

Rock Music in Eastern Europe – Introduction

Due to the East-West Bloc formation in Europe following the Second World War, the conditions for rock music in Eastern Europe were different from those in most countries in the West of our continent. For rock fans from Western Europe, access to Eastern European rock music in the form of obtaining information and LP releases in the seventies and eighties was difficult, but not completely impossible.

Today, more than 25 years after the dissolution of the Eastern European economic and military alliance and the disintegration or destruction of Yugoslavia, a large part of those countries belong to the EU and NATO. The music market has also changed fundamentally. In the meantime, practically everything is available on the Internet as second-hand records and CDs that once were produced in Eastern Europe and as new CDs and a few new LPs, although the business practices of some Eastern European sellers are not always causing satisfaction to put it mildly. There is also a lot of information on the net, but unfortunately most of it requires sufficient knowledge of Eastern European languages.

However, what is missing so far is a comparative work on the development of rock music in the individual Eastern European countries from the early sixties to the end of the eighties and beyond. And a discographic selection of the interesting items for record and CD collectors and other rock music lovers in a package with an introduction to the subject of rock music in Eastern Europe on English.

Rock music from Eastern Europe has been my topic for 30 years and my mailorder also began 30 years ago. In 2012, I also started distributing the rock assortments of several East European record and CD companies such as Supraphon, Opus, Hungaroton, Polskie Nagrania or Croatia Records to international sellers and distributors via my company Kalemegdan Disk. So I like to contribute my part in those areas in which I have enough knowledge to assemble reliable information.

Eastern Europe in the Sixties to Eighties – Geographical and Political

Until the end of the eighties, the east of our continent consisted from north to south of the Scandinavian countries Sweden and Finland and – depending on where one wants to draw the geographical east-west border – perhaps also Norway, the Eastern Bloc states of the German Democratic Republic, Poland, Czechoslovakia, Hungary, Romania, Bulgaria and the European part of the Soviet Union, the non-aligned states Austria, Yugoslavia and Albania, and Greece and the European part of Turkey, which were part of the Western Bloc.

The parts of Eastern Europe that I have been interested in are Yugoslavia and the Eastern Bloc countries including their successor states. The former socialist part of Eastern Europe.

Conditions for Rock Music in Socialist Eastern Europe

Rock music existed in all socialist countries of Eastern Europe starting with the beat of the sixties, which was called “Big Beat” in some Eastern Bloc countries like Czechoslovakia, Poland and the German Democratic Republic. In all these countries, with the exception of Albania, as in Western

Europe, first there were releases on single and EP and from the end of the sixties slowly on LP as well. However, the rock musicians there were confronted with a number of problems which their colleagues in Western Europe did not know or did not know in this extension.

This began with the more difficult and in the early years extremely difficult procurement of electrical instruments and other equipment, continued with restrictions on the possibilities of appearances, more frequent censorship of lyrics, which mostly had to be written in the national language, and ended for some groups with a ban by state authorities.

And the big bottlenecks for rock bands, which are decisive for the perception of posterity today, were the state monopoly record companies of the countries of the Eastern Bloc. In order to be able to enter their studios for recording purposes, it was usually necessary to register as a musician, which in turn required proof of mastery of the instruments. This was usually done by attending a state music school.

If the decision makers there lowered their thumbs for whatever reason, an LP release in their own country was practically impossible. Although it can't be said that the ruling circles in the Western Bloc were particularly friendly to the emerging rock music of the late sixties and early seventies, the ruling circles in Eastern Europe were definitely even less so and, with the exception of Yugoslavia, were reserved to extremely hostile to rock music as a "Western phenomenon" depending on the country and the period of time. By controlling most of the culture, media and record companies, they were able to effectively exercise censorship. And they made ample use of this opportunity wherever they thought it being appropriate for whatever reason.

The situation in Yugoslavia was different, as in many other fields. Yugoslavia was also not free of censorship, but because the Communist Party there did not consider it necessary to define and then enforce a cultural monopoly, there were no universal censorship guidelines. If censorship measures did occur, then it was often the work of individual functionaries who said "that just (whatever) wouldn't work now". And several times things that Zagreb functionaries fought against as "trash" or something else was awarded with cultural prizes by their colleagues in Belgrade, Ljubljana or Sarajevo or vice versa.

Towards opposition to the political system, however, the Yugoslavian Communist Party in the 1970s was just as tough as the Communist parties of the Eastern bloc countries. Yugoslavia's rock musicians accepted the rules of the game by and large and in return had freedoms and opportunities such as studio recordings in western countries, which their colleagues in the Eastern bloc could only dream of.

The Record Industry in Eastern Europe in the Seventies

All the Eastern bloc states called themselves socialist and operated economically according to state plans. In the record industry there was usually only one state monopoly record company. The Eastern Bloc countries had close economic ties and lively cultural exchange among each other. Bands toured through the neighboring countries and also performed at major festivals such as in the Polish Sopot.

Yugoslavia also called itself socialist, but it had been non-aligned since 1948, when it was expelled from the Eastern Bloc. The country operated under its own economic system, known as workers' self-governing socialism. Yugoslavia had economic relations both with the West, from where it mainly imported, and with the East, to which it mainly exported. In the record industry, there was a number of competing record companies throughout the country, so that groups that did not seem interesting to the Belgrade record company, for example, could turn to the companies in Zagreb or Ljubljana. And Yugoslavian record companies did not only release the music of their local groups and artists, but also a lot of western rock music under license. Parts of these editions were then exported. And most of the export went to the Eastern Bloc.

In the German Democratic Republic Amiga (East Berlin) was the central state record company. Today Amiga belongs to Sony.

In Poland there were Polskie Nagrania / Muza (Warsaw) and Pronit (Pionki). At the end of the seventies until the middle of the eighties they were joined by some smaller companies like Helicon, Poljazz, Tonpress and Wifon. Polskie Nagrania has been part of Warner Music since 2015.

In Hungary there was Hungaroton (Budapest) with the labels Bravo, Favorit, Krem, Pepita, Qualiton and Start. Hungaroton is now owned by Fotexnet.

In Czechoslovakia there were Supraphon (Prague), Panton (Prague) and Opus (Bratislava). Supraphon still exists today as a well-functioning independent record company. Today Panton belongs to Supraphon and Opus to Forza Music.

In the Soviet Union the state monopoly record company was Melodija (Moscow), in Romania it was Electrecord (Bucharest) and in Bulgaria Balkanton (Sofia). In these three countries there was not much recommendable rock music published during the seventies.

In Yugoslavia there were Jugoton (Zagreb, today Croatia Records), Radio Televizija Beograd (Belgrade, today Radio Televizija Srbije), RTV Ljubljana (Ljubljana, today RTV Slovenija) and the record companies Helidon (Maribor, Slovenia), Suzy (Zagreb), Diskoton (Sarajevo) and Diskos (Alexandrovac, Serbia), which no longer exist or are not active anymore. While Croatia Records was privatized in the nineties, the record companies of Radio Televizija Srbije and RTV Slovenija still belong to the state television stations in Belgrade and Ljubljana.

From the middle to the end of the eighties, in all countries further mostly smaller record companies were founded.

The Record Quality of the Seventies

All the big Eastern European record companies of the seventies, however, did not only have rock music in their program, but usually rock music was only a sideline, especially at the beginning. Schlager and Pop was the main focus of most of these companies and sometimes classical music was another one. This means that especially at the end of the sixties until the middle of the seventies and partly beyond often people decided about potential rock releases, whose topic really was not rock music and partly producers or sound engineers sat in the studios, who had no interest at all in rock

music and accordingly did not know what it came down to in a rock production and/or were simply not motivated to strive for a good result.

Thus many results of the work of the Eastern European record industry concerning the recording and also the press quality are moderate to bad according to West German standards, depending on the company and period of time to different extent. The print quality of the covers follows this and also the packing or design of the records with fold out covers, inner sleeves and inserts was, apart from Yugoslavia, mostly poor.

But all this doesn't change the fact that in Yugoslavia, in Hungary, in Czechoslovakia, in Poland and in the GDR from the sixties to the eighties there were at least a few hundred – if not more than a thousand – rock LPs worth listening to, and in Romania, Bulgaria and the Soviet Union additionally a few dozens more.

Eastern Europe's Rock Groups from the Seventies

According to the criterion "one recommendable LP after another through the whole decade" the three in my opinion outstanding Eastern European rock groups of the seventies were Blue Effect/Modrý Efekt (progressive rock from Czechoslovakia), Breakout (rock and bluesrock from Poland) and Omega (progressive rock from Hungary).

Here is a list of the relevant groups with recommended LP publications in the late sixties to early eighties separated by country. The year indicates the year of publication of the first or of the only recommended LP. The "from" before the year means that the band released several recommended LPs.

Bulgaria

Diana Express (Диана Експрес) (Rock - progressive Rock from 1974)

Dimitrov, Emil (Димитров, Емил) (Rock 1972 & 1974)

FSB (ФСБ) (progressive Rock from 1977)

Sofia (София) (Jazz & Jazzrock 1973)

Ščurcite (Щурците) (Rock from 1976)

Various Artists: The Best of the Beat Groups of Sofia (Beat 1972)

Czechoslovakia

Barnodaj (progressive Rock 1978)

Blue Effect / Modrý Efekt (progressive Rock from 1970)

Bohemia (progressive Rock 1978)

C & K Vocal (progressive Rock from 1976)

Collegium Musicum (progressive Rock from 1971)

Schelinger, Jiří & František Ringo Čech (Rock from 1975)

Energit (Jazzrock from 1975)

Fermáta (progressive Rock from 1975)

Flamengo (progressive Rock 1972)

Flamingo (Soul - progressive Rock from 1970)
Framus Five (Beat - Soul & progressive Rock from 1969)
Gattch (Underground Rock 1971)
George & Beatovens (progressive Rock from 1970)
Hammel, Pavol & Prúdy (Beat & progressive Rock from 1969)
Impuls (Jazzrock 1977)
Janů, Petra & Pro-Rock (Rock from 1978)
Jazz Q (progressive Rock - Jazzrock from 1973)
Laufer, Josef & Their Majesties (Beat 1969)
Mahagon (Jazzrock from 1978)
Matadors, The (Beat from 1968)
Mišík, Vladimír & Etc... (progressive Rock from 1976)
Neckář, Václav & Bacily (Rock from 1973)
Novák, Pavel (Beat from 1968)
Novák, Petr (progressive Rock 1975 & 1980)
Olympic (Beat, progressive Rock & Rock from 1968)
Plastic People of the Universe (Underground Rock from 1978)
Pražský Výběr Michaela Kocába (Jazzrock 1978)
Progres 2 (progressive Rock from 1980)
Progress Organization, The (progressive Rock 1971)
Rebels, The & Orchestr Václava Zahradníka (Beat 1968)
Spálený, Jan (progressive Rock & Bluesrock from 1978)
Stromboli (progressive Rock from 1987)
Petřina, Ota & Super-Robot (progressive Rock from 1978)
Synkopy 61 (Rock - progressive Rock from 1973)
Synkopy & Oldřich Veselý (progressive Rock from 1981)
Špinarová, Věra (progressive Rock & Soul 1972)
Ulrychovi, Hana a Petr (Folk & progressive Rock from 1971)
Ursiny, Dežo (progressive Rock from 1973)
Plíva, Josef & Václav Zahradník Orchestra (Beat 1970)
Various Artists: 2. Československý Beat-Festival (Beat & Soul 1969)
Various Artists: Beat-line of Today (Beat, Underground Rock & Soul 1971)
Various Artists: Beat-line Supraphon 1968 (Beat 1968)
Various Artists: Jazzrocková dílna 1-2 (Jazzrock - progressive Rock from 1975)
Various Artists: Kainar, Josef – Obelisk (progressive Rock & Jazz 1978)
Various Artists: Let's Have Music (Jazz & Beat 1966)
Various Artists: Night Club '66-'68 (Beat & Pop from 1966)
Various Artists: Titanic (progressive Rock 1977)

German Democratic Republic

Bayon (progressive Folk & Folkrock from 1977)
City (Rock & progressive Rock from 1978)
Electra (progressive Rock from 1974)
Engerling (Bluesrock from 1979)
Karussell (Rock from 1977)

Kerth, Jürgen (Rock & Bluesrock from 1978)
Krüger, Horst & Ensemble (Beat, Rock & progressive Rock from 1971)
Lift (progressive Rock from 1977)
Modern Soul Band (Jazzrock & Rock from 1976)
Natschinski, Thomas und seine Gruppe (Beat - progressive Rock from 1968)
Panta Rhei (progressive Rock from 1973)
Puhdys (Rock from 1974)
Reform (progressive Rock from 1979)
Klaus Renft Combo (Rock from 1974)
Schikora, Uve und seine Gruppe (progressive Rock 1972)
Theo-Schumann Combo (Beat from 1969)
Stern-Combo Meißen (progressive Rock from 1977)
Wir (progressive Rock 1978)
Various Artists: Auf dem Wege zu dir (Beat & progressive Rock 1971)
Various Artists: Big Beat I & II (Beat from 1965)
Various Artists: Das zündet – Tanzmusik für junge Leute (Beat 1968)
Various Artists: Die frühen Jahre (Beat 1982)
Various Artists: Die Rose war rot (Chanson & Beat 1967)
Various Artists: Hallo Nr. 1-12 (Rock & progressive Rock from 1972)

Hungary

Bergendy (Rock - progressive Rock from 1971)
Color (progressive Rock from 1978)
Corvina (Rock from 1974)
Demjén, Ferenc (Jazzrock 1977)
Dimenzió (Jazzrock from 1981)
Dinamit (Hardrock from 1980)
East (progressive Rock from 1981)
Edda Művek (progressive Rock & Hardrock from 1980)
Fonográf (Rock 1974)
Hobo Blues Band (Bluesrock & Rock from 1980)
Hungária (Beat - Rock from 1970)
Illés (Beat & progressive Rock from 1967)
Karthago (Rock & Hardrock from 1981)
Kaszakó (Jazzrock 1983)
Korál (progressive Rock from 1980)
Kovács, Kati (Rock from 1972)
Locomotiv GT (progressive Rock from 1971)
Metró (Beat - Rock from 1969)
Mini (progressive Rock from 1978)
Neoton (Rock & Jazzrock 1971 & 1976)
Omega (progressive Rock from 1968)
Pandora's Box (Rock & Hardrock from 1982)
Piramis (progressive Rock & Rock from 1977)
Presser, Gábor (progressive Rock from 1973)

Saturnus (Jazzrock from 1979)
Skorpió (Rock from 1974)
Solaris (progressive Rock from 1984)
Syrius (Jazzrock from 1972)
Szabo, Gabor (Jazzrock from 1981)
Szörényi, Levente (progressive Rock - Folkrock from 1974)
Tolcsvayék és a Trió (Rock 1972)
V'Moto-Rock (progressive Rock & Rock from 1978)
Zalatnay, Sarolta (Rock from 1970)
Various Artists: Rocklegendák I-II (Beat & Rock from 1982)

Poland

Grupa ABC Andrzeja Nebeskiego (progressive Rock 1970)
Blackout (Beat 1967)
Breakout (Rock & Bluesrock from 1969)
Budka Suflera (progressive Rock from 1975)
Czerwone Gitary (Beat & Rock from 1966)
Czerwono-Czarni (Beat & Underground Rock from 1966)
Demarczyk, Ewa (Chanson - Underground from 1967)
Dwa plus Jeden (progressive Rock 1977)
Dzamble (progressive Rock 1971)
Exodus (progressive Rock from 1980)
Extra Ball (Jazzrock from 1976)
Frąckowiak, Halina (progressive Rock from 1975)
Grechuta, Marek & Anawa (Folkrock - progressive Rock from 1970)
Homo Homini (Rock from 1975)
Klan (progressive Rock 1971)
Klenczon, Krzysztof & Trzy Korony (Rock & Underground Rock 1971)
Krzak (Bluesrock & Rock from 1980)
Laboratorium (Jazzrock from 1976)
Mech (progressive Rock from 1982)
Niebiesko-Czarni (Beat & progressive Rock from 1967)
Niemen, Czesław (Beat - Soul & progressive Rock from 1967)
Nurt (Hardrock 1972)
Ossian (experimental Folk from 1975)
Polanie (Beat 1968)
Prońko, Krystyna (Jazzrock & progressive Rock from 1975)
Rodowicz, Maryla (Folkrock from 1970)
RSC (progressive Rock 1983)
Sadowski, Krzysztof (Jazzrock 1970)
Savana (progressive Rock 1984)
SBB (progressive Rock from 1974)
Skaldowie (Beat & progressive Rock from 1967)
Skowroński, Wojciech (Rock - Blues from 1973)
Skrzek, Józef (progressive Rock from 1978)

Ścierański, Krzysztof (Jazzrock from 1983)
Test (Hardrock 1974)
Trubadurzy (Beat & Rock from 1968)
Wiatraki (Underground Rock 1970)
Wiślanie 69 (Soul - Rock 1970)
Woźniak, Tadeusz (Folk - progressive Rock from 1972)
Various Artists: Gwiazdy mocnego uderzenia (Beat 1990)
Various Artists: I ching (progressive Rock - Rock 1984)
Various Artists: Na szkle malowane (Rock & Folk 1970)
Various Artists: Popołudnie z młodością (Beat - Pop 1966)
Various Artists: To pejzaż mojej ziemi – Beat Oratorio (Folkrock & progressive Rock 1973)
Various Artists: Z melodią i piosenką dookoła świata nr 3 (Rock'n'Roll, Twist, Pop & Chanson 1964)
Various Artists: Z młodością na ty (Beat 1967)
Various Artists: Zagrajcie nam dzisiaj wszystkie srebrne dzwony (Folk & Folkrock 1975)
Various Artists: Zapraszamy do trójki (Rock - progressive Rock 1976)

Romania

Celelalte Cuvinte (progressive Rock from 1986)
FFN (Rock - progressive Rock from 1977)
Metropol (Rock from 1978)
Mondial (Beat - progressive Rock from 1971)
Phoenix (progressive Rock from 1972)
Progresiv TM (progressive Rock from 1976)
Savoy (Rock from 1977)
Sfinx (progressive Rock from 1971)
Various Artists: Club A (Rock - progressive Rock 1981)
Various Artists: Formații de muzică Pop 1-3 (Rock from 1975)
Various Artists: Formații Rock 4-13 (Rock & progressive Rock from 1980)
Various Artists: Rumänische Gitarren / Chitare Românești (Beat & Rock 1971)
Various Artists: Zenés karaván 1 / Caravana muzicală 1 (Folk 1977)

Soviet Union

Gradskij, Aleksandr (Градский, Александр) (Avant-garde - progressive Rock from 1980)
Gruppa Stasa Namina (Группа Стаса Намина) (progressive Rock from 1980)
Pauls, Raimonds (Паулс, Раймондс) (progressive Rock 1972)
Pesnjary (Песняры) (Beat & Rock from 1971)
Ruja (Ружа) (Rock & progressive Rock from 1982)
Rybnikov, Aleksej (Рыбников, Алексей) (progressive Rock 1978)
Tuhmanov, David (Тухманов, Давид) (progressive Rock from 1976)
Zodiak (Зодиак) (progressive Rock from 1982)
Various Artists: Soviet Hippies (Beat, Rock, progressive Rock, psychedelic Rock, recorded 1971-1982)

Yugoslavia

Aerodrom (progressive Rock 1979)
Arandžević, Boris (progressive Rock 1982)
Asanović, Tihomir "Pop" (Jazzrock from 1974)
Atomsko Sklonište (Hardrock from 1978)
Azra (Rock from 1980)
Bačić, Nenad (progressive Rock 1983)
Bebek, Željko & Podium (progressive Rock 1978)
Begnograd (experimental Rock 1982)
Bijelo Dugme (Rock from 1974)
Boomerang (Jazzrock & Rock from 1979)
Brecelj, Marko (Underground 1976)
Bregović, Goran (Rock 1976)
Brun, Dalibor (Rock - Soul & progressive Rock from 1973)
Buldožer (Underground Rock from 1975)
Collins, Matt (Karlo Metikoš) (Rock'n'Roll from 196?)
Crni Biseri (Rock 1976)
Cveće (Rock & progressive Rock 1983)
Cvetković, Zoran "Zok" (Rock - Underground 1982)
Dag (Folk - progressive Rock 1974)
Dah (Rock from 1974)
Den za Den (Jazzrock 1980)
Divlje Jagode (Hardrock from 1978)
Doktor Spira i Ljudska Bića (Underground Rock 1986)
Domicelj, Tomaž (Blues & Rock from 1977)
Domijan, Darko (Rock & progressive Rock from 1974)
Don (Rock - progressive Rock 1984)
Drugi Način (progressive Rock from 1975)
Džejbi (progressive Rock 1982)
Đelmaš, Raša (Hardrock 1982)
Ekatarina Velika (Rock from 1985)
End Band, The (experimental Rock 1986)
Fire (Hardrock 1973)
Galija (Rock - progressive Rock from 1979)
Gordi (Rock - progressive Rock & Hardrock from 1978)
Grupa 220 (Beat & Hardrock from 1968)
Hobo (progressive Rock 1975)
Idiogen (Rock from 1986)
Igra Staklenih Perli (psychedelic Rock from 1979)
Ilijin, Đorđe (progressive Rock 1983)
Indexi (progressive Rock from 1974)
Izvir (progressive Rock 1978)
Karlowsky Vary (independent Rock 1985)
Katarina II (Rock 1984)
Kladivo, Konj in Voda (Folk 1984)
Korni Grupa / Kornelyans (progressive Rock from 1972)
Kovač, Kornelije (progressive Rock 1977)

Lala Kovačev Group (ethnic Jazz - Jazzrock from 1982)
Kovačič, Jani (Rock 1984)
Kovačiček, Zdenka & Igor Savin Big Band (Rock & Jazz 1978)
Kozmetika (Wave - psychedelic Rock 1983)
La Strada (independent Rock 1987)
Lačni Franz (Rock from 1981)
Leb i Sol (progressive Rock - Jazzrock from 1977)
Leptir (Rock 1981)
Lilhip (Rock 1980)
Lisac, Josipa (Rock, progressive Rock, Jazz & Pop from 1973)
Luna (psychedelic Rock 1984)
Makarovič, Svetlana & Dennis Gonzales (Chanson - progressive Rock 1986)
Manojlović, Zlatko (Softrock 1983)
Marjanović, Srđan, YU Grupa & Zajedno (Rock 1974)
Martin Krpan (Rock from 1982)
Meze, Peter & Janc Galič (Folk 1983)
Mihajlović, Radomir "Točak" & Smak (progressive Rock 1976)
Mizar (ethnic progressive Rock from 1988)
Mlinarec, Drago (progressive Rock - Folkrock from 1971)
More (progressive Rock 1974)
Na Lepem Prijazni (progressive Rock 1981)
Nepočin (progressive Rock 1977)
Ognjeni Vuk (Hardrock 1983)
Oko (Rock 1976)
Oktobar 1864 (Rock - progressive Rock from 1987)
Oktopus (Rock 1982)
Opus (progressive Rock 1975)
Parni Valjak (Rock from 1976)
Partibrejkers (Hardrock from 1985)
Pejaković, Zlatko (progressive Rock 1976)
Pengov, Tomaž (Folk from 1973)
Petkovski, Miki (progressive Rock 1979)
Pop Mašina (psychedelic Underground Rock & psychedelic Hardrock from 1973)
Popović, Davorin & Indexi (Rock 1976)
de Rado, Maja & Porodična Manufaktura Crnog Hleba (Folkrock - progressive Rock 1974)
Predmestje (Jazzrock from 1977)
Pro Arte (Rock from 1971)
Quatebriga (experimental Rock from 1985)
Regata (Rock 1984)
Rex Ilusivii (Mitar Subotić) (psychedelic Rock & Avant-garde 1987)
Rezervni Točak (Hardrock & Rock from 1983)
Rezonansa (Folkrock & Rock from 1975)
Riblja Čorba (Rock from 1979)
Ristovski, Laza & Ipe Ivandić (progressive Rock 1978)
Rupčić, Mile (Folk & Rock 1976)
S Vremena na Vreme (Folk & Folkrock from 1975)

Savin, Igor & Orkestar Stanka Selaka (Jazzrock 1979)
Sedmina (Folk & progressive Folk from 1980)
September (Jazzrock from 1976)
Slovenska Gruda (Folk 1983)
Smak (progressive Rock from 1975)
Sončna Pot (Jazzrock 1979)
Spektar (progressive Rock 1974)
Srp (experimental Jazzrock 1984)
Stijene (progressive Rock from 1981)
Stojanović, Ljubiša "Louis" (Poprock & progressive Rock 1982)
Stop (Rock 1980)
Suncokret (Folk & Folkrock 1977)
Šifrer, Andrej (Folkrock from 1979)
Šobić, Miladin (Folk & Folkrock from 1981)
Tako (progressive Rock from 1978)
Teška Industrija (Hardrock & Rock from 1976)
Time (progressive Rock, Rock & Jazzrock from 1972)
Tok Života (Rock - progressive Rock 1981)
Topić, Dado (Rock 1979)
Tunel (Rock from 1982)
Vatreni Poljubac (Hardrock from 1978)
Vrijeme i Zemlja (Folk - Folkrock 1979)
YU Grupa (Rock from 1973)
Zabranjeno Pušenje (Rock from 1984)
Zasilni Izhod (progressive Rock 1984)
Zebra (Rock 1979)
Zlatni Prsti (Rock from 1976)
Žeteoci (Beat 1969)
Žuta Minuta (Rock 1981)
Various Artists: Boom Pop Festival '72-'77 (Rock & Underground Rock from 1972)
Various Artists: Gitarijada Vojvodine – Kisač '75 (Rock & progressive Rock 1975)
Various Artists: Grička vještica – Rock opera (progressive Rock 1979)
Various Artists: Gubec-beg – Rock opera (progressive Rock 1975)
Various Artists: Kongres rock majstora (Rock, progressive Rock & Hardrock 1975)
Various Artists: Legende YU rocka (Rock & progressive Rock 1987)
Various Artists: Pop parada 1 (Rock 1977)
Various Artists: Pop start – Selekcija najboljih pop grupa Jugoslavije (Rock & progressive Rock 1975)
Various Artists: Randevu s muzikom (Jazzrock, Rock & progressive Rock 1977)
Various Artists: Rock opera Zöld hajú lány / Zelenokosa (progressive Rock 1982)
Various Artists: Veče rok muzike JRT Opatija '78-'80 (Rock & progressive Rock from 1978)
Various Artists: Veče uz radio (progressive Rock & Folkrock 1975)

Reissues and Compilations of Recordings from the Sixties to the Eighties

Second-hand records of mediocre quality at partly unjustifiably high prices (especially the Yugoslavian ones) are not everyone's cup of tea. Unfortunately currently there are only a few new

repressings available on LP, but on CD you can get a large number of albums, box sets and compilations differing from country to country.

Supraphon and Opus had already released a representative assortment of Czechoslovakian rock music years ago and since then have held almost all relevant titles in their catalogues. Supraphon impresses with many rereleases, box sets and compilations with studio-quality bonus tracks and carefully compiled information.

The Hungaroton CD catalogue was quite thin a few years ago, but Hungaroton, in collaboration with Kalemegdan Disk, had reissued almost 100 rock CDs from 2014 to 2016 and held practically all interesting titles in its catalogue until the end of 2017. However, Hungary's only CD pressing plant closed at the turn of the year 2017/2018 and since then Hungaroton – which is now pressing in the Czech Republic and which has to produce a new glass master for each new first repressing – has not yet repressed most of the CDs which were sold out during the last year.

The assortment of Polskie Nagrania has been continued by Warner Music Poland and has been systematically expanded with a focus on beat, rock and the Polish jazz series, both on CD and LP. There are also two licensing labels in Poland, Metal Mind Productions and Kameleon Records, with a whole series of appealing titles, although Metal Mind Productions has already deleted a good part of their interesting releases.

The current presentation of the Amiga archive by Sony I would describe as rather poor with regard to rock collector standards. The main difference to Warner Music, I think, is that the former Pomaton team in Warsaw as the core of Warner Music Poland has an interest in preserving Polish music culture, while the West German Sony team in Munich has no serious connection to East German music culture at all. Although there is still a smaller selection of licensed releases from the Amiga catalogue by Sechzehnzehn Musikproduktion from the East of Berlin, the activities of the two owners are unfortunately slowly coming to an end.

Of the Yugoslavian record companies today, actually only Croatia Records seriously cares about the heritage of Yugoslavian rock culture. But they don't repress much of what is once sold out, so that I guess that the range of available Yugoslavian rock music of the seventies and eighties will further shrink in the coming years.

Anyone who wants to get an overview of what is available today from the sixties to the eighties (and in part also beyond) from ex-Yugoslavia, Hungary, ex-Czechoslovakia, Poland and the ex-GDR, can do so at www.kalemegdan-disk.com/index.php?page=suche&language=english.

Useful search criteria would be for example "rock", "progressive" or "jazz" in style, "CD" or "LP" in medium, "New" in condition, "All items" in availability, possibly "Recommendations only" in recommendations and "CS", "DDR", "HU", "PL", "SU" or "YU" in country.

Almost all of these titles are now also available on Discogs, Ebay and Amazon from German sellers at realistic prices.

Thomas Werner