

HIDDEN GROOVES: RECONSTRUCTING JUGODISK RECORD PRODUCTION (c. 1951-1958)¹

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Abstract

During the 1950s, Radio Belgrade commenced its own production of gramophone records, which is the topic of this paper. These 78rpm records were issued under the label Jugodisk, understood as forerunner of the later established PGP RTB/RTS. However, in the absence of catalogues, the information on those records is scarce. It seems that records were not issued regularly and that only some of them were intended for the market. The paper is aimed at gathering the presently known data, including new research results based on the archived documents, newspaper articles, and a comparison of several collections of Jugodisk

records and data on available records. The body of music presented is then discussed in the context of the Yugoslav music and media culture of the time.

Keywords: Jugodisk; Radio Belgrade; record production; 1950s; PGP-RTB/RTS; Jugoton; discography; folk music; zabavna muzika (entertainment music); classical music; Yugoslavia

Ključne riječi: Jugodisk; Radio Beograd; proizvodnja ploča; 1950e; PGP RTB/RTS; Jugoton; diskografija; narodna glazba; zabavna glazba; klasična glazba; Jugoslavija

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Why is there a »mystery« around Jugodisk records?

At the very beginning of the paper, a disclaimer is needed: hidden grooves referred to in the title of the paper should not be perceived as completely hidden, given that about 50 editions under this label can be found through a simple search in the Discogs database.² Hidden grooves are, thus, hiding in plain sight. Why, then, choosing the word »hidden« in describing this particular production in the first place? There are several reasons. In sum, existing information on the records (including complete or partial catalogues) is scarce and perplexing. My goal in this paper is to gather the known facts, include new research results and reconstruct the production of records under the label Jugodisk in the context of Yugoslav media and music culture of the 1950s.

Those several factors adding to the sense of »mystery« around Jugodisk production are: 1) the institutional relationship with the later established PGP RTB/RTS,³ 2) uncertainty when tracing the exact number and year of recordings, as well as the data on the performers included (many of which have faded into obscurity), not helped by the fact that the records in question were not necessarily intended for the market, and, finally, 3) the existence of the namesake label established in 1968, historically and institutionally not connected to the Jugodisk production of the 1950s.

First, although PGP RTS counted 2021 as the year of its 70th birthday, thus placing the establishment of the institution in the year 1951,⁴ the documentation, phonoarchive and digital database of the PGP RTS do not contain Jugodisk records nor related information (i.e. catalogues, sleeves, etc).⁵ Nevertheless, the history of PGP RTS includes descriptions of the beginnings of record production related to Radio Belgrade (further: RBG), referring to the first editions with printed text »Jugoslovenske gramofonske ploče – Beograd – Hilendarska 2 - Jugodisk« as PGP

² Available at: <<https://www.discogs.com/label/605149-Jugodisk-2>> (access 12 December 2021). However, this list is not definitive and had to be completed with editions found during the research in other collections.

³ Since 1959, the label in question was known as Produkcija gramofonskih ploča Radio televizije Beograd [Production of Gramophone Records Radio Television Belgrade] (PGP RTB). The name was changed in 1992, when Radio Television Belgrade became Radio Television of Serbia (RTS).

⁴ *Istorijat PGP RTS*, <<https://www.rts.rs/page/rts/sr/pgp/story/1271/o-nama/538691/istorijat-pgp-rts.html>> (access 15 December 2021).

⁵ Instead, to my present knowledge, the information kept dates back to 1960, since records under the label PGP RTB started being produced in the previous year. Several (possibly early) records in the digital database are undated. Access to this database was granted in August 2021, restricted to the purposes of research and regulated by a confidentiality agreement. Previously, insight into the PGP RTB/RTS production (limited to the classical music editions) was made on the basis of archive books kept at the institution facilities during the academic year 2012/13. See Marija MAGLOV: *The Best of: umetnička muzika u PGP-u*, Beograd: Fakultet za medije i komunikacije, 2016, 10-12.

RTB/RTS's forerunner.⁶ The same notion and/or assuming could be seen repeated in the literature on Radio Belgrade and PGP RTB/RTS.⁷

The second and third points previously stated in relation to the uncertainty over available data on Jugodisk record production somewhat overlap: since there are, apparently, two corpuses of Jugodisk records – one belonging to the RBG record production during the 1950s and the other to the label established in 1968 and still functioning today – in order to gather information one should first be aware of the unrelatedness of those institutions and the type of their production. Briefly, the better known, subsequent label was first named Beograd-disk and renamed Jugodisk in early 1980s. It was predominantly known for newly composed folk music, but had also issued rock and classical music as well as licenced editions.⁸ It published vinyl LPs and audio cassettes. In contrast, Jugodisk records of RBG origin⁹ could be distinguished not so much by the year of edition (since, more often than not, it was not printed on the disc or disc sleeve), as much as the mention of RBG on the sleeve and, more so, the fact that these are 78rpm discs, produced on vinyl and shellac (some records were produced as either vinyl or shellac, and some as both). To add to the further (possible) perplexity, in archive documentation on RBG there are documents where the production and sale of gramophone records is mentioned, but without the Jugodisk label name. The researcher could assume that the documentation refers to the same records, when the timeframe and context of the production is taken into account.¹⁰

⁶ *Istorijat PGP RTS*, <<https://www.rts.rs/page/rts/sr/pgp/story/1271/o-nama/538691/istorijat-pgp-rts.html>> (access 15 December 2021).

⁷ Živomir SIMOVIĆ: *Vreme radija: hronika Radio Beograda: 1924, 1929,1945,1989*, Beograd: Radio-Beograd, 1989, 244; Jelena ARNAUTOVIĆ: *Između politike i tržišta: Popularna muzika na Radio Beogradu u SFRJ*, Beograd: Radio-televizija Srbije, 2012, 60, 96; M. MAGLOV: *The Best of: umetnička muzika u PGP-u*, 16. Similarly, in the press clippings related to the discography in Yugoslavia, an article contains short identification notes on Yugoslav labels. The year of the PGP RTB's establishment cited is 1951, and the Jugodisk is mentioned only in relation to the label established in 1968. Documentation Radio Belgrade, Belgrade, sign. u-ST-33, bundle »Diskografija razno«, Slobodanka Radojičić, Vetko Šalaka, Zorana Krstić: *In vazija nosača zvuka [Invasion of the sound records]*, *Novosti* (14 April 1988). Also, an archived report on record production in Serbia mentions that the first attempts were made in 1952 and that contemporary production started in 1959, without maintaining a difference between labels. Archives of Yugoslavia, Belgrade, Savezni sekretarijat za obrazovanje i kulturu, sign. 318, bundle 142/192–193, Neka pitanja proizvodnje i plasmana gramofonskih ploča sa ozbiljno muzičkim i govornim programima [Some questions on the production and distribution of gramophone records with serious music and spoken programs] (s.a., years of the material in the bundle: 1954–1967). All translations in the paper are mine, unless otherwise stated.

⁸ A short identification is given in the mentioned article: Documentation Radio Belgrade, Belgrade, sign. u-ST-33, bundle »Diskografija razno«, Slobodanka Radojičić et al. For more articles on Jugodisk since its establishment to its privatization in 2003, see Documentation Radio Belgrade, Belgrade, sign. ST-33, bundle »Beograd-disk sada Jugo-disk«.

⁹ I should note that Jugodisk RBG production is assumed when this label is mentioned further in the paper, unless stated otherwise.

¹⁰ For example, this is the case with the document on regulations of Radio Belgrade from 1952. Archives of Serbia, Belgrade, Uprava za radio-difuziju Narodne Republike Srbije – Beograd, sign. Г-186, bundle 4/P. 442, Regulations on organization and business management of Radio Belgrade (1952).

Several illustrative examples from the research process paint the picture of the present knowledge on Jugodisk and its record production in the context of it being perceived as »mysterious« and »hidden«. First is that, as seen with the need to emphasize the difference between namesake labels, materials on them could be confused. In otherwise very well organized press clippings kept in the Documentation RBG, articles on both Jugodisk labels are held together, possibly because their difference is not generally understood.¹¹ Thus, it is up to the researcher to discern the available materials. An article regarding RBG Jugodisk containing rare (and thus significant) information on initial ideas about starting record production seems to be saved in an incomplete form, as if the final passage or sentence of the article is cut out.¹² However, when the complete issue of the newspaper where the article was printed was consulted, as well as several following issues, it was concluded that the article was indeed printed without the sentences in question.¹³ Readers are thus left without the full story. Finally, the storage of Jugodisk records in the facilities of RBG – more precisely within its Phonoarchive – is another case in point. In a search for the physical copies of the records, an inquiry was made at the Phonoarchive of Radio Belgrade, but it seemed that none of the 78rpms records from the 1950s matched the description. It was only with the help of the music editor of the Third Program, Sanja Kunjadić, and employees of the Phonoarchive that the records were located in one of the backrooms where old and broken records are discarded.¹⁴ Among unused HMV, Columbia, Edison Bell and other 78rpm¹⁵ records, the pile of Jugodisk records was found. Part of it consisted of recorded sound effects and the rest of music recordings. The existence of the sound effects among those records is understood in the context of Jugodisk records being predominately intended for use in RBG programming. Although some of the music recordings were marked with the RBG mark, there was no list of Jugodisk records available in the Phonoarchive's catalogue.

¹¹ Documentation Radio Belgrade, Belgrade, sign. ST-33, bundle »Beograd-disk sada Jugo-disk«.

¹² *Ibid.*, Izrađene su prve gramofonske ploče »Jugodisk« [The first »Jugodisk« gramophone records had been made], 20. oktobar (4 January 1952).

¹³ This was kindly inspected and confirmed by Ljiljana Bašić, senior librarian at the National Library of Serbia. It can be assumed that there was an omission during typesetting.

¹⁴ The visit to the Phonoarchive was made in July 2021.

¹⁵ Simović states that records were 79rpm, while one of the performers, Vukašin Jevtić, remembers that the Jugodisk records were 80rpm. Ž. SIMOVIĆ: *Vreme radija: hronika Radio Beograda*, 244; Documentation Radio Belgrade, Belgrade, bundle Vukašin Jevtić, A. Kostić, Pisma plane iz srca, *TV Novosti* (11 April 1980). Given that the rotation per minute was not standardized in early records, which meant it could go anywhere between 75 and 80 rpm, perhaps this inconsistency in reports is not unusual even though it concerns the decade of the 1950s. Thom HOLMES (ed.): *The Routledge Guide to Music Technology*, London: Routledge, 2006, 57.

Reconstructing the list of Jugodisk records: sources

The list of records presented in this paper was made on the basis of the records found in RBG, records listed in the National Library of Serbia's Electronic catalogue and in its digital library,¹⁶ the records in the collection of Saša Spasojević and the Jugodisk records listed in the Discogs database.¹⁷ This was compared to the list of early Jugodisk records intended for printing, found in the Archives of Yugoslavia, where one recording was found that does not appear in any of the other sources.¹⁸ There is no catalogue of these records from the 1950s kept at the National Library of Serbia.¹⁹ As far as my present knowledge goes, there is no indication that such a catalogue or any similar, comprehensive list of the Jugodisk records was printed. Thus, the comparison of the above-mentioned groups of records and information on records was crucial in trying to reconstruct the Jugodisk catalogue. While the Discogs list seems most extensive, it was still lacking some records found in other collections. Further, the Discogs page on Jugodisk does not contain information on classical music records issued under this label. As for the reconstruction of the history of Jugodisk production, the main sources were documents on the activity of RBG found in Archives of Yugoslavia and Archives of Serbia, as well as those related to the activity of the Zagreb-based label Jugoton. In addition, secondary sources such as newspapers articles, but also monographs on RBG were used for comparison. In the following sections of the article, I will use the mentioned sources to develop the narrative about Jugodisk records.

According to the letter of the Minister of Culture Rodoljub Čolaković to the Croatian Composers' Society, Radio Belgrade used the foreign currencies intended for Radio broadcasting of the Federal People's Republic of Yugoslavia (FPRY) in order to obtain broadcasting and other equipment necessary in 1949.²⁰ Among the equipment were the machines for the production of quality gramophone records which were not, at the time, produced in the country.²¹ Two experts were

¹⁶ *Jugodisk*, <https://digitalna.nb.rs/sf/NBS/Zvucni_zapisi/virtuelna_brazda/Jugodisk> (access 25 November 2021). Jugodisk records in digital format are also available on the following YouTube channel <<https://www.youtube.com/user/MrSuanPan/videos>> (access 20 January 2022).

¹⁷ *Jugodisk(2)*, <<https://www.discogs.com/label/605149-Jugodisk-2?page=1&genre=All&limit=500>> (access 12 December 2021).

¹⁸ The record in question is *Krivka kolo/Poljem se vije* (0059/0060). See Table 1. Cf. Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sing. 317, bundle 83/116, The list of gramophone records Jugodisk Radio Belgrade (21 January 1952).

¹⁹ In addition to the search through the National Library of Serbia's Electronic catalogue, this was confirmed by the Library's specialist in the collection, cataloguing and digitalization of early records, MA Vesna Aleksandović.

²⁰ Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sign. 317, bundle 83/116, Letter of Minister Rodoljub Čolaković to the Croatian Composers' Society (10 April 1952). As understood from the letter, this was a reply to the Croatian Composers' Society, whose members voiced concerns over whether the country needed two plants for record production.

²¹ *Ibid.*

sent to the USA by Radio Belgrade management in order to learn the use of the recording equipment,²² as the equipment and material for the records was bought there.²³ According to Simović, the equipment bought (and set up in the RBG garage) were two RCA presses and a copper plating bath. The experts in question were the engineers Milan Ćirović and Slobodan Antić, who traveled to the RCA factory near New York in January 1951, spending three months there.²⁴ Because of the »tense international situation«, it was briefly considered that this equipment should be assembled in Dalmatia and in cooperation with Jugoton.²⁵ While considering the financial difficulties that prevented Jugoton from modernizing its equipment at the time, Čolaković concludes that »Radio Belgrade, Jugoton and the Croatian Composers' Society could work in close cooperation in order to contribute to the popularization of our music at home and abroad.«²⁶

The popularization of Yugoslav music abroad, mentioned by Čolaković, could be related to the exchange of the music on tapes and records between various international radio stations and Radio Belgrade. In the note by Z. Levi on the conversation with »comrade Božović« (probably Božidar Božović)²⁷ in 1951, it was mentioned that many countries were interested in the exchange of music material. However, exchange was not possible (with the exception of the BBC and Radio France) due to the restrictions of the technical material, as well as the lack of financial means needed for the performers' honorariums and the acquisition of tapes.²⁸ A »factory for the production of quality gramophone records« was established with the intention of printing recordings of folk music, which would be used for the exchange, but also for Yugoslav representatives abroad and, in a lesser amount, for the market.²⁹ It was suggested that the Savet za nauku i kulturu FNRJ [Council

²² *Ibid.*

²³ Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sign. 317, bundle 83/116, Zabeleška Z. Levi [Note by Z. Levi], (9 October 1951).

²⁴ Ž. SIMOVIĆ: *Vreme radija: hronika Radio Beograda*, 244. Simović also mentions that engineers recorded a large number of folk songs on masters, which were then gifted to consular representatives in the USA and United Nations, and sent to RBG, put into the phonoarchive and included in the regular program. It is unclear how they could record performers based in Yugoslavia while in the USA and one possibility is that they developed the masters based on the tape recordings they previously obtained in RBG. However, the date of January 1951 does not complement archived documents on first recordings.

²⁵ Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sign. 317, bundle 83/116, Letter of Minister Rodoljub Čolaković to the Croatian Composers' Society (10 April 1952).

²⁶ *Ibid.*

²⁷ According to the list of RBG management, Božidar Božović was the superintendent/chief of the program department between 1945 and 1956. From 1952, he was one of the editors-in-chief of the cultural-artistic and entertainment department. Milan BULATOVIĆ et al. (eds.): *Ovde Radio-Beograd: zbornik povodom pedesetogodišnjice*, Beograd: Radio-Beograd, 1979, 285-286.

²⁸ Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sign. 317, bundle 83/116, Note by Z. Levi (9 October 1951).

²⁹ *Ibid.* According to the note, 30 »albums« with folk songs from all parts of Yugoslavia were to be printed in October 1951.

for science and culture of FPRY] could subsidise this production by securing honorariums for performers as well as foreign currencies for the acquisition of the technical material.³⁰

Consistent mentions of the »quality« of the material and its difference to existing Jugoton discs refer to vinyl, which was a novelty at the time. In the article published following the first Jugodisk editions, vinyl was not named as such, but the material was described as a »fine plastic mass« and records as »elastic and of good quality, made by contemporary method.«³¹ Since the material was imported, which was perceived as a difficulty and an obstacle to putting records on the market, collaboration with the domestic factory Jugovinil in order to produce vinyl locally was mentioned. Because of the unfortunate typesetting, the reader could not find the rest of the comment on this collaboration (at the time of writing of the present study, whether the collaboration was realized remains unknown). What we do know is that Jugodisk records were made of shellac as well as of vinyl in subsequent years (some issues were printed in both variants and some in only one of them, see Table 1). According to the Committee report from December 1951, a total of 23 recordings of folk songs were received for the production of masters³² and by January 1952 nine gramophone records were printed (with a total of 18 songs).³³ The remaining five recordings received the previous month were all issued subsequently (see Table 1).³⁴ However, there are some differences between both documents and actual records, relating to the combination of tracks included.³⁵

In the list of the first published records, Jugodisk was referred to as a »factory«, as was the case in Levi's note. However, in the unsigned document on RBG regulations dated 1952, there was no mention either of the Jugodisk as a factory, or of this

³⁰ *Ibid.*

³¹ Jugoton records were at the time still made of shellac. Documentation Radio Belgrade, Belgrade, sign. ST-33, bundle »Beograd-disk sada Jugo-disk«, Izradene su prve gramofonske ploče »Jugodisk«.

³² Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sing. 317, bundle 83/116, Komisiski izveštaj o primljenim snimcima za izradu matrica [Committee report on received recordings for masters production] (27 December 1951).

³³ Archives of Yugoslavia, Belgrade, Savet za nauku i kulturu Vlade FNRJ, sing. 317, bundle 83/116, Spisak gramofonskih ploča Jugodisk Radio Beograda [The list of gramophone records Jugodisk Radio Belgrade] (21 January 1952). According to Simović, first masters and records were produced in spring of 1952 and were hard and breakable (which could suggest this author had shellac in mind), but the reference is not included. Ž. SIMOVIĆ: *Vreme radija: hronika Radio Beograda*, 243.

³⁴ The only recording from the list that was not found in any of the sources on Jugodisk production is the song *Sitna kiša rosila*, performed by Zorka Butaš and Tamburaški orkestar RBG. The same performers and the song are included in Jugoton shellac record issued in 1956, according to Discogs database.

³⁵ The recordings of numbers *Aj sadih almu* (0031), *Sarajevo, divno mesto* (0030), *Kaleš bre Anđo* (0043) and *Kruševačko kolo* (0047) appear in different combinations than stated in the list of issued records, with the addition of the song *Gde si dušo* (0039) not appearing on the same list, but appearing in the committee report and actual record. The song *Devojka pita slavića* (0070) does not appear on any of the archived documents, but does appear on the disc with the song *Aj sadih almu*. See Table 1. It is unclear whether several combinations of tracks on various discs were issued or the error was made in the document.

label name whatsoever. Production and sales of gramophone records were, however, noted as one of the RBG business subjects.³⁶ It was also noted that »Radio Belgrade could have separate units which will make business on the basis of their own account, under the general management of Radio Belgrade«. ³⁷ A workshop for the production of gramophone records was part of the technical section, and commercial administration for production and sales of gramophone records was part of the commercial-financial administration.³⁸ Although most of the cited sources emphasize that only a small part of the produced records was intended for market, profit made from record sales was counted as one of the several streams of profit in RBG.³⁹

By combining cited sources, 70 records⁴⁰ were found and analyzed. Among them, there are no repeated tracks, except in one case.⁴¹ Some of the records could be found in all of the mentioned sources and some only in one of them (Table 1). The years of the recordings are mostly unknown. The earliest records were printed in early 1952. Whether the rest of the records followed immediately or with several years' delay could not be concluded based on the present sources. One of the entries in the National Library of Serbia's electronic catalogue has the year mark »1957(?)«. ⁴² This leads to the assumption that Jugodisk records were issued almost until the establishment of PGP RTB in 1959, but there is no firm evidence confirming this assumption. What could be helpful when trying to disclose at least the order of the records (if not the exact year they were issued) is the serial number printed on the label (although A and B sides do not necessarily have subsequent numbers). Also, the colour of the label could be of some help, since there were several variants: white with different shades (and sometimes fonts) of printed text, red, navy, dark purple. Judging by the available records and photographs of records, one could conclude that those bearing white labels were the first to be

³⁶ Archives of Serbia, Belgrade, Uprava za radio-difuziju Narodne Republike Srbije – Beograd, sign. Г-186, bundle 4/ P 442, Regulations on organization and business management of Radio Belgrade (1952), p. 1.

³⁷ *Ibid.*, p. 2.

³⁸ *Ibid.*, p. 9.

³⁹ *Ibid.*, p. 11. According to the same document, the Council for education and culture of People's Republic of Serbia had jurisdiction over RBG business regulations. Because of this, archival material on this council could potentially provide additional data on Jugodisk production. However, the fund of the council's materials (sign. Г-193) is currently unavailable to users due to its classification, according to the employees of the Archives of Serbia.

⁴⁰ On one record, *Knjigu piše Mula Paša/Ostrovljanka – kolo* (00306/00316) (Serbian song and dance) only Radio Belgrade is written and Jugodisk is not indicated. It was found in the RBG Phonoarchive and not included in Table 1, since Jugodisk is not mentioned. It is unclear what is the relation of this record to the Jugodisk body of records.

⁴¹ The recording of *Čarlama kolo* (00202) could be found on the same record as the song *Lipe ti su cavtajke* (00196, vinyl), and also in the combination with the song *Andelija vodu lila* (00223, shellac).

⁴² It is the record 00244/00245 – *Makedonsko oro/Sva nok mi bilbil prepeja* (Macedonian dance and song).

printed, as records with the earliest serial number often have these labels. However, the low-numbered records could be found with red or blue labels, which could mean that they were later reprinted. Unfortunately, until more hard evidence is found, these suggestions stay on the level of assumptions.

In the meantime, what could be discussed is the content of the records. Among those 70 records, three main groups are easily noticeable: folk, *zabavna muzika* (entertainment music) and classical music.⁴³ Although *zabavna muzika* could be translated as entertainment music, I decided to keep the original syntagm as an indicator of this »typically Yugoslav product«. ⁴⁴ As could be expected, given that the Jugodisk production was started with the impetus to record the folk music of Yugoslavia, records of folk music (songs and dances) are the most numerous (45), followed by *zabavna* (18) and classical music (7).

Uncovering the »mystery« of Jugodisk records

Folk music

The body of Jugodisk folk music records mediates the preference (and, perhaps, insistence) demonstrated in the official cultural policy of the 1950s for traditional folk music. Yugoslavia was, at the time, still searching for its 'middle' way between two world blocks, since the departure from the politics of the Eastern bloc and Stalin's leadership was made in 1948, but Western culture was still officially regarded as unwelcome. In that context, »affirmation of 'izvorna' folk music was considered desirable because it did not have any connection with the West, but only as far as the folklore of every part of Yugoslavia was included«. ⁴⁵

Although there are authors who composed their own music in the 'folk spirit', inspired by traditional forms, their music was embraced by the people and often not distinguished as newly composed. ⁴⁶ Some of the examples among Jugodisk

⁴³ This division matches the types of music broadcast via Yugoslav radio stations in the late 1940s/early 1950s. Jovan BANDUR: Muzika u emisijama savezne radio-stanice, *Muzika*, 1 (1948), 119.

⁴⁴ While the folk music could also be kept in its original form (*narodna muzika*) it seems that *zabavna muzika* was more specifically designed as other than both Western contemporary popular music and the various forms of folk music. As Vesna Mikić explains, »*zabavna muzika* was the term preferred to 'popular music' in the late 1950s and early 1960s, indicating all genres of popular music, primarily of 'domestic' origin, other than traditional/folk music and later, *novokomponovana narodna muzika* – newly composed folk music. The basic ideological standpoint of the overall development of *zabavna muzika* was the notion of the genesis and growth of this phenomenon as a typically Yugoslav product«. Vesna MIKIĆ: Neither/Nor: Articulating Constant/Continuous Transition in Serbian Popular Music, in: Mirjana Veselinović-Hofman et al. (eds.): *Music: Transitions/Continuities*, Belgrade: Faculty of Music, 2016, 272-273. While Mikić places the genre in the late 1950s, I would argue that the form of entertainment, light music on the Jugodisk records, matches the description.

⁴⁵ Jelena ARNAUTOVIĆ: *Između politike i tržišta: Popularna muzika na Radio Beogradu u SFRJ*, 183. This policy was later perceived as nationalistic and thus abandoned (*Ibid.*, 184).

⁴⁶ Ivan ČOLOVIĆ: *Diovlja književnost*, Beograd: Nolit, 1984, 141.

records are the song *Čaj goro, lane moje* (0041) which was composed by Vukašin Jevtić, but cited as a folk song,⁴⁷ *Kolo iz Šumadije* (0080) performed by accordion player Radojka Živković, who according to the record page on Discogs composed the number, but was not credited as the author on the record, and *Vodičanka kolo* (0098), composed and performed by accordion player Miodrag Todorović-Krnjevac. Among the singers recording for Jugodisk, most of whom were regular live performers from the RBG studio, were Danica Obrenić,⁴⁸ Radmila Dimić, Anđelija Mijić, Vukašin Jevtić, Ljubomir Vidojević and others. They credited the leader of the Narodni orkestar RBG (Traditional Orchestra Radio Belgrade), Vlastimir Pavlović-Carevac, for cultivating their specific style of traditional music performance.⁴⁹ Other ensembles included are Narodni sekstet RBG (Traditional Sextet Radio Belgrade) and Tamburaški orkestar RBG (Tambura Orchestra Radio Belgrade), with leaders Dušan Radetić and Maksa Popov.

In addition to the mentioned singers and ensembles, a significant number of records were by Grupa Dalamatinaca Petra Tralića (Petar Tralić's Group of Dalmatians)⁵⁰ and Mandolinski kvartet Vrbanića (Vrbanić's Mandoline Quartet). There are a couple of records by Hungarian performers, mostly by Sántha-Puszta Lajos, accompanied by Virág Nándor and his ensemble. Macedonian singer Aleksandar Sarievski (on every label, his name was followed by the city he came from – Skoplje) made several records. The inclusion of performers of different nationalities and coming from various parts of Yugoslavia was in line with the general direction of Yugoslav policy of that time, by covering as many republics and nationalities as possible. In that sense, Jugodisk records cover Serbia (30 tracks), including Šumadija (3) and Serbia-Vranje (3), Macedonia (17), Dalmatia (15), Vojvodina (14), including Bačko and Banatsko kolo, indicating parts of Vojvodina, as well as two tracks of the Bunjevac and six of Hungarian folklore, Bosnia (8) and Slovenia (2). Tracks from different parts of Yugoslavia are usually mixed (e.g. side A containing a Serbian dance, and side B a Macedonian song), but also sometimes included on single record (e.g. Slovenian, Bunjevac and Hungarian tracks are coupled according to nationalities). There are tracks whose origin was not indicated. Having this in mind, as well as that this body of records is not confirmed to include every Jugodisk record that was ever produced, the balance between

⁴⁷ Documentation Radio Belgrade, Belgrade, bundle Vukašin Jevtić, A. Kostić, Pesa plane iz srca, *TV Novosti* (11 April 1980).

⁴⁸ Danica Obrenić also has one record of *zabavna muzika: Uvelo lišće* and *Zvezde ljubavi* with the Radio Belgrade Orchestra led by Ilija Genić (00294/00295).

⁴⁹ This is evident from numerous interviews kept in the bundles marked with names of individual performers in Documentation Radio Belgrade. Those interviews are also rich sources of memories and descriptions of working conditions at the time. Interestingly enough, apart from Vukašin Jevtić, none of the singers mention Jugodisk records.

⁵⁰ The members of the Petar Tralić's group were listed on the labels as follows: A. Krvavica, B. Nikolić, N. Kordić, P. Tralić, M. Slavić, T. Mijać. The Group was affiliated with Radio Zagreb.

republics/nationalities could differ. What stays is the fact that these records were an obvious attempt to achieve the political goal of obtaining equality of representation in the multicultural Yugoslavia, while carefully cultivating a desirable form of folk music and its performance.

Zabavna muzika (Entertainment music)

Jugodisk records of *zabavna muzika* mostly include performances by Sekstet and Ensemble (both names occur) by Spasa Milutinović,⁵¹ Mladen Guteša Orchestra and Ilija Genić Orchestra. It is safe to assume that the Orchestra in question is the same one, since Guteša formed and led the RBG Entertainment Orchestra in 1948, while Genić was a member of the Orchestra and later its conductor.⁵²

The Jugodisk records show the repertoire based on *schlager*, most often performed by the singer Vojin Popović,⁵³ and dance music. Occasionally, the types of dances were indicated after the title (both songs and instrumentals): foxtrot, samba, rumba, slow, (English) waltz, bounce (See Table 1). Even film music, when added, was the one infused with dance rhythms.⁵⁴ The records mostly include instrumentals and songs by international, popular authors (if credited), such as Alberto Dominguez, Sid Robin, George Gershwin, Ernesto Lecuona, Irving Berlin, and others. It should be noted that exact compositions are sometimes hard to identify, mostly because the lyrics were translated, which means that the only way to recognize the composition is to have the Jugodisk records available and then to be well acquainted with the opuses of the composers in question for comparison. However, recognizing the composers could sometimes also present a problem, because of the possible typographic errors in their names printed on the records.⁵⁵

⁵¹ Spasa Milutinović was the drummer and bandleader, member of Zabavni orkestar [Entertainment Orchestra]. His ensemble was active from 1950 to 1964. The members included Mile Pavlović, Kosta Tapavica, Eduard Sadil, Branko Pejaković, Vojkan Đonović and Tripo Simonuti. ***: Milutinović Spasa (Spasoje), *Leksikon Jugoslavenske muzike*, vol. 2, Zagreb: Leksikografski zavod Miroslav Krleža, 1984, 19.

⁵² In 1954, the Orchestra separated into the Jazz orchestra (although this name was adopted in the 1960s) and the ensemble called Zabavni orkestar (sometimes Gudački zabavni orkestar [String entertainment orchestra]. Genić led Zabavni orkestar [Entertainment Orchestra] which was modelled on the ensembles dedicated to popular orchestral music, such as those by Andre Kostelanetz, George Melachrino and Annunzio Paolo Mantovani (string orchestra with woodwinds and rhythm section). Ljubomir KOCIĆ – Ljubinko MILJKOVIĆ: *Tragovima sazvučja muzike*, in: Milan Bulatović et al. (eds.), *Ovde Radio-Beograd: zbornik povodom pedesetogodišnjice*, 118.

⁵³ Popović was one of the most popular Yugoslav singers in the period between 1946 and 1956, when he moved to the USA. ***: Popović, Vojin, *Leksikon Jugoslavenske muzike*, vol. 2, Zagreb: Leksikografski zavod Miroslav Krleža, 1984, 200. Thus, these years could possibly indicate the timeframe in which he could also have recorded for Jugodisk label (more precisely, between 1952 and 1956).

⁵⁴ Examples are fox by Anton Karas from the *The Third Man* movie soundtrack and samba by Noro Morales from the *Bathing Beauty* soundtrack (00107/00108).

⁵⁵ For example, while »Wudiy Herman« could be fairly easily identified as Woody Herman, »Lorenzo Whating«, »W. Donalzam«, and »Tepera« hardly suggest established authors, but could

Compositions by Yugoslav authors were also included, such as Dragomir Ristić (00247), Darko Kraljić (00208) and Darko Kraljić and Olga Jevtić (number unknown, see Table 1).

The inclusion of Darko Kraljić is indicative of the status of the *zabavna muzika*. As the author of some of well-known numbers of *zabavna muzika* from the 1960s (*Zvižduk u osam*, *Devojko mala*), Kraljić was the representative of this specific, Yugoslav brand of popular music. As Vesna Mikić observed, *zabavna muzika* was the genre in which »enormous productive musical forces« were invested, with »lucid insight into the needs of the youngest generation of Yugoslavs«, resulting in the »allegedly original« product »derived from the Italian *canzona* and/or American jazz and early rock (...) and Mexican music«. ⁵⁶ The insistence on the Yugoslav specifics was needed because of the country's stated position between the two blocks, or the state of *neither/nor* (as Mikić lucidly observes) and the successful formula was found by the early 1960s. Thus, observing Jugodisk records from this perspective, it could be concluded that *zabavna muzika* of the 1950s served as a sort of a test for finding the music that is neither opposed to the West, nor openly affirmative or too similar to it.

Classical music

The Jugodisk classical music editions encompass the following composition: *Preludio, Aria e Finale* for string orchestra (1948) by Milko Kelemen, *Second Classical Concert* for strings (1952) by Stjepan Šulek, *Second Suite* for strings (1951) by Marijan Lipovšek, *Concerto for clarinet and string orchestra* (1952) by Bruno Bjelinski and *Starka za vasjo* for mixed choir by Rado Simoniti with lyrics by Srečko Kosovel. Performers indicated at the label are the Radio Zagreb Chamber Orchestra led by conductor Samo Hubad. Solo clarinet in the Bjelinski concert was performed by Josip Nohta. Simoniti's choir is, according to the label, performed by the same instrumental ensemble and the RBG Choir, led by conductor Slavko Zlatić. What is striking is that all compositions included are from the most recent output by eminent Yugoslav composers, with Kelemen at the time as recent graduate (1951) of Šulek's class in Zagreb. The presented works were distinguished by their authors' firm neoclassical orientation, with baroque models evident in Bjelinski's and Šulek's works (Šulek's concert was modelled on the *concerto grosso*). The choice compliments the preferred 'neutral' musical stylistic tendency that was already seen with folk and *zabavna muzika*. In the context of art music, while USSR-imported Socialist Realism was abandoned shortly after 1948, styles that were perceived as overtly 'Western' (formalism and neo-avant-garde in art music) were not (for

direct the research towards famous pop, latin and jazz composers Richard A. Whiting, Walter Donaldson and Humberto Teixeira.

⁵⁶ Vesna MIKIĆ: *Neither/Nor: Articulating Constant/Continuous Transition in Serbian Popular Music*, 272-273.

the time being) openly supported. This orientation is dubbed as »moderated modernism, an 'official' form of modernism – modernist enough to promote the country's relative openness towards the world, but not radical enough to criticize and disturb the established order«.⁵⁷

While there was no clear indication what the criteria for the choice of these particular compositions to be recorded were, one clue could be found in the program of the Second Yugoslav Radio-festival (February 1–7, 1954, Kolarac Hall, Belgrade). The festival was dedicated to the music of Yugoslav authors, composed between 1945 and 1954. The concerts were not directly broadcast, but recorded on tape and intended for broadcast on every Yugoslav radio station later during the month. In the comment on the program, we find the concert of Radio Zagreb Chamber Orchestra, conducted by Samo Hubad and with Josip Nochta on clarinet, performing works by Šulek, Bjelinski, Kelemen and Lipovšek.⁵⁸ While the exact compositions are not listed, the presence of the same composers and performers could form the basis for the assumption that the compositions were the ones found on Jugodisk records. The question is whether the rest of the festival program was issued on records and, if not, what were the reasons (regarding editorial policies, success of particular concerts or technical quality) for choosing these particular compositions to be issued.

Conclusion

Uncovering the »mystery« around Jugodisk's »hidden grooves« included comparison of various sources and actual data on records in order to make an attempt in the first overview of the production of this label. While there is still more research left to do and historical information to find, the present paper provides a starting point for further examination. Even in this state, the available data show that the body of Jugodisk records could serve as valuable source for understanding Yugoslav cultural policy towards music in the 1950s and to compare it with later, better known music practices. Most importantly, it is a rich compilation of records by some lesser known (or even forgotten) performers, mostly of traditional folk music and *zabavna muzika*, some of whom left very modest (if existent) recorded output in later formats (LP, cassette, CD). In all three mentioned musical genres, Jugodisk records remind us of the musical culture of the 1950s, and, espe-

⁵⁷ Ivana MEDIC: The Ideology of Moderated Modernism in Serbian Music and Musicology, *Muzikologija/Musicology*, 7 (2007), 285.

⁵⁸ ***: II jugoslavenski radio festival, *Jugoslavenski radio*, 5 (1954). Apparently, the same concert was broadcasted on 14 February at 10.20, on Radio Zagreb. ***: Na valovima ovoga tjedna, *Jugoslavenski radio*, 6 (1954).

cially, music in media culture of the time, providing a rare glimpse of the sounds that radio audiences listened to in their daily lives.

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APPENDIX

Table 1: Jugodisk recordings

Serial number of record	Title(s) ⁵⁹	Performer(s)	Year	Source/collection ⁶⁰ and colour of the label ⁶¹	Genre	Material
0030/0047	Sarajevo divno mjesto, narodna pesma iz Bosne Kruševačko kolo	Velinka Andjelković, Narodni orkestar RBG Sava Jeremić (frula), Narodni orkestar RBG	Rec. 1951 In the list of discs issued in 1952 combinations are: 0030/0031 + 0043/0047	SS (white) D (red)	Folk	Vinyl 25cm
0031/0070	Aj, sadih almu, narodna pesma iz Bosne Devojka pita slavića, narodna pesma iz Bosne	Vukašin Jevtić, Narodni orkestar RBG Velinka Grgurević, Narodni orkestar RBG	1956 (D) Rec 1951: according to the list of discs, 0031 was issued in 1952 in combination: 0030/0031 0070 is not included neither in the lists of recorded nor published discs 1951/52.	RBG 0070 SO-81 (white) D (white) SS	Folk	Vinyl 25cm Shellac 30cm

⁵⁹ The titles of compositions are given as they appear on disc labels, which sometimes, as discussed in the paper, included typographical errors. (Possible) correct names are given after printed ones.

⁶⁰ Acronyms: SS= collection of Saša Spasojević; D=Discogs; NLS=National Library of Serbia; RBG=Radio Belgrade. Acronym RBG also indicates Radio Belgrade when added to the names of ensembles in the third column.

⁶¹ Color of the label is indicated where the recording/photo of recording was available, or in the case of description in the NLS electronic catalogue.

0036/0037	Niti sam ja seljanka, pesma iz Dalmacije Kad mesec zablista, pesma iz Dalmacije	Duet Lazarević-Čukvas, Kwartet gitara Aleksandar Mavrić, Kwartet gitara	Rec. 1951 Issued 1952	SS (white) D (white)	Folk	Shellac 25cm
0038/0073	Lepo ti je u našem Sremu, narodna pesma iz Vojvodine Sastale se tri devojke, narodna pesma iz Šumadije	Zorka Butaš, Tamburaški orkestar RBG Duet Radulović, Narodni orkestar RBG		SS (white) D (white)	Folk	Shellac 25cm
0039/0043	Gde si dušo, gde si rano, tekst Branka Radičevića Kaleš bre Andjo, narodna pesma iz Makedonije	Ružica Protić, Tamburaški orkestar RBG Budimka Jovanović, Narodni orkestar RBG	Rec. 1951 In the list of discs issued in 1952, combination is: 0043/0047 (0039 is not included in the list)	NLS (white) D (red) (white) SS (white)	Folk	Shellac 25cm 2 versions: white label, red label Vinyl 30cm
0040/0044	Banatsko kolo Raslo mi je badem drvo, narodna pesma iz Srbije	Tamburaški orkestar RBG pod upravom Makse Popova Ljubivoje Vidosavljević, Narodni orkestar RBG	Rec. 1951	SS (white) D (white) (navy)	Folk	Shellac 25cm
0041/0048	Bačko kolo Čaj goro, lane moje, narodna pesma iz Srbije	Tamburaški orkestar RBG, pod upravom Makse Popova Vukašin Jevtić, Narodni orkestar RBG	Rec. 1951 Issued 1952	NLS dig (red) RBG SO -79 (white) SS (white) D (white) (navy)	Folk	Vinyl (navy) Shellac 25cm
0042/0063	Zemi me zemi, narodna pesma iz Srbije – Vranje Sjaj mesece večeras, narodna pesma iz Vojvodine	Danica Obrenić, Narodni orkestar RBG Zorka Butaš, Tamburaški orkestar RBG	0063: rec 1951	SS (white)	Folk	Shellac 25cm

0046/0050	Paraćinka kolo, narodna igra iz Srbije Tropni mi, tropni, narodna pesma iz Makedonije	Sava Jeremić (frula), Narodni orkestar RBG Budimka Jovanović, Narodni orkestar RBG	Rec. 1951 Issued 1952	NLS (blue) D (white)	Folk	Vinyl 25cm (white) Shellac 25cm (white) White labels, different shade of red for letters, different font.
0051/0054	Anica ovce čuvala, narodna pesma iz Srbije Čuvam ovde u livadi sama, narodna pesma iz Srbije	Ljubivoje Vidosavljević, Narodni orkestar RBG Radmila Dimić, Narodni orkestar RBG	Rec. 1951 Issued 1952	NLS (red) SS (white) D (white)	Folk	Shellac 25cm
0052/0069	Lastavice, lasto, narodna pesma iz Srbije Marije, dilber Marije, narodna pesma iz Makedonije	Danica Obrenić, Narodni orkestar RBG Duet Vidosavljević-Atanasov, Narodni orkestar RBG		NLS (white) SS (red) D (white)	Folk	Shellac 25cm
0053/0057	Što grad Smederevo, narodna pesma iz Srbije Kolo iz Šumadije	Radmila Dimić, Narodni orkestar RBG Milija Spasojević (harmonika)	Rec. 1951 Issued 1952	SS (white) D (white)	Folk	Shellac 25cm
0059/0060	Krivka kolo Poljem se vije	Narodni orkestar RBG Ljubivoje Vidosavljević, Narodni orkestar RBG	Rec. 1951 Issued 1952	Arh YU	Folk	
0061/0062	Biserka kolo, narodna igra iz Srbije Magla padnala, narodna pesma iz Srbije-Vranje	Narodni orkestar RBG Danica Obrenić, Narodni orkestar RBG	Rec. 1951 Issued 1952	D (white)	Folk	Shellac 25cm
0066/0079	Digni si mome očite, narodna pesma iz Makedonije Kolo iz Srbije	Duet Vidosavljević-Atanasov, Narodni orkestar RBG Sava Jeremić (frula) i Radojka Živković (harmonika)		SS (white)	Folk	Vinyl 25cm

0067/0081	Na srce mi leži, narodna pesma iz Makedonije Dunave, Dunave, narodna pesma iz Vojvodine	Duet Vidosavljević-Atanasov, Narodni orkestar RBG Zorka Butaš, Tamburaški orkestar RBG		D	Folk	Shellac 25cm
0068/0080	Kaži Vaske Eygova, narodna pesma iz Makedonije Kolo iz Šumadije, komp. Radojka Živković	Božidar Dimitrijević, Narodni orkestar RBG Radojka Živković (harmonika)		SS (white) D (white)	Folk	Vinyl 25cm Shellac 25cm
0075/0078	Se smejat mam, narodna pesma iz Makedonije Oj, Nedo, Nedo..., šaljiva narodna pesma iz Makedonije	Aleksandar Sarieviški, Narodni sekstet RBG Pavle Antonovski, Narodni orkestar RBG		SS (white) (red) D (white)	Folk	Shellac 25cm
0076/0077	Ogin go gori brezovo, stara borbena pesma iz Makedonije Skošti ja vidoj, narodna pesma iz Makedonije	Aleksandar Sarieviški, Narodni sekstet RBG		RBG SO – 316 (white) SS	Folk	Shellac 30 cm Vinyl 30cm
0083/0094	Dodji u krilo moje, narodna iz Dalmacije – aranž. F. Tralić Radojkino kolo, igra iz Srbije	Grupa Dalmatinaca Petra Tralića, Mandolinski kvartet Vrbanica duet harmonika Radojka i Milutin Živković		SS (dark purple)	Folk	Shellac 25cm
0084/0092	Oj, Vjolo, narodna iz Dalmacije – aranž. F. Tralić Djevojka je pod djulom zaspala, narodna pesma iz Bosne	Grupa Dalmatinaca Petra Tralića, Mandolinski kvartet Vrbanica Anđelija Milić, Tamburaški orkestar RBG		SS (red)	Folk	Vinyl 25cm
0085/0088	Da mi je proći kontradom, narodna iz Dalmacije Komp. Vjekoslav Knežević Lipšega tanca ne vidoj, narodna iz Dalmacije	Grupa Dalmatinaca Petra Tralića, Mandolinski kvartet Vrbanica		SS (red) D (red)	Folk	Shellac 25cm

0086/0087	Tamo na rivi, pjesma iz Dalmacije Ružice rumena, narodna iz Dalmacije, ar. F. Tralić	Grupa Dalmatinaca Petra Tralića, Mandolinski kvartet Vrbančića		D (dark red)	Folk	Shellac 25cm
0089/0095	O mladi mornari, narodna pjesma iz Dalmacije, Kolo iz Jasenice, narodna igra iz Srbije	Vokalni duet Nikolić-Tralić, Mandolinski kvartet Vrbančića Sava Jeremić (frula), duet harmonika Radojka i Milutin Živković		SS (blue) D (red)	Folk	Shellac 25cm
0090/0096	Plovi barko, narodna pjesma iz Dalmacije – aranž. F. Tralić Sinoć mi dragi dolazi, narodna pjesma iz Srbije	Grupa Dalmatinaca Petra Tralića, Mandolinski kvartet Vrbančića Danica Obrenić, Narodni orkestar RBG		SS (blue) RBG SO -86 (blue) D (blue)	Folk	Shellac 30cm
0098/00235	Vodičanka kolo, igra iz Srbije, kompozitor: Miodrag Todorović – Krmjevac Pesma Cavtatu, pjesma iz Dalmacije	Miodrag Todorović – Krmjevac (harmonika) Duet Pandurović, prati Trio gitara		SS (blue)	Folk	Vinyl 25cm
00101/00*	Baia, komp. Ary Barroso Ti si bol srca mog, komp. Agustín Lara	Sekstet Spase Milutinovića		D	<i>zabavna</i>	Shellac 25cm
00103/00104	Tico tico, samba kompozitor: Abreu /Zequinha de Abreu/ Jabuke i med, fox-trot, kompozitor: Wudiy Herman /Woody Herman/	Orkestar Ilije Genića		SS (blue) D	<i>zabavna</i>	Vinyl 25cm Shellac 25cm
00106/00212	Zimska noć- bounce, M. Živanović Fascination – engleski walc, /F.D.Marchetti/	Orkestar Mladena Guteše Sekstet Spase Milutinovića		D (dark purple)	<i>zabavna</i>	Shellac 25cm

00107/00108	Treći čovek – Fox, Muzika iz filma »Treći čovek«, Anton Karas Bima, bam, bum – Samba, Muzika iz filma »Bal na vodi«, Noro Moralas	Sekstet Spase Milutinovića		NLS (dark purple) D (dark purple)	<i>zabavna</i>	Shellac 25cm
00109/00110	Titrala se devojčica, narodna pesma iz Bosne Oj livado, rosna travo, narodna pesma iz Srbije	Vukašin Jevtić, Narodni orkestar RBG		SS (dark purple)	Folk	Vinyl 25cm
00191/00198	Maribel, komp. Ernesto Lecuona – lagana rumba Daleka mesta, komp. Kraemer – lagani vals	Vojin Popović, Sekstet Spase Milutinovića		D (white)	<i>zabavna</i>	Shellac 25cm
00192/00197	Rumen cvet Kako smo veseli – Foxtrot	Vojin Popović, Sekstet Spase Milutinovića		RBG A-8937 (blue) D	<i>zabavna</i>	Shellac 25cm
00194/00222	Dva Bracanina, pesma iz Dalmacije Lužničko kolo, narodna igra iz Srbije	Duet Đorđević-Vasiljević, Kvartet gitara Kvartet gitara		SS (blue) D (white)	Folk	Vinyl 25cm Shellac 25cm
00196/00202*	Lipe ti su cajtjke, pesma iz Dalmacije Čarlama kolo, narodna igra iz Srbije	Duet Đorđević-Vasiljević, Kvartet gitara Narodni orkestar RBG pod upravom Vlastimira Pavlovića-Carevca		SS (white) D (white)	Folk	Shellac 25cm Vinyl 25cm
00199/00200	Igrajmo večeras, Ernesto Lecuona Nas dvoje, Irving Berlin	Sekstet Spase Milutinovića		D	<i>zabavna</i>	Shellac 25cm
00202/00223	Čarlama kolo, narodna igra iz Srbije Anđelija vodu lila	Narodni orkestar RBG pod upravom Vlastimira Pavlovića-Carevca Anđelija Milić, Tamburaški orkestar RBG		D	Folk	Shellac 25cm

00203/00216	Žikino kolo, narodna igra iz Srbije	Narodni orkestar RBG pod upravom Vlastimira Pavlovića-Carevca		D SS	Folk	Vinyl 25cm
00204/00210	Snivaj zlato moje Kontinental – Foxtrot, Kompozitor: Konrad Azusa – Samba, kompozitor: Guy Wood	Duet Lazarević-Čukvas Sekstet Spase Milutinovića		RBG A-8963 (navy) D (navy)	<i>zabavna</i>	Vinyl 25cm
00205/00207	Perfidia, A. Dominguez To je moj dom, S. Robin	Sekstet Spase Milutinovića		D	<i>zabavna</i>	Shellac 25cm
00206/00*	Uspomena Flamíngo, Ted Grouya	Sekstet Spase Milutinovića Vojin Popović		D	<i>zabavna</i>	Shellac 25cm
00208/00*	Ako se više ne bi sreli, Darko Kraljić Moja Maria, Ernesto Lecuona	Sekstet Spase Milutinovića		D	<i>zabavna</i>	Shellac 25cm
00211/00213	Tropski talas – samba, kompozitor: Irving Berlin Devojče noći – Foxtrot kompozitor: Lorenzo Whating /Richard A. Whiting/	Sekstet Spase Milutinovića		SS (dark purple) D	<i>zabavna</i>	Shellac 25cm
00214/00247	Zvoni gitaro, kompozitor: Foster Poslednji poljubac – Slow, Dragomir Ristić	Vojin Popović, Sekstet Spase Milutinovića Ansambel Spase Milutinovića		SS (white) RBG SO – 112 (white) D (white)	<i>zabavna</i>	Shellac 25cm
00217/00224	Dunda kolo, igra iz Srbije Kolikla je šehar Banja Luka, narodna pesma iz Bosne	Tamburaški orkestar RBG pod upravom Makse Popova Anđelija Milić, Tamburaški orkestar RBG		SS (white) RBG SO – 84 (white) D (white)	Folk	Shellac 30 cm
00218/00219	Karala majka Mariju – Marijo, pesme iz Dalmacije Srbino kolo, narodna igra iz Srbije	Duet Lazarević-Čukvas, Kvartet gitara Tamburaški orkestar RBG pod upravom Makse Popova		SS (white)	Folk	Shellac 25cm

00225/00226	Vino piju age Sarajlije narodna pesma iz Bosne Rataraka kolo, igra iz Srbije	Andelija Milić, Tamburaški orkestar RBG Miodrag Todorović – Krmjevac (harmonika)		SS (white)	Folk	Vinyl 25cm
00228/00229	Ja želim, želim, Tepera /Humberto Teixeira/ Neko me voli, G. Gershwin	Olivera Marković i Vojin Popović, Sekstet Spase Milutinovića Sekstet Spase Milutinovića		D (white)	<i>zabarana</i>	Shellac 25cm
00236/00237	Rajna na porta stajеше, narodna pesma iz Makedonije Začukale tapanite, narodna pesma iz Makedonije	Duet Vidosavljević-Atanasov, prati Narodni sekstet RBG		SS (red)	Folk	Shellac 25cm
00240/00241	Ogljar (Oglar), narodna pesma iz Slovenije Leži, leži ravno polje, narodna pesma iz Slovenije	Anica Čepe. Slovenački kvintet Duet Anica Čepe, Adrijana Marković, Slovenački kvintet		D (white)	Folk	Shellac 25cm
00242/00253	Slegov dolu vo izbata, narodna pesma iz Makedonije Svi dilberi samo moга нема, narodna pesma iz Bosne	Aleksandar Sarijevski, Narodni sekstet RBG Nada Mamula, Narodni orkestar RBG		D (white, beige)	Folk	Vinyl 25cm
00243/00246	Sade ti se čuđam cveto, narodna pesma iz Makedonije Kako što je taja čaša, narodna pesma iz Makedonije	Danica Krstić i Aleksandar Sarijevski, Narodni sekstet RBG		D (white, beige)	Folk	Shellac 25cm
00244/00245	Makedonsko oro, narodna igra iz Makedonije Sva nok mi bilbil prepeja, narodna pesma iz Makedonije	Narodni sekstet RBG pod upravom Dušana Radetića Aleksandar Sarijevski, Narodni sekstet RBG	1957(?) - NLS	SS (white) NLS (white) D (white, beige)	Folk	Shellac 25cm
00249/00*	Tzin, Tzun, Tzan Reci mi adio, Darko Kraljić, Olga Jevtić	Ansamb Spase Milutinovića Olga Jevtić, Ansamb Spase Milutinovića		D	<i>zabarana</i>	Shellac 25cm

00251/00252	Ja nikad neću reći – slow, V. Popović	Vojin Popović, Ansambli Spase Milutinovića		D (dark red)	<i>zabarva</i>	Vinyl 25cm
00255/00259	Moj cvetić i ja, Walter Donaldson/ nazam /Walter Donaldson/ Selyemkendő, Selyem- kötény A Cserjési Hegytetőn Kis Kút, Kerekes Kút	Füstös Kató, Virág Nándor és zenekara Rudolph Németh, Virág Nándor és zenekara		NLS (navy) D (navy)	Folk	Shellac 25cm
00256/00260	Azért csillag, hogy ragyogjon (Rátkay László) Elment a madárka	Énekli Sántha-Pusztai Lajos, Kiséri Virág Nándor és ze- nekara Énekli Milykovich Olga, Ki- séri Virág Nándor és zene- kara		SS (white) NLS (red) D (/)	Folk	Shellac 25cm
00257/00254	Minek a szóké énnékem (Farkas Imre) Gyergyón innen... (Lányi Ernő)	Sántha-Pusztai Lajos, Kiséri Virág Nándor és zenekara Füstös Kató, Kiséri Virág Nándor és zenekara		NLS (navy) D (navy)	Folk	Shellac 25cm
00262/00*	Moulin Rouge, Georges Au- ric Budi mi prijatelj, Bob Hilliard, Milton De Lugg	Angelina Stanković, An- sambli Spase Milutinovića Ansambli Spase Milutinovi- ća		D	<i>zabarva</i>	Shellac 25cm
00273/00274	N. 1, Preludij – Arija – Fina- le. Milko Kelemen. I stav: Preludij N. 3, Preludij – Arija – Fina- le. Milko Kelemen. II stav: Arija (2)	Komorni orkestar Radio Zagreba, Samo Hubad		SS (red)	Classical	Shellac 30cm
00275/00276	N. 2, Preludij – Arija – Fina- le. Milko Kelemen. II stav: Arija (1) N. 4, Preludij – Arija – Fina- le. Milko Kelemen. III stav: Finale.	Komorni orkestar Radio Zagreba, Samo Hubad		SS (red)	Classical	Shellac 30cm

00277/00278	N. 1 II Klasični koncert Sjepan Šulek I stav: Fantara (1) N. 3, II Klasični koncert Sjepan Šulek II stav: Korol	Komorni orkestar Radio Zagreba, Samo Hubad		SS (red) RBG SO 349 (red)	Classical	Shellac 30cm
00279/00280	N. 2, II Klasični koncert Sjepan Šulek I stav: Fantara (2) N. 4, II Klasični koncert Sjepan Šulek III stav: Fuga	Komorni orkestar Radio Zagreba, Samo Hubad		RBG SO – 352, SO-350 (red)	Classical	Shellac 30cm
00285/00286	N. 5, Koncert za klarinet i gudački orkestar, Bruno Bjeilinski, IV stav: Allegro Starka za vasjo, Rado Simoniti, tekst: Srečko Kosovel	Komorni orkestar Radio Zagreba, dirigent: Samo Hubad, Josip Nocht (klarinet) Komorni orkestar Radio Zagreba i Hor Radio Beograda, Slavko Zlatić		RBG SO – 348 (red)	Classical	Shellac 30cm
00287/00288	N.1. II suita – Marijan Lipovšek I stav: Maestoso – Vivo – e giocoso N. 3 II suita – Marijan Lipovšek II stav: Larghetto (2)	Komorni orkestar Radio Zagreba, Samo Hubad		SS (red) RBG SO-355 (red)	Classical	Shellac 30cm
00290/	N. 4 II suita – Marijan Lipovšek III stav: Scherzo – Presto	Komorni orkestar Radio Zagreba, Samo Hubad		RBG SO – 356 (red)	Classical	Shellac 30cm
00294/00295	Uvelo lišće (Les Feuilles Mortes), Kosma /Joseph Kosma/ Zvezde ljubavi (Estrellita), Ch. Ponce /Manuel María Ponce Cuéllar/	Danica Obrenić, Orkestar Radio Beograda, Ilija Genić		NLS (navy) D (/)	<i>zabavna</i>	Shellac 25cm
0305/0314	Otvori mi belo Lenče, narodna pesma iz Vranja Valjevsko kolo	Ljubivoje Vidosavljević, Narodni orkestar RBG Narodni orkestar RBG, Vlastimir Pavlović Carevac		D (white)	Folk	Shellac 25cm

0308/0312	Ketuš kolo, Vojvodina Duni mi ladjane, narodna pesma iz Srbije	Tamburaški orkestar RBG pod upravom Makse Popova Zorka Butaš, Narodni orke- star RBG		SS (white)	Folk	Shellac 25cm
0309/0311	Bunjevačko kolo, Vojvodina Prid pendžerom, bunjeva- čka pesma	Tamburaški orkestar RBG pod upravom Makse Popova Anđelija Milić, Tamburaški orkestar RBG		SS (white)	Folk	Shellac 25cm

Sažetak

SKRIVENE BRAZDE: REKONSTRUKCIJA PRODUKCIJE PLOČA
»JUGODISKA« (oko 1951-1958)

Ovaj rad posvećen je gramofonskim pločama Jugodiska nastalima u razdoblju od 1951. do otprilike 1958. godine. Dosad nije postojao cjelovit pregled ove diskografske produkcije. U sekundarnim izvorima Jugodisk se uglavnom spominje kao prethodnik produkcijske kuće PGP RTB/RTS (osnovan 1959) jer su obje produkcije bile institucionalno povezane s Radiom Beograd. Unatoč toj vezi s Radiom, podatci o snimkama Jugodiska nisu se mogli pronaći u trenutnoj bazi podataka PGP RTS-a. Kao dodatne prepreke u pronalaženju potrebnih podataka pokazale su se postojanje istoimene izdavačke kuće osnovane 1968. (Beograd-disk, kasnije Jugodisk) i činjenica da spomen diskografske produkcije Radija Beograd iz 1950-ih nije nužno uključivao ime Jugodiska. Prvi dio rada bavi se rasvjetljavanjem dostupnih podataka i izvora putem istraživanja provedenih u Arhivu Jugoslavije, Arhivu Srbije i Dokumentaciji Radio Beograda. U drugom dijelu daje se pregled dosad pronađenih zapisa (70) na temelju istraživanja u bazi podataka Discogs, elektroničkom katalogu Narodne biblioteke Srbije, Fonoarhivu Radio Beograda i privatnoj zbirci sakupljača ploča Saše Spasojevića. U trećem dijelu pronađene su ploče podijeljene u tri kategorije: narodna glazba, zabavna glazba i klasična glazba, a ponuđen je i kratak pregled glavnih izvođača i glazbenih djela s komentarima na kontekst jugoslavenske kulturne politike. Iako nipošto ne daje konačan prikaz proizvodnje ploča u Jugodisku, ovaj je rad njezin prvi pregled, proširen kritičkim komentarima. U tom smislu predstavlja polazište za daljnja istraživanja ove produkcije koja se može promatrati kao vrijedan izvor o glazbi u jugoslavenskoj medijskoj kulturi 1950-ih godina.