

The volume *Sounds of Attraction: Yugoslav and Post-Yugoslav Popular Music* features articles that touch on a longer historical framework, beginning before socialist Yugoslavia and leading up to the present. Its aim is to contribute to further discussions on the relationship between the development of the popular music scene and the Yugoslav socialist system. From what we know about popular music in former Yugoslavia and its later destiny, the aesthetic preferences of music audiences appear to have had a much deeper impact on the development of the socialist state and its successors than is usually thought to be the case. The collection is divided into three parts:

I. Feelings

Ana Hofman and Martin Pogačar provide a reflection on the post-socialist present with a focus on historical and contemporary uses of partisan songs. They highlight the dynamic forces that changed the concepts of resistance in music from WWII until the present.

Ana Petrov presents the emotional pull of present-day concerts of popular former Yugoslav acts and deals with the ways Yugoslav popular music serves as a means for producing ideologies of love in the post-Yugoslav era.

Rajko Muršič writes about Yugoslav popular music and imagination. By reconsidering the anthropological study of the exotic, he draws parallels with musically constructed Otherness after the breakup of Yugoslavia.

II. Stories

Miha Kozorog provides a fine-grained ethnography of a group of young Bosnian war refugees who migrated to Slovenia and formed a punk rock band in collaboration with alternative (youth) culture organisations.

Tanja Petrović presents the parody band Rokeri s Moravu. Its radical intervention into the Yugoslav popular music and entertainment industry challenged the established language ideology and the cultural hierarchy between urban centre and rural periphery.

Petra Hamer studies patriotic songs recorded in Sarajevo in the period from 1992 to 1995, highlighting two functions of music: the healing power of music and music as a form of resistance.

III. Memories

Urša Valič presents the substantial photographic archive at the Museum of Recent History in Ljubljana, which covers the development of popular music in Slovenia and Yugoslavia.

Irena Šentevska investigates the indigenisation of rock music in Yugoslavia in the 1970s, obvious references to folk music and the discourses that followed on urban and rural elements in popular music.

Finally, Drago Kunej presents Slovenian recordings on 78 rpm gramophone discs recorded in the period from the earliest recordings to the beginning of WWII.