer. An unseen paradox, as the producer prohibited its own film. The producer was *Sutjeska film* from Sarajevo and they made there a real charade with various statements that the audience will tear the screen as a protest for defamation of I don't know what or who. Whoever saw that film knows that the three stories are in line with any student's practice of film directing.

@ivojin Pavlovi} **Zaseda-Stakeout** In fall (after the Pula festival) ideology commission of CK SKJ (Central Committee of Communist Party of Yugoslavia) was in session, they coined the term 'Black wave' and *Zaseda* is proclaimed the most prominent and extremely anti-communist film. The producer was afraid to release it to theatres. It was shown only in Knjazevac, where the shooting took place, and it was extremely well visited, and it was shown in Slovenia.

Du{an Makavejev **Parada-Parade** My decision to make *Parade* was related to the fact that I was dissatisfied with cliché stories, repeated year after year. You know, first line, second line, sportsmen, pioneers... I wanted to correct that official relation to parade, to correct it as someone who believes in that system. But the system itself was uncomfortable, it was full of idiotic restrictions... The censors thought I had no right to be ironic, to give a different presentation of events compared to the official one... In time of *Parade* I found that prohibition was signed by Eli Finci, Chairman of the Commission. I went to see him and asked him why they prohibited my film. He replied that I cannot make fun with the international proletariat day. He also mentioned roasted pigs people carry in the film. He did not tell me, however, why was it prohibited.

Aleksandar Sa{a Petrovi} **Dani-Days** At that time (1963) there was a Decision of the Association of film makers of Serbia, that my film *Days* must not be presented at international festivals abroad. Clarification was not provided, but the whole thing started with Tito's speech in Zeleznik, saying straightforward that our film industry made some films that bring bourgeois ideas from the west, decadency etc. Naturally, this was directly related to my film, and immediately after, commissions were formed, meetings were held, mostly in CK Serbia... After all that finished, there was a decision at the level of producers, and *Days* vanished.

@elimir @ilnik At first, censorship released the film to public, after a few minor interventions. After first projections, film was relatively well received, particularly with younger audience, and it was terribly disputed in the press. In the moment it was chosen by the Selection Commission to take part in Berlin festival - the film was banned. The court prohibition happened after 3-4 months of film's 'life' and it was shocking, both for the producer and for public... The court prohibition acted as a threat, intended not only to disable that film, but as a warning to all who thought about overstepping the proclaimed boundaries in that way.

Milan Nikodijević, *Zabranjeni bez zabrane (Prohibited without a ban)*, Beograd, 1995.





REMEMBER DOLLY BELL?

directed by Emir Kusturica, 1981

" Golden Lion at International film festival, Venice, 1981

" Golden Arena for scenario, Abdulah Sidran, Pula festival, 1981



OTAC NA SLU•BENOM PUTU

(Father away on business)

directed by Emir Kusturica, 1985

" Golden Palm, Cannes, 1985

" Nomination for OSCAR, 1985

" Golden Arena, Pula festival: best film, best director, Emir Kusturica, best actress, Mirjana Karanovic, best actor, Predrag Manojlovic, 1985

Otac na slu`benom putu was one of three films Kusturica made in the '80s. His first film, *Sjecas li se Dolly Bell* gives rich and detailed portrait of maturing of a boy from a Muslim family in Sarajevo suburbs. This film vividly describes forces of modernisation and influences of western culture, conflicting with traditional cultural norms and values of that region. Film 'Otac na sluzbenom putu' shows tension and moral and political ambiguities prevailing in Yugoslavia after parting with Stalin, in a form of impact on life of a Muslim family. The time of the film action is 1950-1952, the period when Yugoslavia went through its most difficult diplomatic, economic and military threats against its independence. ... The story of the film happens in the '50s, a time, in political history of Yugoslavia known as 'the time of Informbiro'. Meho, the father from the film's title, is a successful public officer on Republic level. His one, careless and occasional statement in front of his mistress, combined with her jelaocy and vindictiveness, puts him to prison. This will cause a series of changes in his life and life of his family. His junior son, six years old Malik, looks and comments what is happening around him, but there will be a lot of things he will never be able to understand. As Kusturica said himself - "I wanted to make a film that would speak of that time, through the eyes of a boy, going through all consequences of the fact that his father is in prison".

Danijel J. Goulding, Jugoslavensko filmsko iskustvo (Yugoslav film experience), 1945-2001, Zagreb, 2004, pg. 166



1. Why the year 1948 appeared as film topic in Yugoslav films only in the '80s?
2. Why were crucial social and political events explained through vision of a child?

'BEKRIJA SI!', CIJELO SELO VIÈE... rural and urban life in SFRY 1945-1980



Where was life better: in a village or in a town?



TEACHERS' PART

EXPLANATION
OF WORKSHOP

RESULT

ORGANISATION
OF A LESSON



Group 1:

Group 2:

Group 3:

Group 4:

Group 5:

Group 6:

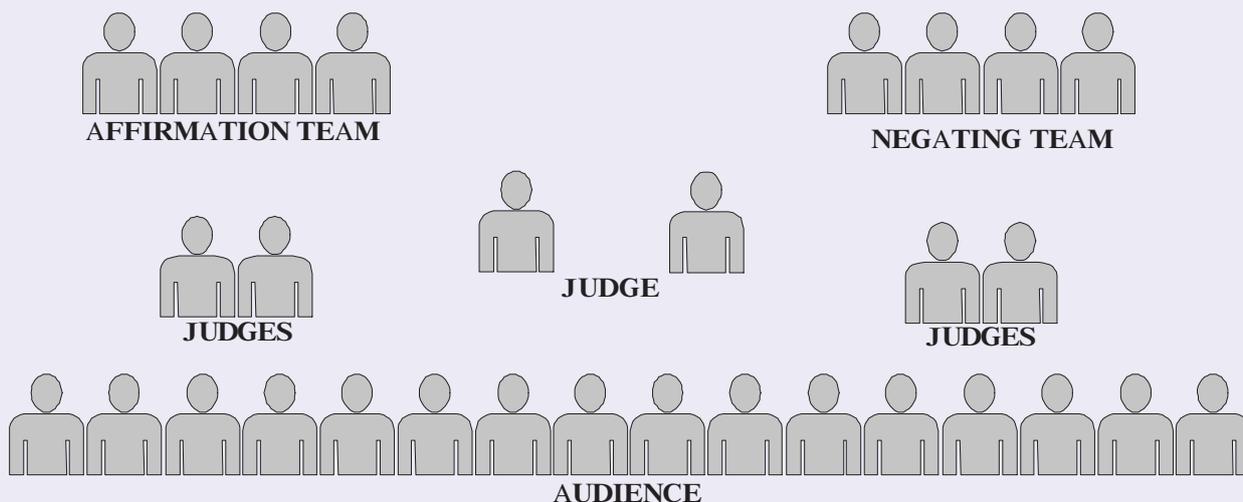
Life in a town was better than life in a village.

Explanation of debating rules:

1. Speeches of speakers last 4 minutes;
2. There is a possibility of cross-examination (up to 1 min);
3. A few speakers from audience may be permitted;
4. Violation of time limit is not permitted (signal of a measuring person).

In order to provide that only one person speaks at a time, there will be a symbol of a 'microphone' used. Person measuring time will have a bell or a whistle to indicate the time limit.

Total debating time: 30 minutes.



Step 4

In the end judges should decide who was more convincing in advocating its side, for or against. The judges decide independently from each other, on small pieces of paper. Each judge will clarify his/her 'verdict'.

PUPILS' PART

CONTEXT

After the liberation, the authorities in Yugoslavia had two goals: reconstruction of devastated country and taking care of economy. After the reconstruction, there was a phase of industrialization and electrification. A lot was invested to heavy industry, energy sector, mining and military industry, while light industry and infrastructure were neglected. Most population lived in a relative poverty, which was 'helped' by the economic blockade from the east, disabling construction of planned industrial facilities, as well as lack of foreign currencies for procurement of equipment from the west. In the period 1955 - 1961 the Party propagated Yugoslav economic miracle and announced reaching the highly developed countries. The state had the supervision over the investments that were reaching smaller towns, according to the plan. Without help from the west, the economy started to stagnate in early '60s: industrialization stopped, agriculture was in regression, villages were depopulated. The Party top realized that instead of increased production and joining the international market, Yugoslavia remained in a closed economic policy. Therefore, it was decided to undertake an economic reform (in 1965) that had a reflection to a social life as well. Changes were noticeable both in rural and urban areas.

GROUP 1

Family and accommodation in a village and in a town



Photo 1: a village kitchen, Hercegovina, 1970s



Photo 3. City of Dubrovnik, 1966



Photo 2. a village in Serbia, 1960s



Photo 4. City of Svetozarevo, 1960



1. Analyze these photographs.
2. Which families are larger? Will it influence the quality of life and standard?
3. Compare the clothing and furniture.
4. Try to make a conclusion about quality of life in a village and in a town.



	Num. of family members	Furniture	Clothes	Quality of life / standard
Village				
Town				

**SANITARY CIRCUMSTANCES IN BELGRADE IN 1945**

“It’s been nine months already since Belgrade was freed, and the streets, boulevards, squares and markets are still covered with smaller or larger piles of trash and various leftovers of daily life. The outside look of the town is such that it has to cause shame and protest in every good man... Njegoseva street in all its length, particularly alongside Gymnasium and Flower square, is covered with various garbage, straw, horse shit, paper, feathers, etc, with enormous quantity of flies... The state of sanitary conditions in Belgrade, and elsewhere, is such that it is high time and necessity to establish a special organization called the sanitary inspection, as existing in other countries, in particular in the USSR“.

**SANITARY - COMMUNAL CONDITIONS IN ZENICA IN 1950**

“In relation with sanitary-communal conditions, it is important to underline strong anti-sanitary circumstances noticeable on city streets. This is visible from the information that 2/3 of streets are not being cleaned at all, and on the streets were found 3.500 ‘portions’ of horse shit, 7.492 kgs of garbage and waste, 190 spittings and 10 ‘portions’ of human shit. The layer of dust, covering Zenica streets in average is 2,4 mm, while the concentration of dust in the air is extremely large.”

**THROUGH SOLIDARITY TO HEALTH INSURANCE OF AGRICULTURE WORKERS
(30 October 1974)**

“We often concluded that the state of health care of agriculture population is behind health care of workers, that some 50% of agriculture population is over 50 years of age and that agriculture lack middle, production-able generation, which mainly employed in industry or went abroad. Creation of different social layers in a village and ‘running away from plough’ is more and more evident, despite the ‘green plan’ and other last minute benefits. It is much easier to realize income in a different line of work. Unsolved issue of health care for agricultural workers has a decisive role in reorientation of farmers to other professions. Paying examinations, medicaments, laboratory and X-ray services, hospitalization, etc. presents a large expense, particularly for a numerous family with low income... With steady employment elsewhere, or abroad, this problem is automatically annulled... Due to often increase of prices of health services, which grow faster than farmer’s income, the position of agriculture household, when a member gets ill (older than 15 and younger than 65) is worsening each year. If we compare the prices of health services of October 1973 with prices of October 1974, we can see they increased for cca 50%“



1. Compare these sources.
2. What were the health-communal circumstances in a town, and in a village?
3. Discuss where was it healthier to live: in a village, or in a town?
4. Give arguments for your opinion.


STATEMENT ABOUT A VILLAGE WEDDING (Kupinec, 31/12/1964 - 2/1/1965)

“The wedding was in a Register Office in Kupinec. Some 150 people were present. They were coming from Zagreb by train (except uncle, he came by taxi), while from Kupinec they were coming on foot or horse carriages. We had live music; a violin, two tambourines and a harmonica. The wedding party took place in my house. We were normally dressed, nobody wore traditional clothes, except the ‘Masks’ that come to weddings traditionally. Even I had no wedding dress, but a brocade dress. The celebrations went on for almost three days: December 31 to dawn of January 2. It was a very cheerful wedding, with home prepared food.”

*Statement of Ana Filipa{i}, born 1942,
retired Post Office clerk*



Village of Botovo, nearby Koprivnica, wedding in the '60s



A civil wedding, Zagreb, 1967.

STATEMENT ABOUT CIVIL WEDDING (1966)

“We were not a typical city wedding. We went to a wedding in a bus, with the best man, bride-maid and relatives to Medvescak municipality. We did not go in a motorcade, horning, that was not the custom in those days. We all nicely fitted into the wedding hall. I had a light-blue jacquet and a skirt (not a wedding dress), and my husband wore a suit he had on his promotion in 1965. The Registra read us the rights and obligations of a husband and wife, we exchanged rings, signed the documents, and that was it. Afterwards, we went on to a bus, came back to his parents' house for the dinner for relatives, the best man, bride-maid, friends, 16 of us altogether. They continued with the party, but we took our things and took the train to Split and further to Brac island, for our honey-moon. My husband's sister had a similar wedding in 1969, but they got married on Markov square in Zagreb, followed by a dinner for 10 of them in a small restaurant. I was not present, though, as I was in a hospital, expecting to deliver.

Statement of Milica Dukiaæ, born 1938, retired teacher



1. Compare these sources.
2. What is a difference between a village wedding and a town one?
3. Think about how a wedding in town would look like if a couple originate from a village?
4. Can a wedding be an indicator of quality of life? Explain why.

ON DEVELOPMENT PERSPECTIVES IN ZUPANJA MUNICIPALITY

“If you think that unemployment problem is more present in bigger, more developed cities, rather than in underdeveloped rural areas - you are wrong. (...) Problems related to employment equally impact all young people looking for a job, regardless their education level or place of residence. (...) Significant investments into two farms of milk-producing cows, a farm *rasplodne junadi* and new line for processing the soya seeds, bring the possibility of opening new jobs. (...) Most of young people turn their back to agriculture due to wrong perceptions about village, although agriculture, in principle, offers realization of a better income and higher standard than many other economy lines. It is clear that young people would not leave villages for towns in such high numbers, if they had better living conditions and a certain existence in a village.“

Polet, no. 254, 1. III 1984, pg. 10.

ABOUT CHANGES IN VILLAGE WAY OF LIVING

“Posavina and Turopolje changed their look and way of living in the ‘80s, thanks to technological development. (...) Merely 10 to 20 years ago they used to go in horse driven cars and eat with wooden spoons from wooden plates. (...) Few years ago, when the first TV set arrived to the village, we would all go to see that ‘thing’, now, every house has one. (...) People sell horses to buy tractors. Some buy tractors, some buy cars, some buy both, some buy two cars. Pair and odd*. (...) White deep freezer is called ‘a chest’. Every house has that white chest. (...) All the villages are full of white houses. Half of them made of bricks, half made of wood, but practically all of them white inside. (...) Only six months ago those villages were hundreds of years behind towns. And so close to Zagreb and Karlovac. Only half a day ‘truckin’ in horse cars, now half an hour drive to Karlovac, even less to Zagreb. While Yugoslavia was electrifying and asphaltting, they were using gas-lamps and walking in muddy paths. When others were ‘televised’ they electrified and asphalted, and then became white of home appliances. Now the white world is being computerised, and Pokuplje is not far from that.“

“Ahil stigao kornjaèu“ (Achilles caught-up with the turtle), Svijet, no. 7, 1980, pg. 32.



1. Compare these sources.
2. What kind of changes were happening in villages in the ‘80s?
3. What can you conclude about migrations village - town and perspectives of village development?

**'Hard drinkin' rake you are,
the whole village yells'**



„Had a house, not anymore,
had a land, sold it.
Gambled the estate away
So what? – I just felt like it...
Is it a sin?
Had a darling, not anymore
But I have all the others.
I gambled all the money away
So what? – I just felt like it...
Is it a sin?
Hard-drinkin' rake I am,
Hard-drinkin' rake, it's in my blood
Hard-drinkin' rake, man
'hard-drinkin' rake you are'.
'Yeah, nobody's business but mine'

*Bijelo dugme, LP 'Sta bi dao da
si na mom mjestu', 1976*

- ?**
1. What can you conclude about the village mentality, based on this song?
 2. Can an individual have a life the way he wants in a village?

MISFIT



I threw the radio away today,
It broke in thousand pieces,
There was nothing for me on
program,
Just commercials and dilemmas.
Radio, this is jour end,
Radio, bye, bye, bye...
Radio, I remained the same,
I am a misfit!
I went out,
People turned their heads on me,
Everyone pointed fingers at me,
I am a misfit!
Girls are distant,
Girls are soft,
Girls are away from me,
I am a misfit!
Film, LP Live u Kulusicu, 1980

BITLES



Haircuts ruled the world,
Regretfully, again today.
Many years from now,
I was walking across the fields.
I remember, it was May,
In the field people.
Digging about potatoes.
Look at him, his long hair
Is it a boy or a girl?
Look at him, Beatles!
Listen, you, greasy Beatles,
Have you got no brain?
Hairy Jesus!
Get rid of long hair,
Put on a church suit!
And a nicer shirt,
Then hurry for some buzz!
Soon after, I cut my hair,
Bought a suit, went to work
Look at him, humble husband!
Is it a boy or a girl?
Look at the 'make-up' boy.
Listen, you, in your fancy shoes,
Have you got no brain?
Stupid faggot!
Get rid of those perfumes,
And grow a real hair!
Don't lick the honey,
You might become a man.

*Lacni Franz, LP Ikebana,
1979*

- ?**
1. How are novelties of the city received in a village?
 2. Were the changes in towns and villages simultaneous?

- ?**
1. Compare the texts of all songs and discuss within the group the relation of society towards an individual, individual freedoms in town and village, degree of alienation etc.
 2. Are there more similarities or differences between a village and a town?

CITY PEOPLE (EKV)



Come closer, take a good look
Where these traces lead to
There, lights shine in the night
Those lights are our cities
Each light one flat
In the flat, a bad, table, chairs
Blue light over blue faces
And blue voice from the blue
box
City people
City people
Can you recognize the faces
Faces of the city people
Can you recognize the speech
Speech of the city people
We are strong, we are powerful
City people
We are strong
We are powerful.
First day we sat
And first day passed by us
Second day we sat and waited
Second day, too, passed by us
Third day we were holding out
our hands
Third day, also, passed by us
Fifth day we sat and waited
And cried and sat,
And waited and cried...

*Ekatarina Velika, LP Ljubav,
1987*

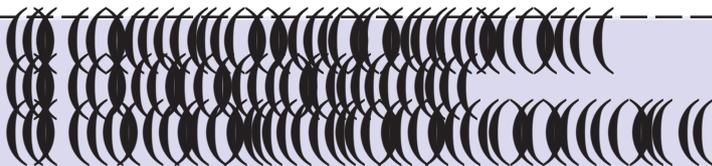
- ?**
1. How the author describes the city people?
 2. Based on sources, what can we find out about their social life?
 3. Is there alienation in the cities?



“Life in Stolac this winter is monotonous, since youth has no fun. The scouts unit ‘Danilo Soldatic’ from Stolac, which gathered quite a number of youth, decided to organize internal dance parties, with a record player. One night a police officer came (...) with a task to close the room, as the party was not announced and approved. As young people refused to leave, the policeman asked M.T. for his ID card. He returned the document, saying that M.T. will be punished. (...) If we are not allowed to organize internal dance parties, then how to spend our time?

We are left with going to taverns, which is, as it seems, allowed.“

“Sloboda”, Mostar, 1962.



“In summer nights the young gather in public places: square, park in front of post office, about 50 of them, till midnight. In winter we are in bars, which are too many. We stand next to a bar, drinking, listening to a juke-box. We got two damp rooms in old municipal building, size three by two meters. There is the archive now. Political organizations take little care, they call us for meetings, but they do not give anything concrete. But light future is ahead of us. It is planned to build a youth sports centre. (...) In a village, the most frequent word also is tavern. Empty beer bottles are just piled up in corners. In Posavski Bregi there was a young priest who had a lot of sense for problems of the young. He allowed the boys to play football on church land, he even bought a ball. A smaller part of youth found their interest in local craftsmanship workshop, or a quire... The bigger part makes the quiet majority. They keep quiet and drink their wine with soda. And so it goes. It is all quiet until an incident occurs, until a window in a dance room is broken, until someone throws-up and starts a fight. Then we start with holding meetings and looking for someone to blame. But we don't really need to look for it, do we?”

Ivanjic-Grad; Od šanka do šanka (From bar to bar), Polet, no. 117, 16. I 1980, pg. 14.



“From the beginning of last season (1978/79) in Student Centre in Zagreb, the Disco is reserved for program that gathers young people. That is how the ‘3rd line’ started. The original program remained the same to date, i.e.: 1. Presentation of Yugoslav rock and jazz, 2. allowing unknown bands to play and annoy the present audience, 3. Presentation of Zagreb pop singers, 4. occasionally bring someone from abroad, 5. organize jam-sessions, 6. helping bands who need rehearsal space. The program on Fridays goes on from 20:00 to 01:00 a.m. and it is going on simultaneously in two rooms. In the second room films are being projected. (...) This year, there will be more space for amateur drama sections, which already started to work in student dormitories, there will also be more poetry, pop music, TV, and also some art (paintings). Learning from a good experience, the last free day of Disco club (Monday) will also be turned into a music-listening room (...)”

Polet, no. 121, 12. II 1980, pg. 12-13.





(Throwing) Stone off the shoulder



Dance party



Mascarade



Married couple @ivkovi}



1. Analyse these photo sources.
2. Which of them show fun in town, and which in a village?
3. Which photos seem spontaneous, and which are 'staged'?
4. Which forms of fun are closer to tradition, and which are closer to modern?
5. What kind of fun seems more attractive to you? Argument your opinion.

„DOUBTFUL PLAY OF NEW GENERATION”

relations between young and old in SFR Yugoslavia



Young-old: generation and/or ideologic conflict?



TEACHER'S PART

GOAL By analysing sources and discussing, try to answer the key question: What was the relation between young and old in Yugoslavia, and was it a generation or ideologic conflict?

RESULT

- Analysing sources to get to know about relations between generations in Yugoslavia
- noticing changes that are happening in the 1960s
- formulating and defending own views, with respect to the views of others

ORGANISATION OF A LESSON

Step 1

The teacher will talk with pupils and ask them if they have conflict with their parents. If yes, what about? On the table / flip chart, the teacher might draw a diagram of main points of conflict. Then, the teacher will ask the pupils their opinion whether such conflicts existed also some 40 years ago?

Step 2

After that, teacher presents the introductory text. The following text is ideal to put in context the whole workshop.

CONTEXT

“Division to young and old generation, to ‘conservative’ and ‘angry young men’ is, in essence, artificial; nobody ever set the moment when a person leave the young group and goes to older generation.

However, differences exist. The young always bring something new, they want to change something. From the way of dressing and hair colour, to the point of view to certain issues and the whole public moral of a certain time period.

History showed that in the new brought by the young, there is always enough positive things. History also taught us that the young were always discouraged in their intentions. It is understandable to a degree, bearing in mind that young persons are not yet fully formed, but we also know that extreme limitations caused a real revolt ny the young and a total change in way of living and the whole moral of the society. (...)

Strangely, but actions of ‘salvation army’ started to get support lately. Their battle agaist youth ‘incidents’ turned into a real campaign. Campaign against black pullovers and long hair, against mini-skirts and electric guitars. Actors of that battle forget that they themselves, at some point, wore ‘shimy’ shoes and danced RAZVRATNI tango, and that they used to argue with their parents about ‘strange’ haircuts and skirts ‘three fingers below knees’ .(...)

Regretfully, we forget that all extreme and new brought about by the young in nothing but the reaction to the pressure, ususally exerted without a just reason by a part of the old society.“ (Studio, no. 121, pg. 4-5, 30. VII - 5.VIII 1966.)



45 minutes

Step 3

Here comes the key question: In relations between the young and old, was there an ideologic or a generation conflict? Pupils will be divided into 6 groups, an each group will get its sources to work on.

Step 4

Participants in groups analyse sources (10 min.), they discus within the group, answer the questions and prepare presentation of group conclusions. The teacher oversees the work and gives guidelines, as necessary.

Step 5

Group representatives will present conclusions of their groups. All groups will have 2-3 minutes, each, for the presentation, or a bit more if discussion develops. According to group conclusions, the teacher will put +/- in the table. If there is a conflict, it will be characterised as idelologic (I) or generation (G) conflict.

Step 6

After that, everyone will take a look at the insert from Emir Kusturica’s film ‘Sjecas li se Dolly Bell’. They will answer the questions and try to conclude, in a brief discussion, if it was a generation or ideologic conflict.

Table 1 A sample for flip-chart (with presentation of group work)

Conflict Young-Old	Fashion 1	Fashion 2	Village-Town	Fun	Music
(+/-) (I or G)					

In 1967, in urban streets of Yugoslavia (and in schools) mini-skirts appeared.
Read about the reactions.



A SURVEY ABOUT MINI SKIRTS

B. •ukina (Zagreb, 19 years): “I think this fashion will not sustain, it is impractical and aggressive.“

J. Švelj (Zagreb, 16 years): “I accepted mini skirts with thrill, they are practical and so youthful. (...) I would wear it even if my boyfriend would be against. (...) However, mini is just a ‘fashion scream’ that will disappear over time.“

B. Crnkoviæ (Rijeka, 17 years): “**I don’t like them and they are very impractical. I wouldn’t wear it even if my friend would like it. It will pass as everything else in fashion.**“

M. Spoja (Petrinja, 17 years): “When I saw on TV, and later on also in town, girls wearing mini skirts, I didn’t like it. However, I think that fashion will stay for a long time. Why would it be worse that bicinies that are worn for so long now?”



Mini skirts in Belgrade, 1967

Plavi vjesnik, no. 634, 17. XI 1966, pg. 16

MINIS IN SCHOOLS



Mini-skirts appeared in the summer of 1967. When girls came to school next fall, wearing minis, they had to go home and change. There was a conflict of opinion: teachers could not agree with it, while the pupils said it was quite normal. Prof. Tomislav Zupcic, Director of Zagreb 7th Gymnasium stated: “We believe this as a new wave, that will, as many other, pass. We do not ban mini-skirts to our pupils. (...) We can only hope there will be no super short minies.” Prof. Marijan Cukor said: “We decided to speak little of it, as we believe it to be more efficient than banning. (...) Mini will pass as many other fashion waves did. It is important that the pupils sit in their classrooms and meet their commitments.” A different tune came from 2nd Gymnasium, where a professor asked a pupil to go home and change the dress. “It was really exaggerated”, said the Director, “the skirt was so short she couldn’t bend over. Now our girls have to wear uniforms.” The girls-pupils of the 7th Gymnasium say: We like minies and we think we should be allowed to wear it. It is not important how long is the skirt, but how much we follow the classes and how much we learn and know.”

Plavi vjesnik, no. 679, 28. IX 1967, pg. 11.



1. Analyse sources.
2. What were the reactions to mini skirts (of young, old, teachers)?
3. Look at the photo.
4. Can you assume how grannies comment the new fashion?
5. Discuss the key question within the group.



As a member of the Communist Party, may I have long hair?

“I think my father, based on a widespread opinion that long hair is a symbol of hooligans, was worried how will I be received and judged in the current Party organization, with a few inches longer hair. I am personally also interested if a young man, member of the SKJ, can have long ‘hooligan’ haircut? (...) While my mother was persuading me to go to a meeting with my Beatles hair, my father was in favour of a more tactical approach: he first wanted to ‘check the atmosphere. I think I will listen to my mother, after all, as the SKJ (Communist Party) Statute does not say anything about the long hair.”



Plavi vjesnik, no. 648, pg. 3, 23. II 1967.

WHO ARE YOU, BUSH-HEADS?



Comments were sharp, judgements uniform. Boys and girls with long hair that we talked to openly claimed they believe all accusations against them to be unfounded. No reason for them to be treated as a worse part of their gEneration, or even as a “TALOG”. They even do not feel the need for their manners to be assigned to their generation, and that the whole phenomenon should be viewed in comparison with fashion of older generations. (...) It is regretful that educational workers, who - due to the fact they are raising children - should have wide horizons, have no understanding for something that has become everyday and normal



Studio, no. 132, 15. X - 21. X 1966, pg. 6-7.

A LETTER FROM A GROUP OF PARENTS



“I don’t know what are the intentions of your magazine, dedicated mainly to the young people, as in the contents I do not see anything educational or cultural in its texts. (...) Much as ‘Music youth of Zagreb’ tries to raise the young in the spirit of right music, you on the other hand only serve this awful screaming and squeeling or amateurish playing on various ‘instruments’. (...) Your magazine’s contents is a misery and that is a fact. Your illustrations show only some jerks with long hair. I cannot understand what they want with such haircuts, or you when you propagate them. This, altogether, is a big cultural disgrace history will record some day. (...)“

A letter of a group of parents to ‘Plavi vjesnik’, no. 656, 1965.



1. What were the comments about long hair in the newspapers?
2. What were the attitudes of parents and education workers?
3. Do you find a dilemma whether a member of the Party can have long hair justified?
4. Argument your answers. Discuss the key question within your group.

RELATIONS BETWEEN YOUNG AND OLD IN TOWNS

Based on a wide survey, 'Globus' analyse if today's boys and girls have sufficient possibilities to live the way they want. The sample comprised of 1400 boys and girls aged 17 to 22 from Sisak, Belgrade, Karlovac, Ljubljana, Vara•din and Zagreb.

"The differences occur on relations, eg. Zagreb - Varazdin or Belgrade - Sisak. A worker in Ljubljana has a lot more liberal views on life, compared to a secondary school graduate in Varazdin. In Sisak parent are a lot more strict than in Zagreb. In Varazdin girls cannot stay out after 10 pm. In Zagreb, on weekends, many go to the movie theatres at that time. It is also true that family situation (relations between parents) are better in provinces rather than in large centres, but it is also true that girls from Zagreb, Belgrade and Ljubljana think they will raise their children the way their parents raised them, while those from the province say they will give a lot more freedom to their children."

"Hello, youth!", Globus, no. 90, pgs. 8-12, 19. III 1961

FATHER AND SON - PLOUGH BLACKSMITHS

"A village of Tresnjevic in Pomoravlje, in the vicinity of Paracin and Cuprija, as a settlement has the biggest number of craftsmen and craftsmen workshops. Blacksmiths, carpenters, masons, tailors and other from Tresnjevic have numerous customers in many villages and towns, as they enjoy the reputation of hard-working and good craftsmen. The trade passes from father to son here, it's a tradition. Sons rarely go for high education. They like their village, their home, their work."

(25 VIII 1971)

STRICT FATHER, MISCHIEVOUS CHILD

"In the '70s there were often disagreements between youth organisations in Local Communities (MZ) and other political structures. Bodies such as Municipal Assembly or a Council were mainly filled with mature people, who did not have a lot of understanding for problems of the young. (...) Such conflicts usually had no real substance behind, but rather a few stubborn heads. On the one hand, young people, who mainly demanded things in the wrong manner, and on the other hand 2-3 men in the MZ who couldn't stand that some greenhorns do something without their control. (...) They treated the young as a strict father would treat a mischievous child: let it play, but punish it swiftly if it does something wrong."

Polet, no. 256, 15. III 1984, pg. 17



1. Analyze these sources.
2. What were the generation relations in village and town?
3. Were there conflicts?
4. Where the young have more freedom?
5. Discuss the key question within the group.

PARTYING IN OSIJEK IN THE 1950S

Branko Mihaljević, Tragovi osječke zabavne glazbe

A TEENAGER'S MONOLOG**A DISCO CLUB OPENED IN JOVAC**

1. Is the state involved in youth fun and in what way?
2. Compare the fun in the '50s, '60s and '70s. What kind of changes can you notice?
3. Is there a change in relations between young and old in this period?
4. Discuss the key question within the group.



PENSIONERS

«Pensioners in my street,
Get up early, sit in the Sun.
Play cards, read papers.
Speak of the past,
Mention pensions.

Concerned about football,
Social recreation,
Doubtful is the play
of new generation.

Pensioners in my street
Mention people I never knew.
When time and men run over us
Flocks of tired souls
take-off and leave.»
(Drago Mlinarec, 1978.)



1. What is the author’s attitude towards older generation?



A HAPPY CHILD

“I grew up with war movies in colour
frequent fight at school
folk songs full of pain.
I am really a happy child...
I grew up with magnificent army parades,
students’ demonstrations
(lost a photo from the ID-uuu!).
I am really a happy child.
I am really a happy child...”



Prljavo kazalište
LP *Prljavo kazalište*, 1979



1. How the author describes his childhood?
2. What were the conditions of his growing up?
3. What can you conclude from this text about civil freedoms and influence of ideology?



1. What can we conclude about relations between young and old generation from texts?
2. Is there a conflict of generations and what is its character?

Clip1 **A meeting** (length: 2 min)

Clip2 **A solution** (length: 3 min)

Q for analysis of a movie clip:

1. Why father holds family meeting like Party one?
2. How father interprete “personal initiative“?
3. What is father’s view on son’s eligibility age?
4. Who has the right to bring decisions in the family?
5. What can we conclude about family structure in the ‘60s, based on this movie clip?

Q for analysis of a movie clip:

1. What initiated the joy in the family?
2. What is the relation communism - individual?
3. How father and son look at communism and how at hypnosis?
4. In what their attitudes match, and where they differ?
5. Was it a generation or an ideology conflict? Why?

Fill out the table based on these two clips:

FAMILY MEMBER	Father	Mother	DINO (middle son)	MIHO (joungeest son)
GOAL / SYSTEM OF VALUES				

POLITICS AND SPORTS



How Yugoslavia used sports in promoting political ideology?



TEACHER'S PART

EXPLANATION OF WORKSHOP

Sports and politics can be connected. Socialist countries were using grouping of people in sport clubs and sport vents in promotion of its ideology. In the period 1945-1990 Yugoslavia did not differ in use of sports for political purposes from other socialist countries of that time. Mass sports events were being organised in Yugoslavia, and Yugoslav political symbols were present in sports. Yugoslavia was using sports in the promotion of its international political position.

RESULT

- Developing skills of independent thinking among pupils
- Developing critical thinking when working with sources.

GOAL

Using the supplied sources, the pupils should find a connection between sports and politics in Yugoslavia.

ORGANISATION OF A LESSON

Using the supplied sources, pupils should try to answer the key question of the workshop and find the onnection between sports and politicsin Yugoslavia. The teacher divides the pupils in three groups. In the first part of a class all three groups have the same task

- work on supplied sources. The second part of the class is dedicated to presenting answers to questions attached to sources. Each of the groups in the end answers to one key question relating to the relation of politics and sports in Yugoslavia, while the questions are written in such a way to satisfy the model of critical thinking of pupils.

- **step 1:** All the groups have to answer the questions attached to supplied sources - 20 minutes.

- **step 2:** Representatives of each group give answers to posed questions - 10 minutes.

- **step 3:** The groups answer the key questions related to the group of sources they were using, and their representatives present the answers: - 15 minutes.



PUPILS' PART

Context

Sports and politics can be connected. Socialist countries were using grouping of people in sport clubs and sport vents in promotion of its ideology. In the period 1945-1990 Yugoslavia did not differ in use of sports for political purposes from other socialist countries of that time. Mass sports events were being organised in Yugoslavia, and Yugoslav political symbols were present in sports. Yugoslavia was using sports in the promotion of its international political position.



What was the connection between mass sports and politics in Yugoslavia?

CAR RALLY "STAR RIDE BROTHERHOOD - UNITY" FINISHED



Mass sports should be cherished and supported

- stated the message of Aleksandar Ranković*, who was elected for a honorary member of Yu Motor Club Tjentište, 23 May

...Respect to fallen soldiers of the legendary battle of Sutjeska was paid by a minute of silence. Then, Mato Horvatic, an envoy of the sponsor of 'Star ride', Vice-President of Yugoslavia, Aleksandar Rankovic, read his message to participants in this sport-touristic manifestation.

This and similar competitions - inter alia stated the message - contribute to successful and comprehensive development of mass sports. It seems to me appropriate to particularly stress on this occasion that in our socialist society, depending on conditions and interests of youth and citizens, mass sports should be cherished and supported in its various forms and disciplines. Physical culture and sports should serve the working man, health, physical and moral education of our men, youth in particular, and, as a part of general well-being, to serve the better development of creative forces, better knowing of our socialist homeland and rich historical and cultural heritage of our nations..."

* Aleksandar Ranković, along with J.B.Tito, was one of the most influential Yugoslav politicians.

R. C., *Oslobojenje*, 24 May 1965, pg. 8



1. How can a venue of holding this event be connected with Yugoslav state politics?
2. In what context Aleksandar Rankovic mentioned the importance of mass sports in socialist Yugoslavia?

THERE WERE AND THERE WILL BE GAMES



The first student's youth games of Yugoslavia passed in an atmosphere of friendship, brotherhood and unity... The next games will be held in Kumrovec, in 1977.

The words of...

Professor Dr. Zdravko Besarović, Rector of Sarajevo University:

"I experienced with particular pleasure the first sports games of student youth of Yugoslavia, held in Tjentiste, in the Valley of Heroes, in the time of celebrations of 83rd birthday of comrade Tito, 30 years of victory over fascism. I want this manifestation to become traditional, to create new friendships on historical sites of our country, to strengthen the brotherhood and unity of students' youth of Yugoslavia..."

V. Spahović, *Oslobojenje*, 26 May 1975, pg. 14



1. What connects Tjentiste and Kumrovec as venues of sports games of Yugoslav youth?
2. Why did the Rector of Sarajevo University connect sports games, Tito's birthday and anniversary of victory over fascism?



How were sports in Yugoslavia connected with Tito cult and symbols of regime?

SPORTS AND BEYOND



The football players, like other sportsmen, always wished happy birthday to comrade Tito. Ever since 25 May, 1945, only 10 days after liberation of the country, the football teams of Crvena Zvezda (Red Star) and Metalac (today's OFK Beograd) played a match in the course of celebrating the birthday of Marshall Tito... It will be remembered that this friendly competition was a beginning of a long, pleasant, nice tradition: sportsmen wishing happy birthday to our beloved Tito. And Tito, despite his statesman's duties, always found time to receive the sportsmen, to talk with them, to crack a joke, counsel, give a missionary message. "Regardless from which republic you come, you represent sports of the whole Yugoslavia. You will continue to play outside country mainly as national team, but also teams from republics will go. But even in that case, whether the team is from Croatia, Serbia, Montenegro, or some other republic, never forget you are from Yugoslavia. You must be an important factor to contribute to the unity of our country."

Zoran Kurtovi}, Oslobođenje, 25 May 1975, pg. 17



1. Why were sports games organized in the honour of Tito's birthday?
2. What was Tito's message to sportsmen from various Yugoslav republics in his speech?
3. Why were sports considered important part of Yugoslav state politics?

TELEGRAM OF BASKETBALL TEAM TO TITO, 1979



"GRENOBLE - After winning the European title, basketball team of 'Bosna' from Sarajevo, sent a telegram to President Tito, which reads: Dear comrade Tito! We send you the warmest wishes for good health and long life from Grenoble, where Yugoslav sports won another great recognition and contributed to the raise of reputation of our country in the world. It was not only the holiday in Sarajevo, but in the whole country, and another victory of everything promised by our self-management system. Long after the game in Grenoble, it echoed - We are Tito's, Tito is ours... Bravo, boys, you defended the country's reputation, and for that everyone say: Thank you very much."

Sport, XXXIV, 8188, Beograd, 7 April 1979



1. What could be the reasons for Bball team of 'Bosna' to write to Tito in 1979?
2. How a sports journalist connected sports and politics through success of KK Bosna?

FOOTBALL CUP OF YUGOSLAVIA

"WINNERS:

1947. Partizan, Beograd
 1948. Crvena zvezda, Beograd
 1949. Crvena zvezda, Beograd
 1950. Crvena zvezda, Beograd
 1951. Dinamo, Zagreb
 1952. Partizan, Beograd
 1953. BSK, Beograd
 1954. Partizan, Beograd
 1955. BSK, Beograd
 1956/1957. Partizan, Beograd
 1957/1958. Crvena zvezda, Beograd
 1958/1959. Crvena zvezda, Beograd
 1959/1960. Dinamo, Zagreb
 1960/1961. Vardar, Skoplje
 1961/1962. OFK Beograd, Beograd
 1962/1963. Dinamo, Zagreb
 1963/1964. Crvena zvezda, Beograd
 1964/1965. Dinamo, Zagreb
 1965/1966. OFK Beograd, Beograd
 1966/1967. Hajduk, Split
 1967/1968. Crvena zvezda, Beograd
 1968/1969. Dinamo, Zagreb
 1969/1970. Crvena zvezda, Beograd
 1970/1971. Crvena zvezda, Beograd
 1971/1972. Hajduk, Split
 1972/1973. Hajduk, Split
 1973/1974. Hajduk, Split
 1975. Hajduk, Split
 1976/1977. Hajduk, Split
 1977/1978. Rijeka, Rijeka
 1978/1979. Rijeka, Rijeka"

Krešimir [peleti}, Tito i Sport, Zagreb, 1979.



1. How can titles of football teams be connected to politics of the ruling ideology?
2. How do you interpret the fact that the winner of the Cup receives Marshall Tito trophy?



Belgrade, 22 July

A few thousands people in Belgrade were manifesting their joy tonight for the victory of our football team over the USSR team... With slogans to Tito, Party and our football team, the celebrations went on late in the night.

(Text on the cartoon: After the transmission of the game Yugoslavia - USSR)

Oslobođenje, 23 July 1952, front page



“A boycott (of participation at Olympics), caused by the Soviet invasion to Afghanistan in 1979, was led by the USA, and supported by another 64 countries in the world... As a form of protest against USSR, representatives of 15 countries marched at the opening ceremony carrying Olympic instead of national flags...”

http://en.wikipedia.org/wiki/1980_Summer_Olympics, May 2007



http://upload.wikimedia.org/wikipedia/commons/5/5c/1980_Olympic_games_countries.PNG, May 2007

SUMMER OLYMPICS IN LOS ANGELES, 1984



“14 countries of the Eastern block and their allies, including USSR, Cuba and East Germany (but not Romania) boycotted these Olympic games... The USSR declared that they will not participate on the 8 May 1984. They justified their decision by concern for their own safety... but some saw it as a revenge for the boycott of Olympic games in Moscow.”

http://en.wikipedia.org/wiki/1984_Summer_Olympics, May 2007

COUNTRIES PARTICIPATING IN 1984 OLYMPICS (in green colour)



http://upload.wikimedia.org/wikipedia/commons/0/00/1984_Olympic_games_countries.PNG, May 2007



1. What was the influence of international politics on holding of the summer olympics in 1980 and 1984?
2. What was the political position of Yugoslavia in these events (according to supplied maps)?

IMAGE OF YUGOSLAVIA



How can different perceptions of Yugoslavia be built?



TEACHER'S PART

EXPLANATION OF WORKSHOP



Perceptions of facts and their memory differ from the facts themselves. The spectators build their own perceptions. They do not remember the facts, but perceptions they created about those facts. People who lived in Yugoslavia between 1945 and 1990 remember that country in their own way, as they perceived it then and as they perceive it now. People who lived outside Yugoslavia also had their vision of that country, and they created it on information they were receiving, personal experience, just like the citizens of Yugoslavia did.

The teacher divides the pupils in three groups, where group 1 gets the written source to work on, while the other two groups have to produce source about the image of Yugoslavia. One of the two groups should be affirmative in their view of Yugoslavia and make a list of all positive things about it. The other is a negation group that should list all the negative things about Yugoslavia and its society. The task is to present all the things that might have influenced: the interviewed foreigners in their perception of Yugoslavia, the affirmative group and the negation group. All in all, the pupils should realize what might have had the influence on different perceptions of Yugoslavia, those presented in the interviews and those listed by pupils themselves. The teacher can help them in that, giving examples. The workshop should be concluded with presented answers to the key question.

RESULT

Developing skills of independent and critical thinking among pupils.

GOAL

Inform the pupils about the possibility of creating different images of Yugoslavia.

ORGANISATION OF A LESSON

step 1: Giving instructions and dividing the class in three groups - 5 minutes;

step 2:

Group 1: Reading the interviews and listing the relevant facts the interviewed persons give about Yugoslavia;

Group 2: Making a list of all positive things about Yugoslavia, its politics, President Tito, Yugoslav economy, development of Yugoslav society in socialism, sports, music, film, fashion etc.;

Group 3: Making a list of all negative things about Yugoslavia – 10 to 15 minutes;

step 3: Each group makes a list of things that might have influenced their perception of Yugoslavia: group with interviews what might have influenced the foreigners in creating their image of Yugoslavia, affirmation and negation groups write about what might have influenced them in building positive or negative image of Yugoslavia and its society – 15 minutes;

step 4: the pupils compare images created on perceptions of Yugoslavia in the eyes of foreigners with those they created themselves;

step 5: Presentation of group representatives of list of things that might have influenced creation of different images of Yugoslavia, which is at the same time the answer to the key question – 10 to 15 minutes.

PUPILS' PART

People who lived in Yugoslavia until its crash have their opinions about that country. They may be different, considering their own experiences, experiences of their parents and friends, information they got from the state through media, in education process, from groups they were in contact, etc. Some continued to create their opinion during the de-componing of the country and after it. Those who were too young to remember living in Yugoslavia also built their image of hat country through stories they heard from othe rpeople, information they got via internet, TV, in school or elsewhere.

Likewise, people who never lived in Yugoslavia created their image of it, based on information from newspapers, TV, in the course of their education, from contacts with people who came from Yugoslavia, etc.

TASKS:

- Compare the images of Yugoslavia created by the foreigners with your own.
 - Think about the factors that might have influenced creation of different images of Yugoslavia.
-

PERSONS INTERVIEWED IN 2006

Werner Huber
pensioner
age: 66
Springe, Niedersachsen, Germany

Michal Otčenáš
University Professor
age: 50
Prešov, Slovakia

Marcel Trojan
solder
age: 31
Prešov, Slovakia

Heiko Steinmeier
manual laborer
age: 47
Springe, Niedersachsen, Germany

Patrizia Reiter
manual laborer
age: 42
Bodenwerder, Nidersachsen, Germany

- Have you had a chance to often read news about Yugoslavia till 1990 on the press, to watch news and documentaries that created your image of Yugoslavia?

Werner (66), Germany: During the war (92-95) a lot more could be heard of Yugoslavia than before. Information I was getting from people I worked with were different.

Heiko (47), Germany: Most news I previously watched were about sports and tourism. Later it was more about the war.

Patrizia (42), Germany: I looked at some touristic brochures. Other news at that time did not interest me.

Michal (50), Slovakia: Yes, especially in 1968, when Yugoslavia took the side of Czechoslovakia in its process of emancipation - in political, economic and cultural issues, Yugoslavia was in my country seen as an allie of Czechoslovakia. Many parallels were made between Slovakian national uprising and Yugoslav anti-fascist movement. I was fascinated by the fact that you were able to liberate yourselves alone.

Marcel (31), Slovakia: There must have been some documentaries, but I must admit I was not too much interested in it.

- To what extent news about sports, tourism, music and film, compared to those about Yugoslav society and politics, influenced your perception about Yugoslavia?

Werner (66), Germany: Both had equal influence.

Heiko (47), Germany: I knew bits and pieces about Yugoslav football, I knew nothing about film and music.

Patrizia (42), Germany: I was not interested in politics, I had no opportunity to see other information about culture.

Michal (50), Slovakia: Tourism - well, very desirable destination, but, however, very unavailable. Only a small number of those who wanted it could get a permission to go to Yugoslavia, and in order to go there you had to go through the same procedure as if you were travelling to some capitalist country - you had to have Visa.

Literature – Slovakian classics were mainly inspired by Yugoslav region. Description of your natural beauties and way of living belong to the treasure of Slovakian literature.

Sports – I noticed the centres – Ljubljana and skating, Sarajevo and its winter sports, football teams of Zagreb and Belgrade and, yes, the competitions Yugoslavia organized - on one of them we became the European champions (1976, Zagreb - Beograd).

News, prior to 1968 they were censored, and later on also, during the normalization in Czechoslovakia. Anyhow, the news we were receiving were often related to Slovakian minority living there. And it seems Slovaks in Yugoslavia and its multi-national character had the best conditions for development and found their place.

Marcel (31), Slovakia: If I remember well, Yugoslavia had excellent football players. The best known was Davor Suker, but I am not sure if he was known outside the country before the war, or only after. And, of course, the Olympics in Sarajevo. I don't remember exactly which year they were, but I remember the white bear as a mascot. Of Yugoslav films, I remember Gojko Mitic as a typical example of indian character.

- If you knew some Yugoslavs who lived at a time in Germany / Slovakia, were they talking about life in Yugoslavia? What was the content of those talks and were you getting from them information you were not getting through the media?

Werner (66), Germany: I knew a lot of people from Yugoslavia, they were talking about their country. Usually we were not talking much about politics.

Heiko (47), Germany: There was a couple from Yugoslavia living in my building, they were nice people, but we did not have much contacts.

Patrizia (42), Germany: I did not have acquaintances from Yugoslavia then. Last years I met some people from Bosnia.

Michal (50), Slovakia: My mother's cousin married a Yugoslav, Ante Gulic, who built a house in Tatras and stayed to live in Slovakia. I learned a lot about life in Yugoslavia from him. I realized that Yugoslavia chose its own way in the complicated development of Europe, as a sovereign, independent, but yet a social state. In my opinion, Yugoslavia was Sweden of South Europe. At the same time, he was telling me about difficult conditions in some places, far from centres in the mountains, about hard life of farmers and fishermen...

I was listening to the news coming from Zagreb and Belgrade, but it was difficult to get modern Yugoslav books and press, so I was getting a lot of information from Ante who became a part of my family.

Marcel (31), Slovakia: No, I don't think I met anyone from Yugoslavia at that time.

- Did you have information about political developments in Yugoslavia in that period?

Werner (66), Germany: I knew basic facts.

Heiko (47), Germany: Very little.

Patrizia (42), Germany: No, not really.

Marcel (31), Slovakia: I don't remember. You would have to ask someone older about that.