Bijelo Dugme - Kad bi' bio bijelo dugme (1974)

1. "Kad bi' bio bijelo dugme" (If I were a white button) – 10:23 2. "Blues za moju bivšu dragu" (Blues for my former dear) – 6:23 3. "Ne spavaj mala moja muzika dok svira" (Don't sleep, my baby, while the music is playing) – 2:30 4. "Sve ću da ti dam samo da zaigram" (I'll give you everything just to dance) – 4:04 play 5. "Selma" (Bregović/Vlado Dijak) - 6:09 6. "Patim evo deset dana" (Here, I'm blue for ten days) – 4:51 play

Personnel: Goran Bregović - guitar, harmonica Željko Bebek - vocals Zoran Redžić - bass guitar Ipe Ivandić - drums Vlado Pravdić - Hammond organ, Moog synthesizer, electric piano, piano

BIJELO DUGME (The White Button) was the most popular and most commercial rock'n'roll band in the history of the music scene of the former Yugoslavia that helped establish rock music as a serious show-business. In a way, they did to Yugoslav popular music scene what THE BEATLES and THE ROLLING STONES did together in the Western rock world: providing both mass popularity and hysteria reminiscent of the Beatlemania (locally dubbed "Dugmemanija"), and the first true rock stardom depicting rock musicians as naughty wild boys capable to do anything they like on the Stones model. More than that, they offered to the domestic audience a genuine local version of rock music, blending it with Balkan folklore themes. This is their debut album ("If I Were A White Button") that was recorded and released in late 1974. The opening sounds of sheep (3 years before the FLOYD's "Animals"!) and shepherd's singing along with lyrics exploring the erotic stories of the rural hinterland of the Dynaride mountains immediately attracted attention of music journalists who labeled this style of music "pastirski rok" ("shepherds rock"). Although DUGME were not the first rock band in Yugoslavia who used folk and ethnic elements in the rock song format, they were usually blamed to have degraded the alleged urban "art" rock sensitivity and traded it with cheap, kitsch/thrash rural or suburban folk scene that was to reach its peak in the late 1980s with so-called "turbo-folk" or pop folk garbage mass-sellers. But let's leave that for some other topics... Musically speaking, this album is not very cohesive effort. It sounds a bit dated today but keeping in mind the time and place of its release, it must be recommended. Technically speaking, this is one of the first professionally

recorded, produced and mixed rock albums in Yugoslavia. Vladimir Mihaljek (former TIME manager) did a good job as producer, while "Akademik" studio in Ljubljana with 16-channels mixer provided top-notch technical conditions. Basic rock'n'roll and boogie format with powerful guitar riffs, strong rhythm sections and soulful Bebek's vocals were married with folksy "pastirski rok" lyrics, providing catchy and danceable songs like "Ne spavaj mala moja muzika dok svira" ("Don't Sleep My Darling While The Music Is Playing" - its Chuck Berry-borrowed chords from "Rock'n'Roll Music" launched an instant hit!), "Sve cu da ti dam samo da zaigram" ("I'll Give You Anything For a Dance") and the weakest moment on the album, an obvious filler "Patim evo deset dana" ("I've Been Suffering Ten Days"). Other three tracks are however worthwhile contribution to the prog rock, especially to its "heavy" side. "Blues za moju bivsu dragu" ("My ex-Darling's Blues") is a very good blues rock modeled on the LED ZEPPELIN's "Since I've Been Loving You" style, with excellent Bebek's singing, Bregovic's guitar soloing and Pravdic's Hammond. "Selma" is a notable Hammond organ-laden prog ballad and the only track where the lyricist is not Goran Bregovic. Finally, the opening title track is a powerful heavy progressive composition with changes in structure and rhythms, displaying full prog rock capabilities of the band, which alas they were to employ rather sparsely throughout their career. This song was first released as 7" single under the band name JUTRO (not to be confused with Ljubljana's band of the same name). After the founder of JUTRO, Ismet Arnautalic (ex-INDEXI) left the group he banned the use of the name. Since the Bregovic-led line-up were already known for this song, they decided to adopt the name BIJELO DUGME on the New Year's Day 1974. The album was also notable for its cover image of a girl's breasts with a blue jeans shirt equipped with a "white button" badge. Graphic designer Dragan S. Stefanovic was to continue working for the future BIJELO DUGME album designs, while this one was allegedly included in a UK catalogue of 500 most beautiful rock covers, although I personally have not yet checked this info! Another curiosity surrounding this release has almost a myth-like proportion and it again astonishingly resembles THE BEATLES case of denial by a major music company. Six months prior to recording an album, DUGME wanted to sign a record contract with their hometown Diskoton label in Sarajevo in order to release a few singles. The manager turned them down explaining "not now, guys, but please come to see me again in six months..." Bregovic allegedly replied "in six months we will be the stars..." And he was no wrong. They were signed for Zagreb's Jugoton label. ---Seyo, progarchives.com

Bijelo dugme, Бијело дугме (serb., chor. i bosn. Biały guzik) - legendarny, jugosłowiański zespół rockowy z Sarajewa. Działał w latach 1974-1989. Uznawany jest za najpopularniejszy zespół muzyczny w historii Jugosławii.

Zespół Bijelo Dugme został założony przez Gorana Bregovicia, który uczęszczał do szkoły muzycznej, w klasie skrzypiec, lecz został usunięty za brak talentu. Wkrótce po tym matka kupiła mu gitarę i od tego czasu rozpoczęła się historia zespołu. W wywiadach Goran Bregović często twierdził, że głównym powodem powstania zespołu był fakt, że muzykowi łatwiej było poderwać dziewczyny. Liderem, autorem muzyki i tekstów Bijelo Dugme był Goran Bregović z nielicznymi wyjątkami jak np.: Ima neka tajna veza, Glavni junak jedne knjige, A milicija trenira strogoću, Šta bi dao da si na mom mjestu, Pristao sam biću sve što hoće (Duško Trifunović), Da sam pekar, Selma (Vlado Dijak), Loše vino (Arsen Dedić).

Po skompletowaniu pierwszego składu zespołu, wtedy pod nazwą Jutro (Poranek), muzycy chcieli nagrywać dla sarajewskiej wytwórni płytowej Diskoton, lecz nie zyskali jej aprobaty. Inna wytwórnia - Jugoton zaproponowała im nagranie singla pt. Kad bi' bio bijelo dugme (Gdybym był białym guzikiem). Po wydaniu singla menadżer zespołu przekonał Bregovicia do zmiany nazwy zespołu na Bijelo Dugme. Z wokalistą Željko Bebekiem Bijelo Dugme wkrótce stał się gwiazdą muzyki rockowej w całej Jugosławii. Szczytowy okres ich kariery przpadał na 1979 rok - wydanie albumu Bitanga i Princeza. Album ten uznany został za najbardziej dojrzały w okresie współpracy z pierwszym wokalistą grupy - Željko Bebekiem.

Na przełomie lat 70. i 80., wraz z pojawieniem się licznych zespołów nowofalowych, popularność Bijelo zaczęła spadać, na co zareagowali wydając w 1980 roku album Doživjeti Stotu (Dożyć setki).

W 1984 roku Željko Bebek opuścił zespół i rozpoczął karierę solową, a zastąpił go Mladen "Tifa" Vojičić i w tymże roku został wydany następny album pt. Bijelo dugme (potocznie nazywany "Kosovka djevojka" od obrazu na okładce płyty). Ze względu na konflikty personalne Vojičić został zastąpiony przez Alena Islamovicia, który poprzednio był wokalistą grupy heavymetalowej Divlje Jagode. Z Islamoviciem grupa nagrała kolejne trzy inspirowane folkiem płyty.

W 1989 roku, oficjalnie w związku z chorobą Alena Islamovicia, zespół uległ rozwiązaniu. Jednak przypuszcza się, że u podłoża rozpadu grupy legł fakt, iż Bijelo Dugme był symbolem jedności Jugosławii i jej narodów.

Najpopularniejsze przeboje zepołu to m.in.: "Kad bi' bio bijelo dugme", "Selma", "Tako ti je mala

moja kad ljubi bosanac", "Eto! Baš hoću", "Top", "Ne spavaj mala moja muzika dok svira", "Hop-cup", "Lipe cvatu", "Đurđevdan", "Ima neka tajna veza", "Loše vino", "Kad zaboraviš juli", "Hajdemo u planine", "Bitanga i princeza", "Napile se ulice", "Pljuni i zapjevaj moja Jugoslavijo", "Ružica si bila", "Sanjao sam noćas da te nemam", "Te noći kad umrem", "Nakon svih ovih godina" i wiele innych ...

Członkowie Bijelo Dugme ponownie się połączyli w 2005 roku dla trasy 3 koncertów pożegnalnych, które odbyły się w Sarajewie, Zagrzebiu i Belgradzie. Wzięli w nich udział wszyscy trzej wokaliści, ale zabrakło perkusisty Gorana "Ipe" Ivandicia, który zmarł tragicznie w 1994 r.

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