

Goran Skrobonja

the

# Rubber Soul Project

JOURNEY / PUTOVANJE









The  
Rubber  
Soul  
Project

Goran Skrobonja

# RUBBER SOUL PROJEKT: PUTOVANJE

Alternativna muzička istorija /  
konceptualni eksperiment



---

# THE RUBBER SOUL PROJECT JOURNEY

Alternative music history /  
a conceptual experiment



**DRAMATIS PERSONAE:**  
**(po redu izlaska na scenu)**

**RASTKO ĆIRIĆ** (Beograd, 1955)  
Profesor ilustracije i animacije na Fakultetu primenjenih umetnosti u Beogradu. Poznati ilustrator i animator. Samouki muzičar. Dugogodišnji Bitls fanatik.

**GORAN SKROBONJA** (Beograd, 1962) Dipl. pravnik i sudski tumač, književni prevodilac i pisac horora i naučne fantastike. Dugogodišnji Bitls fanatik.

**NEBOJŠA IGNJATOVIĆ-NEBE** (Beograd, 1951) Profesor kontrabasa na Fakultetu muzičke umetnosti u Beogradu. Kompozitor i teatarski muzičar. Bivši član Beogradske filharmonije, orkestra *Skovran*, grupe *Rene-sans*, Simfonijskog orkestra Nju Džersija, SAD. Dugogodišnji Bitls fanatik.

**MIROSLAV CVETKOVIĆ** (Beograd, 1953) Bas gitarista u Bajaginom bendu. Inženjer zvuka i producent. Osnivač i dekan beogradske Rok akademije. Dugogodišnji Bitls fanatik.



**DRAMATIS PERSONAE:**  
**(in the order of appearance)**

**RASTKO ĆIRIĆ** (Belgrade, 1955)  
*Professor of illustration and animation at the Faculty of Applied Arts in Belgrade. Well known illustrator and animator. Self-taught musician. Long-standing Beatles fanatic.*

**GORAN SKROBONJA** (Belgrade, 1962) *Lawyer and Sworn to Court Interpreter, literary translator and writer of horror and science fiction. Long-standing Beatles fanatic.*

**NEBOJŠA IGNJATOVIĆ-NEBE** (Belgrade, 1951) *double bass professor at the Faculty of Music Arts in Belgrade. Composer and theater musician. A former member of the Belgrade Philharmonic Orchestra Skovran, Renaissance Group, Symphony Orchestra of New Jersey, USA. Long-standing Beatles fanatic.*

**MIROSLAV CVETKOVIĆ** (Belgrade, 1953) *bass guitarist in the Bajaga's band. Sound engineer and producer. Founder and Dean of the Belgrade Rock Academy. Long-standing Beatles fanatic.*

ČEDOMIR MACURA (Beograd, 1967) Samouki bubnjar koji je posle 12 godina sešn-svirki, zahvaljujući *Rubber Soul Projektu*, postao stalni član Bajaginog benda. Novopečeni Bitls fanatik.



ČEDOMIR MACURA (Belgrade, 1967) A self-taught drummer who after 12 years of session gigs, thanks to the *Rubber Soul Project*, became a permanent member of the *Bajaga's* band. Recent *Beatles* fanatic.

DRAGAN AŠANIN (Beograd, 1959) Filmski i TV producent, uspešan biznismen, vlasnik kompanije AD&Sons koja je finansirala realizaciju *Rubber Soul Projekta #1*. Dugogodišnji Bitls fanatik.



DRAGAN AŠANIN (Belgrade, 1959) Film and TV producer, a successful businessman, owner of *AD & Sons* company, which had funded the realization of the *Rubber Soul Project 1*. Long-standing *Beatles* fanatic.

DORĐE PETROVIĆ (Beograd, 1953) Inženjer elektronike, profesor na Fakultetu muzičke umetnosti i na Univerzitetu umetnosti u Beogradu. Kompozitor, producent i izvođač. Dugogodišnji Bitls fanatik.



DORĐE PETROVIĆ (Belgrade, 1953) electronics engineer, professor at the Faculty of Music Arts of the University of Arts in Belgrade. Composer, producer and performer. Long-standing *Beatles* fanatic.

ALEKSANDAR SAŠA LOKNER (Zemun, 1964) Poznati pijanista i kompozitor. Eks *Galija*, sada član Bajaginog benda. Solo album *Evropa Elektro Express*, sa Lazom Ristovskim album *Naos*. Dugogodišnji Bitls fanatik.



ALEKSANDAR SAŠA LOKNER (Zemun, 1964) Renowned pianist and composer. Ex *Galija*, now a member of *Bajaga's* band. Solo album *Electro Express Europe*, with *Laza Ristovski* album *Naos*. Long-standing *Beatles* fanatic .

IGOR KORDEJ (Zagreb, Hrvatska, 1957) Izvršni producent RSP 2. Jedan od najvažnijih i najplodnijih svetskih strip crtača i ilustratora. Oktobra 2013. proglašen *Vitezom umetnosti* od strane francuske vlade. Dugogodišnji Bitls fanatik.



IGOR KORDEY (Zagreb, Croatia, 1957) *Producer of the RSP 2. One of the most important and prolific comics artist and illustrator worldwide. In 2013 proclaimed the Knight of Arts by the French government. Long-standing Beatles fanatic.*

DAMJAN DAŠIĆ (Beograd, 1980) Muzičar, inženjer zvuka i student stomatologije. Bubnjar i bas gitarista, eks *Vampiri*, *Breeze*, *E-play*... Vođa i bas gitarista Bitls tribjut benda *The Bestbeat*. Dugogodišnji Bitls fanatik.



DAMJAN DAŠIĆ (Belgrade, 1980) *Musician, sound engineer and student of dentistry. Drummer and bass guitarist, ex member of Vampiri, Breeze, E-Play... Leader and bass guitarist of The Beastbeat Beatles tribute band. Long-standing Beatles fanatic.*

MARKO ČALIĆ (Beograd, 1982) Muzičar, student prava i proizvođač zdrave hrane. Bivši član *Vampira* i *Breeze*. Solo gitarista Bitls tribjut benda *The Bestbeat*. Dugogodišnji Bitls fanatik.



MARKO ČALIĆ (Belgrade, 1982) *Musician, student of law and health food manufacturer. Ex member of Vampiri and Breeze... Solo guitarist of The Beastbeat Beatles tribute band. Long-standing Beatles fanatic.*

SAŠA JANKOVIĆ (Beograd, 1968) Inženjer zvuka, suvlasnik studija *Strip* u Beogradu. Predavač na SAE Institutu u Beogradu. Između ostalih, u *Rak* i *Ebi Roud* studiju u Londonu, snimao *The Cure*, *The Rutles*, *Paul Weller*, *Nazareth*, *Bo Diddley*, *Suede*... Dugogodišnji Bitls fanatik.



SAŠA JANKOVIĆ (Belgrade, 1968) *Sound engineer, co-owner of the Strip Studio in Belgrade. Lecturer of Sound Design at the SAE Institute in Belgrade. At Rak and Abbey Road Studios in London he had recorded The Cure, The Rutles, Paul Weller, Nazareth, Bo Diddley, Suede... Long-standing Beatles fanatic.*

# Deo prvi: KONCEPT



*Part one: THE CONCEPT*

**T**he Rubber Soul Project (RSP) nastao je usred posvemašnjeg sunovrata onoga što smo tada nazivali državom. Bila je to 1993, vreme lažnih banki Dafine i Jezde, novčanice od 500 milijardi dinara i potpune praznine i beznađa u kulturnom životu Jugoslavije.

Rastko Čirić je negde u to vreme, u knjizi Džefa Rasela THE BEATLES/ALBUM FILES AND COMPLETE DISCOGRAPHY, naleteo na spisak od preko dve stotine pesama koje su Bitlsi snimili dok su bili zajedno, ali ih nisu objavili. Ne znajući da će se ubrzo pojaviti zvanična izdanja kao što su BBC Live i serija Anthology, Rastko je imao utisak da je naišao na popisani inventar Ali-Babine pećine: spisak zamamnog, ali potpuno nedostupnog blaga. Jedan od naslova posebno mu je privukao pažnju – *Rubber Soul*, pesma koja je trebalo da bude na istoimenom albumu Bitlsa iz 1965-e, ali je iz nepo-

**T**he Rubber Soul Project (the RSP) was created in the midst of complete disaster which we called Yugoslavia at that time. It was in 1993, the time of the pyramid schemes called Dafina and Jezda, the bills with denominations of 500 billion dinars and total emptiness and hopelessness in the cultural life of Yugoslavia.

Just about then, in Geoff Russell's book THE BEATLES / FILES AND COMPLETE ALBUM DISCOGRAPHY, Rastko Čirić stumbled upon a list of more than two hundred previously recorded but never released Beatles songs. Not knowing about the impending releases of the BBC and Live Anthology series, Rastko was under the impression

that he had encountered the listed inventory of the cave of Ali Baba: a list of stunning, but completely inaccessible treasures. One of the titles especially attracted attention – “Rubber Soul”, a song that was supposed to be on the eponymous Beatles album from 1965, but had been left out for reasons

naughty (Justis)  
Red Sails In The Sunset (K...  
Reminiscing (Curtis)  
Rock Island Line (Arr. Doneg  
Rubber Soul  
Save The Last Dance For M...  
Searchin' (Leiber – Stoller)  
Send Me Some Lovin' (Pric...  
September In The Rain (V...  
Shake Rattle And Roll (C...  
Shakin' In The Sixties  
Shimmy (Mass...  
ough

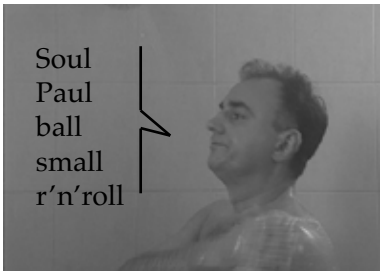
znatih razloga izostavljena. To je i za nekoga sa daleko manje imaginacije od Rastka moglo da bude krajnje zanimljivo, ali u Rastkovoju glavi imalo je učinak onog legendarnog zamaha leptirovog krila koji će na drugoj strani sveta možda izazvati nalet uragana. Naime, pošto mu se činilo da nikada neće imati priliku da zaviri u sefove u kojima se ti legendarni, neobjavljeni snimci Bitlsa čuvaju, Rastku je palo na pamet da okupi oko sebe ljude sličnog senzibiliteta, bez obzira na to bave li se rokenrolom ili ne, i da svako od njih komponuje pesmu koja bi bila njegovo (ili njeno) lično viđenje te misteriozne, odbačene *Gumene duše*. Pesme bi bile objavljene na ploči pod imenom *Rubber Souls*. Rastka je za ovaj zanimljiv koncept koji bi se mogao nazvati, recimo, "kreativnom rekonstrukcijom", inspirisala i Borhesova priča pod nazivom *Pjer Menar pisac Kihota* (iz zbirke *Fictions*), gde Borhes veli: "...on (Pjer Menar) nije hteo da napiše nekog drugog Kihota – što je lako – nego upravo Kihota..." U priči, Borhes citira dva potpuno identična izvoda iz Kihota, jedan Servantesov i drugi Menarov, kudeći prvi, a hvaleći onaj Menarov kao neverovatno dostignuće. Naravno, za realizaciju ovakvog koncepta bio

*unknown. For a person far less imaginative than Rastko it could have been extremely interesting, but in Rastko's head this had the effect of that legendary flutter of the wings of a butterfly that might have caused a flurry of hurricanes on the other side of the world. Specifically, as it seemed he would never get a chance to peek into the vaults where these legendary, unreleased Beatles recordings were kept, it occurred to Rastko to gather around people of similar sensibility, regardless of whether they had any connection whatsoever with rock and roll or not, so that each of them could write a song that would be his (or hers) personal vision of that mysterious, discarded "Rubber Soul" tune. These songs could then have been recorded in an album called Rubber Souls. For this interesting concept that could have been designated, say, a creative reconstruction, Rastko was inspired by the story of Borges called "Pierre Mennard, the Writer of Quixote" (from the collection Fictions), where Borges says: ...he (Pierre Mennard) did not want to write another Quixote – it is easy – but the Quixote... In the story, Borges cites two identical statements from Quixote, one by Cervantes and the other by Mennard, criticizing the first one, and praising Mennard's as an incredible achievement. Of course, in order to realize this concept*

je potreban onaj sudbonosni, početni korak, a do njega je došlo, kako to obično biva, pukim sticajem okolnosti. U martu 1993-će, Rastko Ćirić se sasvim slučajno upoznao sa Goranom Skrobonjom. "Jedna privatna firma organizovala je, kao, izložbu srpske privrede u Grčkoj", priseća se Goran tog susreta. "Rastka su angažovali da osmisli i izvede dizajn te izložbe, a ja sam pošao kao predstavnik preduzeća u kom sam tada radio. Zadesilo se da putujemo istim kolima, ne sluteći da je to početak jednog divnog prijateljstva. Pošto su imali dovoljno vremena da se upoznaju, budući autori RSP shvatili su da su obojica Beatles-fanatici, i Rastku nije trebalo mnogo da izloži Goranu svoj koncept. "Ti puno prevodiš, znaš engleski... Mogao bi da napišeš reči za *Rubber Soul*?". Za Gorana je to, u prevodu, značilo: "Koliko znaš engleskih reči koje se rimuju sa 'soul'?" Tako ubačen crvić bio je dovoljno uporan da jedne večeri u Grčkoj, posle desetak minuta škrabanja po stranici iscepanoj iz nekog notesa, tekst bude napisan. Pri povratku u otadžbinu, Rastko je u kolima bio izuzetno tih i miran, ako se izuzme povremeno nerazgovetno pevušenje i zurenje u pomenuti papirić. Goran je zaboravio na celu

*Rastko needed that fateful first step, which occurred, as it usually happens, by pure coincidence. In March 1993, Rastko Ćirić will accidentally meet Goran Skrobonja. "A private company had organized an exhibition of the Serbian economy in Greece" Goran recalls that meeting. "Rastko was hired to imagine and execute design for that exhibition, and I went there representing the company where I had been working at that time. It so happened that we traveled in the same car, not suspecting this was the beginning of a beautiful friendship". Having had enough time to get to know each other, the future authors of the RSP realized they both were Beatles fanatics, and it didn't take long for Rastko to explain his concept to Goran. "You translate, you speak English well... Could you write lyrics for 'Rubber Soul'?". For Goran, this meant: "How many English words can you rhyme with 'soul'?" So, one evening in Greece, after maybe ten minutes of scribbling on a page torn out from a notepad, the text was written. On the way back home, in the car, Rastko was very quiet and calm, except for occasional indistinct humming and staring at the paper with the lyrics. Soon, Goran has forgotten about the whole affair. But Rastko did not give up. In April, he called Goran and told him to come and visit his home, where he played*

Soul  
Paul  
ball  
small  
r'n'roll



Goran se tušira i rimuje, 1993. (iz filma) /  
*Goran takes a shower and rhymes, 1993 (from  
the movie)*



Goran i Rastko na svadbi na kojoj je nastao  
tekst pesme *Shirley's Wild Accordion*, 1994. /  
*Goran and Rastko at the wedding where the text  
of the "Shirley's Wild Accordion" song was  
written, 1994.*



Prvi notni zapis melodije *Rubber Soul*, 1993.  
/ *The first note inscription of the "Rubber Soul"  
melody, 1993*



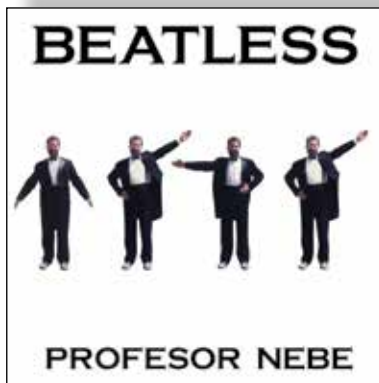
Rastko za klavirom / *Rastko by the piano*

stvar. Ali, Rastko nije odustajao. U aprilu pozvao je Gorana da navrati i odsvirao mu pesmu. "Voleo bih da mogu da vidim izraz koji sam imao na licu kada mi je to Rastko prvi put odsvirao", kaže Goran. "Ako ništa drugo, ono da proverim da li je bio isto tako glupavo zapanjen kao lica koja sam kasnije imao prilike da vidim prilikom iste takve inicijacije. Kao da je Lenon lično sišao odozgo, seo tu i odsvirao mi pesmu Bitlsa koju ranije nikada nisam čuo (mada mi je tekst bio nekako poznat)."



Ekipa počinje da se okuplja: Rastko upoznaje Nebeta februara 1993. koji je upravo snimio album *Beatless*, sa svojim kreativnim obradama pesama Bitlsa/ *The team starts to gather: Rastko meets Nebe in February 1993. He has just recorded the album "Beatless", with his creative covers of The Beatles songs.*

*his song to him. "I wish I could have seen the expression on my face when Rastko played it for me for the first time", Goran said. "If not for any other reason, than just to compare it to all other stunned and silly faces I was later able to see during the same type of initiation. It was as if Lennon himself had descended from above, sat down and played a Beatles song I had never heard before (although lyrics sounded a bit familiar to me)."*



Rastkov "Help" omaž dizajn za korice još neobjavljenog Nebetovog albuma *Beatless* / Rastko's "Help" homage design for the still unpublished Nebe's "Beatless" album cover.

# Deo drugi: ALHEMIJA STVARANJA



U studiju Vesa u Košumjaku

In the Vesa studio in Košumjak, Belgrade

## *Part two: THE ALCHEMY OF CREATION*

**N**a Rastkov poziv za učešće u projektu po prvobitnom konceptu, odazvao se samo jedan čovek: Gradimir Aleksić, dizajner koji sad živi u Singapuru. Svoju pesmu *Rubber Soul #2* snimio je sa Rastkom kao demo snimak. Rastko je, u međuvremenu, dao Goranu spisak drugih snimljenih, a neobjavljenih pesama Bitlsa, kako bi ovaj uradio tekst makar za još jednu stvar, koja bi bila na B strani singla *Rubber Soul*. Pošto je Goran bio zauzet nekim drugim stvarima, Rastku je dozlogrdilo da čeka, pa je seo i napisao *All Together On The Wireless Machine*, jedinu pesmu čiji je on kompletan autor, mada je potpisana sa Ćirić & Skrobonja (potpuno na tragu koncepta, kao što bi to uradili Lennon & McCartney). Pesma je bila toliko dobra, da se Goran trgnuo i ubrzo počeo da piše reči za nove stvari: tekstovi su nastajali na službenom putu, kod Rastka, na svadbi, žvrljani na papirićima i salvetama, diktirani preko telefona... zamišljeni singl prerastao je u EP, da bi konačno, sa 14 komponovanih pesama, u novembru 1993, dobio dužinu pogodnu za CD izdanje. Rastko je demo pesme snimao sam,

**O**nly one man responded to Rastko's invitation to participate in the project based on his original concept: Gradimir Aleksić, a designer now living in Singapore. He made the demo recording of his song "Rubber Soul #2", with Rastko. Rastko, meanwhile, gave Goran a list of other recorded and unreleased Beatles songs, in order to persuade him to write lyrics for at least one more song, which would be on the B side of the Rubber Soul single. Since Goran was busy with other things, Rastko, tired of waiting, sat down and wrote "All Together on The Wireless Machine", the only song of which he is the complete author, although it was credited to Ćirić & Skrobonja (fully in accordance with the concept, as Lennon & McCartney did). The song was so good, that Goran immediately started to write lyrics for new songs: the words have been written on a bussiness trip, at Rastko's home, at a (very boring) wedding, scribbled on scraps of paper and napkins, dictated over the phone... a would-be single soon expanded to EP format, and finally, with 14 written songs in November 1993, became big enough for a CD release. At first, Rastko recorded the songs on his home four-channel portable studio, usually piano-based, overdubbing the



Dragan Ašanin, producent prvog albuma, 1995. / *Dragan Ašanin, producer of the first album, 1995.*



Rastko, Cvele i Čeda u Vesa studiju / *Rastko, Cvele and Čeda in Vesa Studio*



Cvele, Nebe, Rastko i Čeda / *Cvele, Nebe, Rastko and Čeda*

**AD&SonsLtd.<sup>®</sup>**

Logo izdavača, dizajn Rastko, 1994. /  
Publisher's logo designed by Rastko, 1994

na kućnom četvorokanalnom portabl studiju, najčešće sa klavirskom osnovom, uz nasnimavanje pratećih vokala i gitarskih i bas deonica. Snimci su došli do Dragana Ilića-Ilketa, koji je ponudio Rastku da kod njega u kućnom studiju snimi prvu studijsku demo-verziju pesme *Rubber Soul* i to je realizovano u leto 1994. Krug ljudi zainteresovanih za projekt polako se širio, sve dok Rastko, opet zahvaljujući svom dizajnerskom angažmanu, nije upoznao Dragana Ašanina-Ašketa, čija je firma bila zainteresovana da finansira snimanje materijala u profesionalnom studiju, uz učešće vrhunskih muzičara. Tada se u projekt uključuju i Miroslav Cvetković-Cvele (bas, snimanje i muzička produkcija) i Nebojša Ignjatović-Nebe (gitare, muzička produkcija). Cvele za bubnjara dovodi Čedu Macuru, koji je imao dosta iskustva kao sešn-muzičar, a za najpogodniji studio odabran je *Vesa* studio u Košutnjaku, jedini beogradski studio sa analognom opremom i eho-pločom, sličan studijima u kojima su Bitlsi snimali svoje ploče (uostalom, pravili su ga upravo Englezi, krajem šezdesetih).

Decembra 1994. snimljene su 4 pesme: *All Together...*, *Four Nights In Moscow*, *Colliding Circles* i *Rubber Soul*, i

*vocals and guitar and bass sections. The recordings came to Dragan Ilić-Ilke, who offered to Rastko to record demo version of the Rubber Soul song in his home studio, and it was realized in the summer of 1994. The circle of people interested in the project slowly grew larger, until Rastko, again thanks to his design engagement, met Dragan Ašanin, whose company was interested to finance recording of the material in a professional studio, with participation of top musicians. Then Miroslav Cvetković-Cvele (bass, recording and music production) and Nebojša Ignjatović-Nebe (guitars and musical production) joined the project. For drums, Cvele called Čeda Macura, an experienced studio musician, and "Vesa studio" was chosen as the most convenient studio in Belgrade, the only one with analog equipment and echo-plate, similar to studios in which the Beatles had recorded their LPs (after all, British constructors did make it in the late Sixties).*

*In December 1994, 4 songs were recorded: "All Together...", "Four Nights In Moscow", "Colliding Circles" and "Rubber Soul", on six discs for promotional purposes. These were not the final version of the songs, and changes in post-production were made mostly in "Colliding Circles" and "Rubber Soul".*

*The real studio work began on the 6th of January 1995, and ended on the 20th*



Kumari Pradhan sa Tibeta svira sitar u *Indian Rope Trick* / Kumari Pradhan from Tibet plays sitar in "Indian Rope Trick"



Čeda i Cvele u akciji / Čeda and Cvele in action



Rastko: *Colliding Circles* na klaviru / Rastko: "Colliding Circles" on piano



Čeda peva Ringa / Čeda sings Ringo



Gile "Orgazam" sa violin bas gitarom i Cvele  
/ Gile "the Orgasm" with the  
violin bass guitar and Cvele



Grupa Nitjananda svira Indian Rope Trick /  
Nityananda band plays "Indian Rope Trick"



Cvele dosnimava svoje bas linije / Cvele over-  
recording his bass lines

narezano je ukupno 6 diskova u promotivne svrhe. Tu nisu bile konačne verzije pesama, i najveće promene u produkciji pretrpeće *Circles* i *Rubber Soul*. Pravi rad u studiju započeo je 6. januara 1995. a završen 20. marta iste godine. Snimljeno je prvobitnih 14 naslova, dok je petnaesta pesma, *Heather*, nastala u toku snimanja. S obzirom na to da je svaka pesma bila vrlo precizno postavljena po ugledu na različite faze stvaralaštva Bitlsa, materijal je, između ostalog, zahtevao i učešće članova gudačkog kvarteta *Skovran* (aranžmane za gudače radio je Đorđe Petrović), sastava *Nitjananda* i tibetanskih umetnika na sitaru i drugim indijskim instrumentima (bračni par Pradan), Zorana Božinovića i drugih.

Snimanje "imaginarne albuma Bitlsa", tokom teškog perioda međunarodnih sankcija, bilo je neočekivano prijatno i osvežavajuće iskustvo za sve učesnike u Projektu uprkos hladnoj zimi. Bilo je praćeno mnogim anegdotama i neobičnim srećnim koincidencijama.

## BAS

Kako se bližilo vreme snimanja, Cvele je postajao sve nervozniji, jer nije znao kako da dođe do zvuka basa koji bi bio sličan Polovom *Höfner*

*of March that same year. The initial 14 titles were recorded, while the fifteenth song, "Heather", was created during the recording sessions. Given the fact that every song was very precisely modelled after different stages of the Beatles creative phases, the material, required participation of members of the "Skovran" string quartet (the arrangements for strings were made by Đorđe Petrović), the Nityananda band and Tibetan artists on sitar and other Indian instruments (the Pradan couple), Zoran Božinović and others.*

*The recording of the "imaginary Beatles album", during the difficult period of international sanctions, was unexpectedly pleasant and refreshing experience for all participants in the Project, in spite of very cold winter. It was followed with many anecdotes and extremely lucky coincidences.*

## THE BASS

*As the time of recording came closer, Cvele was getting nervous because he did not know how to get the sound of bass that would be similar to Paul's "Höfner Violin" bass. He had already desperately begun to conceive an electronic variant: sampling and synthetic combinations, and then, literally one day before the recording, Gile (Electric Orgasm band) came to his place with a suitcase in his hand saying: "Hey, look*

*Violin* basu. Već je počeo da pomišlja na očajničku varijantu: elektronsko “semplovanje” i sintetičke kombinacije, a onda je, bukvalno jedan dan pre snimanja, kod njega banuo Gile (Orgazam) sa koferom u ruci i rečima: “Ej, da viš što sam kupio gitaru”. Kada je otvorio kofer, Cvele nije mogao da veruje: unutra je blistao sjajno očuvan originalni *Höfner Violin* bas, spreman za svirku. Gile mu ga je velikodušno pozajmio za snimanje, i zvuk ovog basa čuje se u svim pesmama na RSP 1 disku.

## RINGO

Pošto su obe ploče koncipirane tako da se na njoj nalazi jedna Harisonova (*Indian Rope Trick, India*) i jedna Ringova (*When I Come to Town, Hitch Hike*) stvar, iste je trebalo i otpевati. Sa Harisonom je bilo još kako-tako, ali Rastko nije uspeo da izvede da mu glas zaliči na Ringov koliko god se trudio. Probali su sve varijante, uključujući i Nebeta i Cveleta, ali rešenja nije bilo. Onda im je sinulo da predlože Čedi da to otpeva. “Otišao sam u prostoriju za snimanje, otpеваo *When I Come to Town* i vratio se u sobu za produkciju” kad tamo, oni svi na podu, valjaju se i drže za stomak od smeha.” Čedin glas ne samo da je ličio na Ringov s početka šezdesetih, već je pesma bila i otpевana na u dlaku

*what a cool guitar I've just bought” When he opened the suitcase, Cvele could not believe his eyes: a shiny, preserved original “Höfner Violin” bass glowed inside, ready to be played on. Gile generously lent him the bass for the recordings, and its sound can be heard in all the songs on the disc the RSP 1.*

## RINGO

*Since both records were supposed to have one song by Harrison (“Indian Rope Trick”, “India”) and one sung by Ringo (“When I Come To Town”, “Hitch Hike”), someone had to do the singing. Harrison was not such a problem, but Rastko failed to adjust his voice to sound like Ringo's, no matter how hard he tried. They tried everything, including Nebe's and Cvele's voices, but without any success. Then it occurred to them to suggest that Čeda the drummer should sing it. “I entered the recording room, sang ‘When I Come To Town’ and went back to production, and there they all were on the floor, rolling and roaring with laughter”. Čeda's voice did not only resemble Ringo's from the early sixties, but the song was sung exactly the same way. “Sometimes the most obvious solutions are the right ones”, said Rastko.*

isti način. "Ponekad su najočiglednija rešenja ipak ona prava", rekao je Rastko.

#### MORZE

U pesmi *All Together...* čuje se morzeovom azbukom otkucano *P-a-u-l-I-s-D-e-a-d*, kao mala Rastkova referenca na slične zezalice koje su Bitlsi imali na svojim snimcima, i na čitavu aferu o navodnoj Polovoj pogibiji i dvojniku koji ga je zamenio (čuveni "Billy Shears"). Kada ga je Goran upitao zašto nije stavio *John* umesto *Paul*, Rastko je odgovorio da bi to čitavu stvar učinilo suviše, pa, realističnom.

#### HOROR I NAUČNA FANTASTIKA

Kada je miksovana finalna verzija pesme *All Together...* Cvele je, na sopstveni užas, shvatio da je negde izgubio snimak odlomka iz nekakve radio-emisije koji je trebalo da bude deo zvučne podloge. Pošto su se u studiju zadesili Goran i Rastko, Cvele im je predložio da uzmu nešto i pročitaju pred mikrofonima, kako bi on to ubacio u pesmu kao tobožnje spikere sa radija. Kao i obično, Goran je sa sobom vukao raznorazne knjige, i sada se na snimku *All Together...* može čuti početak romana *Swan Song* Roberta R. Meckemona i rečenica iz jedne priče Harlana Elisona – prvi je poznati pisac horora,

#### MORSE

*In the song "All Together..." one can hear the phrase P-a-u-l-I-s-D-e-a-d in Morse Code, as Rastko's small reference to the similar jokes the Beatles had on their recordings, and the whole affair of the alleged Paul's death and his double who had replaced him (the famous "Billy Shears"). When asked by Goran why he did not mention John instead of Paul, Rastko replied that the whole thing would then seem, well, too realistic.*

#### HORROR AND SCIENCE FICTION

*When the final version of the song "All Together..." was mixed, Cvele was horrified to realize that he had lost the recording of passages from some radio show that should have been included in the soundtrack. Since Goran and Rastko were in the studio, Cvele suggested them to read something in front of the microphones, so he could then put it in the song as false radio presenter. As usual, Goran had with him various books, and now in the recording of "All Together..." one can hear the beginning of the novel *Swan Song* by Robert R. McCammon and sentences from a story by Harlan Ellison – the first one is a famous writer of horror, while the second one is the legendary 'enfant terrible' of science fiction.*



Korice za novelu *Gumena duša* / Cover for the Rubber Soul novella



Ilustracija: izmišljeni srednjevekovni notni zapis melodije pesme *Rubber Soul* / Illustration: an imagined medieval music inscription of the "Rubber Soul" melody



Još jedna Rastkova ilustracija u formi lažnog faksimila. Sličan koncept ponoviće se mnogo kasnije u Goranovom hit romanu *Sva Tesla'sina deca* iz 2014. / Another hoax facsimile style illustration by Rastko. A similar concept will repeat much later in Goran's best selling novel *All Tesla's Children* in 2014.

dok je drugi legendarni 'enfant terrible' naučne fantastike.

#### MANTRA

Na snimanju *Indian Rope Trick*, Mahodari Takač, pevačica grupe *Nitjananda*, predložila je da otpeva mantru koja bi se uklopila u pesmu. Pošto je neko rekao da Indusi obavezno kupuju sve što u sebi sadrži čuveno *Hare Krishna*... autori su, ozareni mogućnošću da tako osvoje višemilionsko tržište, predlog obručke prihvatili. Nebe je Mahodarin predlog prokomentarisao na svoj karakterističan način: "Bolje da nam mantra nego da nam čantra."

Posle dva i po meseca iscrpljujućeg i ushićujućeg rada na snimanju i miksovanju, autori su konačno u rukama imali materijal kojim su mogli da budu zadovoljni. Preostala je samo jedna "sitnica": kako sve to predočiti javnosti.

#### U POTRAZI ZA IZDAVAČEM

Ceo projekt zapao je u onu vrstu limba koju na zapadu nazivaju "postprodukcijski pakao", uz sporadične pokušaje da se muzika i prateći sadržaji ponude javnosti. Zahvaljujući Draganu Iliću, koji je bio muzički urednik u PGP

#### MANTRA

*During the recording of "Indian Rope Trick", Mahodari Takač, singer of the Nityananda band, suggested that she would like to sing a mantra in the song. As someone said that Hindus necessarily buy everything containing the famous Hare Krishna... the authors, hopeful because of the possibility to win a multimillion-dollar market, eagerly accepted the proposal. Nebe commented the Mahodari's proposal in his own way: "Yes to mantra, no to 'chantra' ("grumble" in Serbian)".*

*After two months of exhausting and exciting work on recording and mixing, the authors finally had the material in their hands they could be satisfied with. Only one "small thing" remained: to present it all to the public.*

#### SEARCHING FOR A PUBLISHER

*Meanwhile, the whole project fell into the kind of limbo usually called "postproduction hell", with sporadic attempts to offer the music to the public. Thanks to Dragan Ilić, who was the music editor at the company PGP RTS, they printed the album on*

RTS, u martu 1996. štampana je na vinilu ploča *The Rubber Soul Project* (u tiražu manjem od 200 primeraka, isključivo za radio stanice), i kasete u nepoznatom tiražu. Zanimljivo je da je ovo PGP-ovo izdanje objavljeno kao prvo licencno muzičko izdanje u Jugoslaviji posle ukidanja sankcija UN. *AD&Sons* i autori nikada nisu od PGP-a dobili nikakve podatke o broju prodatih primeraka, a kamoli ugovoreni procenat od prodaje. Projekt je ponuđen drugim domaćim izdavačima kako bi se RSP našao na kompaktnom disku, ali nijedan od njih nije pokazao interesovanje. Konačno, pošto je trogodišnji ugovor sa *AD&Sons* istekao 1998-me, autori su se dogovorili da CD štampaju kao svoje privatno izdanje u probnom, ograničenom tiražu, koji se početkom 1999. pojavio u prodaji. Sve ovo ukazuje na činjenicu da, i pored nesumnjivog interesovanja javnosti, urednici u domaćim i stranim muzičkim kućama ne vide u ovako neobičnim projektima bogzna koliku zaradu. Ako je za utehu, i Bitlsi su objicali pragove mnogih muzičkih kuća pre nego što su naleteli na Džordža Martina i *Parlophone*.

*vinyl in March 1996 (with print-run of less than 200 copies, exclusively for radio stations), and cassettes in an unknown quantity. It is interesting that this PGP's edition was published as the first licensed edition in Yugoslavia after the UN sanctions. AD&Sons and the authors never received any data from the PGP about the number of copies sold, let alone the agreed percentage of the sales. The project was offered to other local publishers in order to make the RSP on compact disc, but none of them showed interest. Finally, after the three-year contract with the AD&Sons had expired in 1998 – the authors agreed to print the CD as their private issue in the trial, limited print-run, which appeared in the shops in early 1999. All this goes to show that, despite the indisputable public interest, the editors of local and foreign music companies did not see much profits for them in this unusual project. If it's any consolation, the Beatles themselves had been turned down many times before they ran into George Martin and EMI Parlophone Records.*

Omot i nalepnica za vinyl izdanje  
prve ploče, 1996. / Cover and label  
for the vinyl edition of the first record,  
1996

# The Rubber Soul project



25

МУЗИКА

## ДЕСЕТКА ДОМАЉА ЛЕНТА ПОР СЛУША

1	(1) RUBBER SOUL PROJECT Rubber Soul Project (AD/Sons Ltd) (5)
2	(2) POP MUSIC Ева Браун (592) (5)
3	(3) K2 K2 (Комуна) (5)
4	(4) У МАГНОВЕЊУ Гоблини (ITMM) (4)
5	(5) ПОСЛЕ КРАЈА С времена на време (ITMM) (5)
6	(6) FIRST RITE

Od 4 nedelje, dve na prvom mestu  
top liste albuma TV Novosti, april  
1996 / Two weeks on the first place  
(out of 4) in the album top list, TV  
Novosti, April 1996

## GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

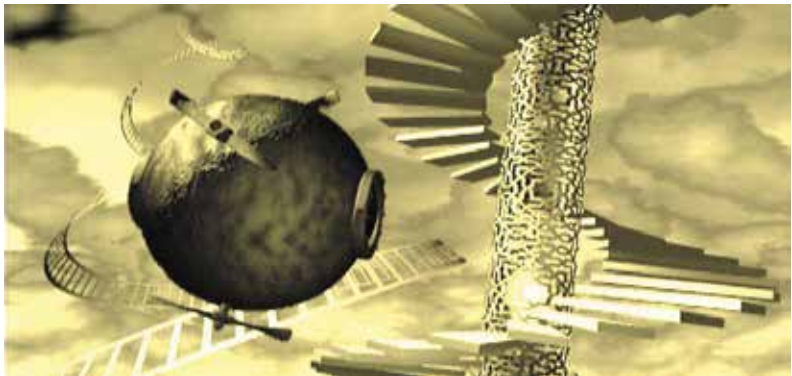
EDITED BY DAVID SINCLAIR

**BALKAN REGION:** During the long period of U.S. sanctions, many citizens of the former Yugoslavia have learned to manufacture products that were previously available only as imports of goods. It was in this spirit that **Balkan OMI**, a professor at the University of Jena in Germany and a long-standing Beatles fan, launched an extraordinary project in 1995. Having endured the prolonged absence of foreign records and licensed music, he selected 11 covers (unavailable or rejected Beatles songs from a book called "The Beatles Album File and Credits Encyclopedia" by Jeff Hammet, Billboard Press, 1982) and composed their lyrics himself only with the names of the songs and, in some cases, their date of origin and the album for which they were originally recorded, to write the music and enhance the help of fellow Beatles fan and horror fiction writer **Geran Slavkovic**, who wrote the lyrics. The pair then recruited professional musicians and, using all instruments and recording equipment from the 60s, they created "The Rubber Soul Project", an album of imaginary Beatles songs. Besides the 11 tracks, other numbers are "K2" (Explosion On The Windows Machine), "Little Child" (One Night In Moscow), "Slam", "I Should Like To Live Up A Tree", "Shirley's Wild Adventure", "Childing Circus", "What's The New Mary Jane", "What's Come To Be Done To You", "Bound By Love", "Indian Rope Trick", "Thinking Of Leningrad", and "Winching Backwards". Slavkovic also wrote a science fiction novella "Rubber Soul" that is included in the CD package, which was recently issued by Belgrade record company **POP REZ**. The appearance of the album coincided with the release of genuine archival recordings. Beatles tracks in the "backstage" series and has created some confusion among people who have wondered whether these are genuine Beatles recordings or just a skillful forgery. Record companies in London have shown interest in the material (the rights to which belong to London-based company AD & Sons Ltd.), and there is a possibility that "The Rubber Soul Project" will be released in the U.S. and other European countries. Although it is definitely not a Beatles record, the album is a must for all Beatles fans. EVINA@NETCRO.AT

Petar Janjatović: RSP, Billboard  
magazine, 6. 4. 1996

## Deo treći: MULTIMEDIJA

Spot Colliding Circles S. Markovića i J. Obradović



Clip Colliding Circles by S. Marković and J. Obradović

*Part three: MULTIMEDIA*

RSP je od samog početka privlačio pažnju beogradskih i inih umetnika koji su, na ovaj ili onaj način, želeli da se uključe u njega. Goran Kovačić, koji je u vreme nastajanja projekta radio na televiziji Studija B, došao je na ideju da snimi pseudo-dokumentarni film o RSP-u, u stilu filma *Let It Be*. Pošto nije imao jasnu ideju o scenariju, predložio je da Goran (Skrobonja), pošto se time i tako bavi, napiše neku priču koja bi mogla da posluži kao osnova za takav film. Ovaj je počeo da piše, ali ono što se pojavilo kao gotova priča zahtevalo je Spielbergovski budžet za eventualnu ekranizaciju. Novela *Gumena duša* (koja se, zajedno sa Rastkovim ilustracijama i "alternativnim dokumentima" nalazila u pakovanju CD-a *Rubber Soul Project*) proglašena je 1994. za najbolju naučnofantastičnu novelu u SRJ. Napisana je kao kombinacija fikcije i fakata ('faction'), sa projekcijom od dvadesetak godina u budućnost. Zanimljivo je da je u noveli ekstenzivno korišćena tzv. 'keltska veza' između naših i britanskih krajeva i istorije, nekih pet godina pre nego što je to postalo moderno u domaćoj književnosti

From the very beginning the RSP had attracted the attention of artists from Belgrade and elsewhere, interested, in one way or another, to get involved. Goran Kovačić, who had been employed in the TV Studio B at the time of the project's realization, came up with the idea to shoot a pseudo-documentary about the RSP – in the style of the Beatles film *Let It Be*. Since he did not have a clear idea about the script, he suggested that Goran (Skrobonja), as he was a writer anyway, should write a story that could serve as the basis for such a movie. Goran began to write, but what emerged as the finished story required a Spielberg budget for a potential big screen adaptation. The novella "Rubber Soul" (which was, together with illustrations and Rastko's 'alternative documents' included with the "Rubber Soul Project" CD) won the award for the best SF story in Yugoslavia in 1994 written as specific combination of fiction and facts ('faction'), happening some twenty years in the future. It is interesting that in the novella the so called 'Celtic connection' between the Balkans regions and British history is used extensively, some five years before it became fashionable in the mainstream literature. Several directors had made video clips for the

glavnog toka. Nekoliko režisera snimilo je spotove po pesmama iz projekta, među njima Miša Vukobratović i Pavle Grujičić. Godine 1998, na 45. festivalu dokumentarnog i kratkometražnog filma održanom u Beogradu, pojavila su se dva spota: *Colliding Circles*, čiji su autori Srđan Marković i Jelena Obradović, i *Rubber Soul* Aleksandra Devića. Prvi je osvojio Zlatnu plaketu za najbolji mini-film, dok je drugi osvojio Diplomom YU-ASIFA za najbolji debitantski film na istom festivalu. Zanimljivo je da su oba spota, urađena tada najsavremenijom tehnikom kompjuterske animacije, sa velikim uspehom prikazana krajem 1998. na tradicionalnom festivalu stripa i crtanog filma u Luki (Italija), neposredno pre projekcije osvežene *Žute podmornice*, povodom 30-godišnjeg jubileja od pojavljivanja tog animiranog filma sa muzikom Bitlsa. Za RSP je jedno vreme bio zainteresovan i Bitef Teatar, sa idejom da postavi mjuzikl, ali posle promene uprave, do realizacije te zamisli nije došlo. Govorka se, takođe, da je Goranova novela (prevedena na engleski), tajanstvenim putevima Gospodnjim, dospela u ruke samom Stevenu Spilbergu, koji ju je zadržao. Ovu poluinformaciju dajemo tek toliko

*songs from the project, including Miša Vukobratovic and Pavle Grujičić. In 1998, on the 45th Documentary and Short Film Festival held in Belgrade, two video spots were screened: "Colliding Circles", directed by Srđan Marković and Jelena Obradović, and "Rubber Soul" by Aleksandar Dević. The first one won the Gold Medal for best mini-movie, while the other one won the YU-ASIFA Diploma for the best first film, at the same festival. It is interesting that both videos were made with the most modern technology of computer animation at the time, and they were shown with great success by the end of 1998 at the traditional festival of comics and cartoon in Lucca (Italy), just before the projection of the restored film Yellow Submarine, on the occasion of the 30th anniversary of that animated film with Beatles music. The Bitef Theatre was also interested in the RSP, with the idea to set up a musical, but after the change of the government, this project was cancelled. There were rumours, too, that Goran's novella (in English translation), had found its way to the hands of Steven Spielberg, who kept it. This half-information is here just in case of some SF blockbuster release by Dreamworks in the near future, about a lost Beatles song. ("I dreamed about Spielberg" Goran says, "returning the novella manuscript*



Iz spotova / From the clips: "Rubber Soul", "When I Come To Town", "Four Nights in Moscow"



da se ne iznenadite ako se u doglednoj budućnosti iz *Dreamworks*-a pojavi neki SF blokbuster o izgubljenoj pjesmi Bitlsa. (“Sanjao sam Spilberga”, kaže Goran, “kako mi vraća rukopis novele sa rečima: “Evo, potpisano je”. Začudio sam se zbog toga, jer sam znao da nije u pitanju nikakav ugovor. Onda sam shvatio da se na prvoj stranici zapravo nalaze četiri potpisa Bitlsa lično, i sećam se da sam se u snu zapitao otkud mu, pobogu, Lenonov. Onda sam se probudio).

## STVARANJE RSP 2

Po istom modelu kao i prvobitnih 15 RSP1 pesama, tokom 1997. i 1998. Rastko i Goran napisali su još 13 pesama – svaka je nosila naziv neke od naslova sa famoznog spiska iz *Raselove* knjige, i svaka je imala svoje zamišljeno mesto u opusu Bitlsa. U par pesama bio je naglašen kraj šezdesetih, period psihodelije i Lenonovog buntovništva (*Pink Litmus Shirt*, *Zero Is Just Another Even Number*). Rastko je snimio kućne demo verzije na isti način kao i ranije, na četvorokanalnom *porta studio* kasetofonu, i potrebno je bilo “samo”

*to me with the words: ‘Here, it is, duly signed’. I was surprised, because I knew that we did not make any contract. Then I realized that there were actually four on the first page there are actually personal signatures of the four Beatles’ on the first page, and I remember that I’d asked myself in this dream, how did he get, for God’s sake, Lennon’s autograph. Then I woke up.”)*

## CREATING THE RSP 2

*Following the same model as the original 15 the RSP 1 songs, in 1997 and 1998 Rastko and Goran wrote 13 more songs – each bearing one of the titles from the infamous list in Russell’s book, and each having its imaginary place in the oeuvre of the Beatles. In some of the songs the end of the Sixties was highlighted, the period of psychedelia and Lennon’s rebellion (“Pink Litmus Paper Shirt”, “Zero is Just Another Even Number”). Rastko had recorded home demo versions in the same way as before, on four-channel *porta studio* cassette player, and the “only” thing left to do was to find the financing in order to record these songs in the same studio, with the same instruments and the same participants. Meanwhile, what started as a game, has acquired en-*



## Deo četvrti: FILM, ITD.

Dinko i Rastko na snimanju filma ispred Skupštine



Movie: Dinko and Rastko in front of the Parliament

*Part four: THE MOVIE, ETC.*

I kao što to biva u svakoj dobroj priči – „neki PARLOPHONE“ se pojavio. Ali dotad je moralo da prođe još petnaestak godina...

Rastko i *Fathers & Sons*, po ideji Pece Popovića, marta 1999. organizuju seriju RSP koncerata nazvanu *BEOGRADSKA TURNEJA*, na lokacijama širom Beograda. Od sedam zakazanih koncerata biva održano samo četiri – posle svirke održane u Kinoteci 23. marta, na radiju je objavljeno vanredno stanje i početak NATO bombardovanja koje će trajati do 10. juna. Ceo Beograd je bio oblepljen RSP plakatima, ali engleski jezik više nije bio omiljen.

Krajem 1999. godine, posle višemesečnog bombardovanja i vremena zbrke koje je usledilo, autori projekta razgovaraju sa režiserom Dinkom Tucakovićem i scenaristom Srđanom Koljevićem o prvoj verziji scenarija za dokumentarni film o RSP-u. Rastko i družina nastupaju na još nekoliko koncerata (Kulturni centar Beograda, klub Rezime, Sava Centar, klub Blue Moon, uz prateće predstavljanje projekta *RESERVATION BLUES* posvećenog životu pod uzbunom zbog vazdušne opasnosti. Septembra 1999. bend sa ovom pesmom priređuje koncert u Rimu.

*And as it happens in every good story – “some Parlophone” did appear. But we had to wait fifteen years for that...*

*In March 1999 Rastko and the band Fathers & Sons, following the idea of Peca Popović, organized a series of concerts named “The Belgrade Tour”, in various Belgrade venues. Of seven concerts scheduled, only four were performed – after the gig in the Yugoslav Film Archives on the 23rd of March, state of emergency was declared on the radio due to the beginning of NATO air-raids, which would last until June 10th. The RSP posters were all over Belgrade, but English language was not so popular any more.*

*In late 1999, after several months of bombing and the period of confusion that came after that, the authors discussed with movie director Dinko Tucaković and screenwriter Srđan Koljević the first version of the script for a documentary movie about the RSP. Rastko and company performed several concerts more (at Belgrade Culture Center, Resume Club, Center Sava, Blue Moon Club, along with the accompanying presentation of the *RESERVATION BLUES* project dedicated to life under the aerial threat. In September 1999 the band performed a concert with the eponymous song in Rome, Italy.*

Aprila 2000. Rastko u Pančevu održava poslednji koncert sa grupom *Fathers & Sons*, čiji frontmen, gitarista Boža ubrzo odlazi na operaciju. Sa ovog koncerta ostaje zabeležen Božin gitarski solo u pesmi *India*, koja će se posle mnogo godina naći na ploči RSP 2.

Mediji su i dalje zainteresovani za RSP tako da Rastko i Goran gostuju na Radio Index-u. Petog oktobra 2000. u Beogradu se „dogđa narod“ i Milošević pada s vlasti posle protesta pred Skupštinom Srbije. Na povratku sa protesta Rastko i njegova kćerka Iva posećuju Božu koji leži u bolnici. Njegovo stanje se ne poboljšava. Šesnaestog decembra, Božidar Škipić – Boža, sjajan muzičar i jedno vreme „motor“ RSP-a na nastupu uživo, gubi bitku sa bolešću.

Posle promene režima, zemlju je zapljusnuo talas optimizma i velikih očekivanja. Diktatora je zbacila urbana, mlada populacija željna istinskih kulturnih i umetničkih sadržaja nasuprot institucionalizovanom primitivizmu koji je u prethodnoj deceniji ovladao medijima. Interesovanje za RSP ne jenjava, pa se 2001. Rastko, Goran i Nebe pojavljuju na više televizijskih i radio kanala, o RSP-u govore ugledni časopisi, a projekt je predstavljen i na Rastkovoju samostalnoj izložbi u

*In early 2000, in the town of Pancevo near Belgrade, Rastko performed for the last time with Fathers & Sons, whose frontman, guitarist Boža soon had to go into surgery. Boža's guitar solo, recorded in this concert for the song "India", can be heard after many years, on the RSP2 record.*

*The media were still interested in the RSP, so Rastko and Goran appeared on Radio Index. On the fifth of October 2000 the regime of Slobodan Milošević fell apart after the rallies held in front of the Serbian Parliament. Returning from the protest Rastko and his daughter Iva visited Boža in the hospital. His condition was not improving. On the 16th of December, Božidar Škipić – Boža, a brilliant musician and for a period time the RSP "engine" in live performances, lost his battle with the disease.*

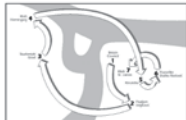
*After the fall of the old regime, the country was hit by a wave of optimism and great expectations. The dictator was overthrown by the urban, young population eager for true cultural and artistic contents, opposed to institutionalized primitivism that had ruled the media over the past decade. The interest in the RSP was not waning, so in 2001 Rastko, Goran and Nebe appeared on several television and radio networks, prominent magazines wrote about the RSP, and the project was presented at Rastko's solo*

# The Rubber Soul project

THE RUBBER SOUL PROJECT je imaginarni album Biliša sa originalnim pesmama Rastka Čirića i Gorana Škrobonje načinjenih prema nastojima neobjavljenih snimaka Biliša

## BEOGRADSKA TURNEJA '99

**Rastko Čirić i  
»Fathers & Sons«**



### KONCERTI:

Utorak 16. mart, 20h

**BRITISH COUNCIL** Knez Mihailova 45

Petak 19. mart, 20h

**PAVILJON VELJKOVIĆ** Birčaninova 21

Subota 20 mart, 22h

**STUDENTSKI GRAD**

Nedelja 21 mart, 22h

**KLUB HEMINGVEJ** Bežanijska 55, Zemun

Utorak 23. mart, 20h

**KINOTEKA** Kosovska 11

22h film HELPI Ričarda Lestera

Četvrtak 25. mart, 20h

**POZORIŠTE DUŠKO RADOVIĆ** Sata+Klub

Petak 27. mart, 23h

**KLUB ST. JAMES** (Dom omladine Beograda)

SPONZORI: CICERO, opština NOVI BEOGRAD, ADTrade  
MEDUSKI SPONZORI: RADIO B92, BK Televizija



Fathers&Sons: poslednji koncert Bože Škipića, aprila 2000.  
u Pančevu: solo u pesmi *Indija* / *Fathers&Sons: the last* Boža  
*Škipić's concert, April 2000 in Pančevo: solo in "India"*

Rastko, F&S basista Dok, Nebe i Đorđe Petrović u Studiju  
FMU posle snimanja pesme *Reservation Blues*, 1999. /  
*Rastko, F&S bassist Dok,  
Nebe and Đorđe Petrović at  
FMA Studio, after recording  
Reservation Blues, 1999*



Plakat za *Beogradsku*  
*turneju*, koju je prekinulo  
bombardovanje 24. marta  
1999. / *Poster for the  
Belgrade Tour, stopped by  
the bombing on the 24<sup>th</sup> of  
March 1999*



Iz filma *The Rubber Soul Project*  
Dinka Tucakovića (2004) /  
*From the movie The Rubber  
Soul Project by Dinko Tucaković*  
(2004)



Muzeju primenjene umetnosti, uz projekciju spotova. Dvadeset osmog aprila se održava koncert *Red Roses* kada se promovise i CD objavljen u čast premnulog Božidara Škipića. Na ovom disku u audiofilskom tiražu od oko 200 primeraka objavljena je prvi put i koncertna verzija RSP 2 pesme *India*.

## RSP – FILM

Godine 2002. Ministarstvo kulture odobrava dodelu sredstava za snimanje dugometražnog dokumentarnog filma o projektu; predlog je pobedio na otvorenom konkursu kao prvi na listi. Snimanje počinje u tonskom studiju u Košutnjaku 20. septembra, i nastavlja se snimanjem koncerta održanog 22. decembra u sali Muzeja jugoslovenske kinoteke, sa sedam kamera. U januaru 2003. Rastko počinje rad na animacijama za film: do kraja februara završava epizodu *San sa Makartnijem* (str. 57) i polovinu uvodnog spota sa pesmom *All Together on the Wireless Machine*. Snimanje filma se nastavlja 20. i 21. septembra na više lokacija u Beogradu. U novembru su završene sve animacije za film; film se montira i sledi dorada zvuka.

12. avgusta 2004. film RSP prikazan je na zatvorenoj projekciji na festivalu u Vrnjačkoj Banji, izazvavši dobre

*exhibition at the Museum of Applied Arts, with the screening of the video clips. On the twenty-eighth of April, a concert called Red Roses was held to promote the CD and honour the late Božidar Škipić. On this disk, in a collectors edition of 200 copies, the concert version of the RSP 2 the song "India" was published for the first time.*

## THE RSP – THE MOVIE

*In the year 2002, the Serbian Ministry of Culture had approved allocation of funds for shooting a feature documentary film about the project; this proposal won at the open competition as the first on the list. The filming began in Košutnjak recording studio on 20<sup>th</sup> of September, and continued with recording of the concert performed on the 22<sup>nd</sup> of December in the vestibule of the Yugoslav Film Archive Museum Theatre, with seven cameras. In January 2003. Rastko started to work on the animations for the film: by the end of February he completed "A Dream with McCartney" episode (p. 57) and half of the intro video with the song "All Together on the Wireless Machine". The filming continued on the 20<sup>th</sup> and 21<sup>st</sup> of September at several locations in Belgrade. In November all animation for the film was complete; the film was edited and the sound production followed. On the 12<sup>th</sup> of August 2004 the*

kritike i reakcije. Na filmskom festivalu u Monpeljeu u Francuskoj 29. oktobra je upriličena svetska premijera, uz prisustvo režisera Dinka Tucakovića, da bi film zatim bio predstavljen 23. novembra na beogradskom 11. festivalu autorskog filma „Pogled u svet“.

Godina 2004. bila je ispunjena mnogim drugim aktivnostima u vezi s projektom. U martu te godine animirani film *All Together on the Wireless Machine* prikazan je u međunarodnoj konkurenciji na 51. festivalu kratkog filma u Beogradu, a 18. i 27. marta u Vesa studiju snimljena je nova numera *Zero (Is Just Another Even Number)*. Dana 17. aprila je u u velikom holu Sava centra, u okviru *Guitar Art Festivala*, održan koncert (svirali su Rastko Ćirić, Branimir Kosar, Maja Klisinski i, kao gost, Dejan Cukić), gde su izvele pesme *Heather* i *I Should Like to Live up a Tree*. Dana 8. maja Đorđe Petrović je završio miks pesme „Zero...“ da bi ubrzo bio odštampan mali tiraž CD-a sa tom dodatnom pesmom, namenjen promociji na Kanskom filmskom festivalu. Septembra 2004. u Reykjaviku, na Islandu, u okviru programa filmova Zapadnog Balkana prikazani su animirani spotovi *All Together on the Wireless Machine*, *Rubber Soul* i *Colliding Circles*.

*RSP movie was shown in a closed screening at the festival in Vrnjačka Banja, causing positive reviews and reactions. At the film festival in Montpellier, France, on October 29<sup>th</sup>, the world premiere of the movie took place in the presence of its director Dinko Tucaković, and after that it was presented on the 23<sup>rd</sup> of November at the 11<sup>th</sup> Belgrade Authors' Film Festival "Looking Into the World."*

*The year 2004 was filled with many other activities associated with the project. In March, the animated film "All Together on the Wireless Machine" was shown in competition at the 51st International Short Film Festival in Belgrade, and on the 18<sup>th</sup> and 27<sup>th</sup> of March in Vesa Studio the new track "Zero (Is Just Another even Number)" was recorded. On the 17<sup>th</sup> of April, at the great hall of the Center Sava, concert was performed at the Guitar Art Festival (played by Rastko Ćirić, Branimir Kosar, Maja Klisinski and, as a guest, Dejan Cukić), including "Heather" and "I Should Like to Live up a Tree". On the 8<sup>th</sup> of May Đorđe Petrović made the final mix of the song "Zero...". Soon a small print run of CDs was made with the additional song, intended for the promotion at the Cannes film Festival. In September 2004 in Reykjavik, Iceland, within the Western Balkans program, the animated clips "All Together on the Wireless Machine", "Rubber Soul" and "Colliding Circles" were presented.*

## TRST

U teatru *Miela* u Trstu 12. Aprila 2005. bila je održana projekcija filma RSP posle koje su Rastko i Nebe "sišli sa platna" i održali koncert smenjujući se na klaviru i gitari. U finalu cela beogradska ekipa na čelu sa Dinkom Tucakovićem popela se na binu i zapevala naslovnu pesmu *All Together...* Ceo Trst je ostao oblepljen velikim plakatima *Rubber Soul Projekta*.

## PRAVAC: LIVERPUL

Godine 2005, zahvaljujući tome što je Danko Ješić predstavio u Edinburgu srpsku kinematografiju filmom *The Rubber Soul Project*, jedan od organizatora, Alan Foster, povezo je bend sa svojim prijateljem iz Liverpula Fredom O'Brajenom. Ovaj kontakt je za posledicu imao poziv koji je grupa dobila pozivno pismo od O'Brajena da nastupi u Liverpulu u okviru godišnjice vezane za Lenona. Ovo putovanje sponzorili su TV Metropolis, kompanija *Hipol* iz Odžaka i mlekar *Muza*, a ceo događaj su propratili Dejan Cukić kao novinar i Marija Vukelić kao snimateljka. Devetog decembra 2005, Goran i Rastko su otkrili spomen-ploču na zidu zgrade u kojoj je nekada bila bolnica u kojoj je Lenon rođen. Ispred ploče sa natpisom *This*

## TRIESTE

*On the 12<sup>th</sup> of April 2005 at Miela Theatre in Trieste, Italy, a screening of the RSP movie was held, after which Rastko and Nebe "came out of the screen" and performed, switching between piano and guitar. In the grand finale the whole Belgrade crew led by Dinko Tucaković came to the stage and sang the song "All Together...". The entire Trieste was covered with huge Rubber Soul Project posters.*

## ON TO LIVERPOOL

*In 2005, thanks to Danko Ješić, the Serbian film "The Rubber Soul Project" was presented in Edinburgh; one of the organizers, Alan Foster, contacted the band with his friend from Liverpool, Fred O'Brien. This contact has resulted in an invitation from O'Brien for the band to perform in Liverpool within the anniversary dedicated to Lennon. This trip was sponsored by TV Metropolis, the company Hipol Odžaci and dairy company Muza, and the whole event was covered by Dejan Cukić as a journalist and Marija Vukelić as camerawoman. On the ninth of December, 2005, Goran and Rastko unveiled a plaque on the wall of a building erected on the site of the former hospital where Lennon was born. In front of the plate with the inscription "This is Not*



← Fred O'Brajen, Rastko, Goran, Nebe, Cvele i Čeda u Liverpoolu ispred otkrivene ploče *This Is Not Here* na zgradi u kojoj je Lenon rođen / Fred O'Brian, Rastko, Goran, Nebe, Cvele i Čeda in Liverpool in front of the "This Is Not Here" plate on the building where Lennon was born



Swirka u Kavern klubu, iz Rastkovog dnevnika / *The Cavern Club gig, from the Rastko's Diary, December 2005*

*is not Here*, Rastko je odsvirao Lenonovu pesmu *Julia*, a zatim i novu RSP pesmu, nazvanu po napisu na ploči, a specijalno komponovanu za ovu priliku. Iste večeri, u 22.00, bend je nastupio u legendarnom klubu CAVERN, prvi put u originalnoj postavi. Nastup su najavili Fred O'Brien i Dejan Cukić. Odsvirano je 11 pesama, od kojih 8 sa RSP albuma. Specijalni gost bio je Dejan Cukić koji je na bini Kavern kluba sam odsvirao pesmu *In My Life*, a u izvođenju pesme *This Is Not Here* učestvovala je i Goranova kćerka Teodora na alt-saksofonu, kojoj je to bio prvi javni nastup. Posle ovog gostovanja u Liverpulu, u Srbiji je usledio niz nastupa u medijima i na koncertima, a u januaru 2006. godine na TV Metropolis premijerno je emitovana dokumentarna emisija Dejana Cukića o liverpulskejskoj ekspediciji *Rubber Soul Project-a*. U septembru 2006. američka kompanija *Rise Media* iz Mineapolisa koju je vodio Ken Onstad, objavila je prvi tiraž CD-a kao i DVD sa filmom Dinka Tucakovića, sa distribucijom za ceo američki kontinent najavljenom za 2007. godinu.

## NOVI ZELAND

Preko Alistera Svejla, profesora sa Vaikato univerziteta, Rastko je bio pozvan da avgusta 2010. učestvuje na

*Here*", Rastko played Lennon's song "Julia", and then the new the RSP song inspired by the inscription from the plate and composed specially for this occasion. The same evening, at 22:00, the band performed at the legendary CAVERN Club, for the first time in the original lineup. The performance was announced by Fred O'Brien and Dejan Cukić. The band played 11 songs, 8 of which from the RSP album. Dejan Cukić was a special guest and he performed the song "In My Life" on the stage of the Cavern, and Goran's daughter Teodora, only 14 at the time, played alto saxophone during the performance of the song "This Is Not Here" and it was her first public appearance. After the Liverpool tour, a series of media appearances and concerts followed in Serbia, and in January 2006 the TV Metropolis broadcasted Dejan Cukić's documentary about the Rubber Soul Project expedition to Liverpool. In September 2006, the American company Rise Media from Minneapolis, run by Ken Onstad, published the first print run of CDs and a DVD with the film of Dinko Tucaković, with USA distribution announced for the year 2007.

## NEW ZEALAND

Rastko was invited in August 2010 by Alistair Swale, Professor from the Waikato University, to participate in



Rastko, Cvele i Čeda u Vesa studiju na snimanju numere Zero, 2004. / *Rastko, Cvele and Cheda at Vesa Studio, recording "Zero", 2004*



Omot za CD *Belgrade 2020*, 2011. / *Cover for CD "Belgrade 2020", 2011.*



Teodora Skrobonja, Nebe, Cvele, Goran i Rastko na snimanju pesme *Belgrade 2020* / *Teodora Skrobonja, Nebe, Cvele, Goran and Rastko recording the song "Belgrade 2020"*



Rastko svira e-dur u *Belgrade 2020* / *Rastko playing E-major on "Belgrade 2020"*

medijskom festivalu *Spark* u Hamiltonu na Novom Zelandu, gde je održao par predavanja o svom radu i predstavio *The Rubber Soul Project*. Prikazan je dokumentarni RSP film, a publika je dugo postavljala pitanja o projektu i okolnostima pod kojima je nastao.

## BELGRADE 2020

Aleksandar Peković, zadužen za kandidaturu Beograda za evropsku prestonicu kulture 2020. i Petar Peca Popović pozvali su Rastka na sastanak. Želeli su da naruče pesmu u stilu Bitlsa čiji bi naziv bio BELGRADE 2020. Ta bi pesma bila promovisana oktobra 2012. u okviru zvanične manifestacije Beograd–Liverpool (koji je bio evropska prestonica kulture 2008).

Goran je napisao tekst ove pesme 27. aprila 2011. a do kraja tog meseca snimljena je prva kućna demo verzija, da bi 11. maja bio gotov prvi demo miks. U petak, 13. maja, na prijemu u vrtu kuće Pece Popovića, delegaciji iz Liverpula premijerno je emitovan ovaj snimak, na opšte oduševljenje, prevashodno zbog toga što su gosti zaključili da Rastko peva s liverpulskim naglaskom. Usledilo je snimanje u studiju *Dobro Polje* Dragana Petronića i odštampano audiofilsko izdanje diska sa pesmom *Belgrade 2020* u 100 kopija, za potrebe kampanje.

*the Spark media festival in Hamilton, New Zealand, give a masterclass about his work and present The Rubber Soul Project. The documentary the RSP movie was projected, and the audience asked a lot of questions about the project and the circumstances in which it was made.*

## BELGRADE 2020

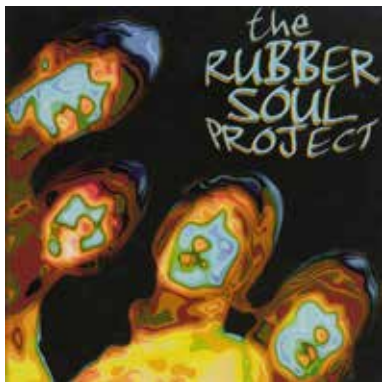
*Aleksandar Peković, in charge of Belgrade's bid for European Capital of Culture in 2020 and Petar Peca Popović invited Rastko to a meeting. They wanted to commission a song in the style of The Beatles, with the title BELGRADE 2020. The song was to be promoted in October 2012 as a part of the official Belgrade–Liverpool event (Liverpool being the European Capital of Culture in 2008).*

*Goran wrote the lyrics of this song on April 27<sup>th</sup>, 2011. By the end of the month the first home demos were recorded, and on 11th of May the first demo mix was complete. On Friday, May 13<sup>th</sup>, at a reception in the garden of Peca Popović, a delegation from Liverpool heard the song for the first time, to general acclaim, primarily because the guests had found out that Rastko sang with the Liverpoolian accent. Soon the recording took place in the studio of Dragan Petronić Dobro Polje and the collector CD edition edition with the song "Belgrade 2020" was printed in 100 copies, for the needs of the campaign for Belgrade's candidacy.*



Rastko i Dinko u Trstu, 2005. / *Rastko and Dinko in Trieste, Italy, 2005*

Koncert u Trstu, iz Rastkovog dnevnika, 2005. / *Trieste concert, from Rastko's Diary, 2005*



Omot američkog izdanja prvog albuma, 2006. / *USA edition cover for the first album, 2006*



CD sa TV emisijom Dejana Cukić o RSP putovanju Liverpoolu / *Dejana Cukić's TV show about the RSP Liverpool trip, 2006*



Omot srpskog i američkog izdanja filma /  
*Serbian and USA cover for the movie, 2006*



Deo teksta pesme *This Is Not Here* koji je Goran poslao Rastku kao SMS poruku / *A part of the lyrics for "This Is Not Here" song, which Goran sent to Rastko as SMS message*

Stranica Rastkovog storioborda za animirani spot *All Together...* / *A page from Rastko's All Together... animated spot storyboard*



Plakat sa predstavljajnja RSP u Hamiltonu,  
 Novi Zeland, 2010. / *Poster for RSP presentation at Hamilton, New Zealand, 2010*



Deo peti: IGOR „PARLOPHONE“  
KORDEJ I DRUGI RSP ALBUM

Design: Igor Kordey, 2013



*Part five: IGOR "PARLOPHONE"  
KORDEY AND THE SECOND RSP  
ALBUM*

Sreda, 14. januar 2012. datum je prekretnice u životu Rubber Soul Projecta: tog dana glavni autor stripova Igor Kordej iz Zagreba dolazi u Beograd kod Rastka i interesuje se da čuje RSP pesme. Kada je čuo za postojanje neobjavljenog materijala koji je stajao u obliku demo snimaka još od 1998, Kordej predlaže da kao producent lično finansira snimanje tog materijala za RSP 2. U martu iste godine, Kordej se sastao sa ostalim učesnicima i autorima projekta, a u junu Rastko je pozvao Damjana Dašića iz Bitls tribjut grupe *Bestbeat* sa predlogom da ova grupa učestvuje u snimanju tri rokenrol pesme za CD RSP2. Kada se javio na taj poziv, Damjan je Rastku rekao da upravo od jednog prijatelja kupuje violin-bas, isti kao onaj na kom je svirao Makartni dok je bio u Bitlsima. Ovom anegdotom istorija se ponovila, što je grupa primila kao dobar znak. Iste večeri, Damjan je došao kod Rastka, uzeo note, tekstove i stare demo snimke iz 1988, snimane na kasetofonu bez metronoma, zbog čega su bili neupotrebljivi kao podloga za studijski rad. Tokom avgusta, u svom kućnom studiju, Damjan pušta oduševljenom Rastku obrađene demo snimke, koje je strpljivo uspeo da iseče takt po takt i postavi

Wednesday, 14<sup>th</sup> of January, 2012 is another milestone date in the life of the Rubber Soul Project: on that day the celebrated author of comics Igor Kordej came from Zagreb to Belgrade interested to hear the RSP songs. When he heard about the existence of the unpublished material in Rastko's home, Kordej proposed to personally finance and produce the recording of the material for the RSP 2. In March of the same year, Kordej met with other participants and the authors of the project, and in June Rastko invited Damjan Dašić from the Beatles tribute band *The Bestbeat*, offering him to participate in the recordings of three rock and roll songs for the CD RSP 2. When he answered the call, Damjan told Rastko that he had just visited a friend from whom he was about to buy a violin-bass, the same as the one McCartney played while he was in the Beatles. With this anecdote the history repeated itself, and the band interpreted it as a good omen. The same evening, Damjan came to Rastko's, home, took the sheet music, lyrics and old demos from 1998, recorded on a cassette player without a metronome, which made them useless as a basis for studio work. In August, at his home studio, Damjan let excited Rastko hear these same songs; Damjan had managed to cut and paste patiently

na tajmlajn kompjuterskog programa. Uneo je i probno odsvirane bubnjeve i udaraljke za gotovo sve pesme (osim pesama *India*, *Sorrows* i *Winston's Walk*). Umesto samo tri pesme, Damjan je uz pomoć Marka Čalića Čakija, gitariste *Bestbeat*-a uradio sve pesme na albumu, osim tri koje su već ranije bile završene (*Zero*, *This Is Not Here* i *Belgrade 2020*).

U avgustu se nastavio grozničavi rad na pesmama – od probnih linija kod Damjana u kućnom studiju, kada je snimljen klavir za *Moonglow* i eksperimentalni zvući klavira i hemonda za *Pink Litmus Paper Shirt*, pa do Čakijevih solo i bas gitarskih linija, za *Moonglow*, *Everybody's Rocking Tonight*, *The Years Roll Along*, *If You've Got Troubles* i *I Lost My Little Girl*. Potom je Damjan snimio gitaru dvanaesticu za *I Lost My Little Girl*. Šesnaestog avgusta snimljeni su kompletni Rastkovi vokali za *Moon-glow*, *Pink Litmus Paper Shirt* i *I Lost My Little Girl*. Čaki je dodao električnu i akustičnu ritam gitaru na *If You've Got Troubles*. Sutradan su postavljeni vokali za *Everybody's Rocking Tonight*, *Years Roll Along* i *Hitch Hike*, kao i klavir, bas i solo gitare... Do kraja avgusta 2012, dovršen je rad na postavljanju svih pesama. Za pesmu *India* iskorišćena je solo deonica Bože Škipića sa koncerta

*all the little segments and put them in the timeline of a computer program. He also recorded drums and percussions for almost all the songs (except for the songs "India", "Sorrows" and "Winston's Walk"). Instead of only participating in three songs, Damjan, with the help of Marko Čalic Čaki, the bassist of the Bestbeat band, recorded all the songs for the album, except the three that had been already made ("Zero", "This Is Not Here" and "Belgrade 2020").*

*In August the feverish work on the songs continued – from the pilot lines at the Damjan's home studio, where the piano for "Moonglow" was recorded and experimental sounds of piano and Hammond for "Pink Litmus Paper Shirt" to Čaki's solo and bass guitar lines for "Moonglow", "Everybody's Rocking Tonight", "The Years Roll Along", "If You've Got Troubles" and "I Lost My Little Girl". Then Damjan recorded twelve strings guitar for "I Lost My Little Girl". On the 16th of August the complete vocals for "Moonglow", "Pink Litmus Paper Shirt", and "I Lost My Little Girl" were recorded. Čaki added electric and acoustic rhythm guitars on "If You've Got Troubles". The next day the vocals were placed for "Everybody's Rocking Tonight", "The Years Roll Along" and "Hitch Hike", as well as piano, bass and solo guitars... Until the*



Damjan, Čaki i Damjanov sin Mihajlo u Studiju Dečja soba, 2012 / *Damjan, Čaki and Damjan's son Mihajlo in Children's Room Studio, 2012*



Rastkov crtež Damjana tokom rada na RSP2 / *Rastko's drawing of Damjan working on RSP2*



Pera Džo svira usnu harmoniku za *Old Hillbilly Way* / *Pera Joe plays mouth harmonica for "Old Hillbilly Way"*



Rastko snima vokale u studiju Strip / *Rastko's vocals in the Strip Studio*



Nik Felps na klarinetu u *Winston's Walk* / *Nik Phelps on clarinet in "Winston's Walk"*

održanog, neposredno pre njegove smrti, 2000. u Pančevu, po ugledu na način na koji je Lenonov vokal iskorišćen za pesmu *Free As a Bird*. Takođe, Rastko je razgovarao sa starim prijateljem Božom Milinkovićem koji se bavi papagajima, sa idejom da frazu *Let's take a trip to India*, koja se ponavlja na završetku pesme, izgovori pravi papagaj. Milinković je prihvatio izazov: za par nedelja, sa suprugom Bebom naučio je afričkog sivog papagaja iz Gabona po imenu Tutti da izgovori tu frazu, i njegovo ime je sada uvršteno u spisak izvođača. U septembru, Igor „Parlophone“ Kordej uplaćuje prvi iznos neophodan za početak rada u profesionalnom studiju. Kod Nebeta se održava sastanak koji će u istoriju ući kao „Prvi savet staraca“. Nebe i Cvele preslušavaju nove demo snimke i daju mišljenja i primedbe. U novembru, posle prepiske sa Rastkom u vezi sa solo deonicom za *Moonglow* koja je na demo snimku odsvirana na kazuu, Nik Felps, profesionalni muzičar i prijatelj iz Belgije, mejlom šalje snimljen solo na tenor saksofonu. U decembru 2012, kod Damjana se doteruje pesma *Hitch Hike* dodavanjem glasova, klavira i kantri gitare, a Čeda Macura i ovog puta snima „Ringov“ glas.

Početak januara 2013, Rastko se konsultovao sa Timotijem Džonom

*end of August 2012, the work on the installation of all the songs was completed. For the song "India" the guitar solo by Boža Škipić, from Pančevo concert of 2000, similar to the way in which Lennon's vocals had been used for the Beatles song "Free As a Bird". Also, Rastko spoke with an old friend Boža Milinković who deals with parrots, about the idea of real parrot speaking the phrase "Let's take a trip to India" over and over during the fade-out of the song. Milinković accepted the challenge: he taught the African grey parrot from Gabon called Tutti to say the phrase, and his name was included in the list of performers. In September Igor "Parlophone" Kordej paid the first amount required for the work to begin in a professional studio. A meeting took place at Nebe's, which will be remembered as the "first council of the elders". Nebe and Cvele had listened to the new demos and gave their opinions and comments.*

*In November, after conversation with Rastko concerning the solo parts for "Moonglow" played on kazoo in the demo recording, Nik Phelps, a professional musician and friend from Belgium, sent the recorded solo on tenor-saxophone. In December 2012, at Damjan's home, the song "Hitch Hike" was adjusted by adding vocals, piano and country guitars and Čeda*

*Macura captured "Ringo's" voice this time as well.*



Damjan za bubnjevim / *Damjan on drums*



Rastkov crtež Saše Loknera dok radi na duvačkim linijama za *Winston's Walk* / *Rastko's drawing of Saša Lokner working on the wind instruments lines for "Winston's Walk"*



Filip Savić svira rokabili kontrabas za *Old Hillbilly Way* / *Filip Savić plays roccabilly double-bass for "Old Hillbilly Way"*



Saša Lokner u svom studiju u Zemunu / *Saša Lokner in his studio in Zemun*



Milan Prokop svira Hemond u studiju Strip /  
*Milan Prokop plays Hammond in Strip Studio*



Milan Prokop i Lesli pojačalo u studiju Strip /  
*Milan Prokop and Leslie amp in Strip Studio*



Nenad Vještica Khan svira sitar za pesmu  
*India / Nenad Vještica Khan plays sitar for*  
*"India"*



Saša Janković, Damjan, Čaki i Rastko posle snimanja /  
*Saša Janković, Damjan, Čaki and Rastko*  
*after recordings*

Bajfordom kome je odneo snimljene materijale na „peglanje akcenta“, a u petak 4. januara, Saša Lokner je u svom studiju snimio virtuoзни klavir solo za *Everybody's Rocking Tonight*. A onda, u ponedjeljak 18. februara, iznenada umire Dinko Tucaković, režiser dokumentarnog filma *The Rubber Soul Project*. Krajem februara i početkom marta, Sanja Ilić šalje dva odlična sola na tereminu (jedinom instrumentu koji se svira bez dodirivanja) za *Pink Litmus Paper Shirt*, dok se kod Loknera snimaju probne duvačke linije za *Winston's Walk* – klarineti, fagot i tuba. U subotu, 23. marta Filip Savić, specijalista za rokabili (slap-bass) snima kontrabas za pesme *Old Hillbilly Way* i *Winston's Walk*. Snima se u novom, odlično opremljenom studiju R88, a snimatelj je mlada Ana-Marija Srejić. U nedelju 31. marta Pera Džo snima usnu harmoniku za *Old Hillbilly Way* u studiju R88. Rastko spaja snimke na Pro Tools programu i pravi probni demo. U aprilu sledi snimanje dva step-igrača u Studiju R88 za pesmu *Winston's Walk* koje, nažalost, na kraju ne ulazi u pesmu. Krajem aprila snimljeni su bubnjevi za četiri pesme, sa 16 mikrofona, kad je snimanje moralo da bude prekinuto usled havarije u komandnom stolu studija, tako da je sledeći termin za

*In early January 2013, Rastko consulted Timothy John Byford to whom he had shown the recorded material for the "accent corrections" and on Friday, January 4<sup>th</sup>, Saša Lokner recorded the virtuoso piano for "Everybody's Rocking Tonight" in his studio. And then, on Monday the 18th of February, Dinko Tucaković, the director of the documentary The Rubber Soul Project, suddenly passed away. In late February and early March, Sanja Ilić sent two perfect solos on theremin for "Pink Litmus Paper Shirt", while test brass lines for "Winston's Walk" were recorded in Lokner's studio – clarinets, bassoon and tuba. On Saturday, 23<sup>rd</sup> of March, Filip Savić, a specialist for rockabilly (slap-bass) recorded double-bass for the song "Old Hillbilly Way" and "Winston's Walk". This was recorded in the new, well equipped studio R88, by young cinematographer Ana-Maria Srejić. On Sunday 31<sup>th</sup> of March, Pera Joe recorded the mouth harmonica for "Old Hillbilly Way" in the studio R88. Rastko merged the new recordings on the Pro Tools application and made a test demo. In April, two step-dancers were recorded in Studio R88 for the song "Winston's Walk", but in the end, unfortunately, this recording was not included into the song.*

*At the end of April drums for four tracks were recorded with 16 microphones. The recording had to be canceled due to*

snimanje bio zakazan za tek nekoliko nedelja. Inženjer zvuka, Saša Janković, godinama je radio na projektima u Abbey Road studiju u Londonu i čak je učestvovao u snimanju druge ploče *Rutlesa* tokom devedesetih. On i Damjan su se savršeno razumeli oko snimanja i postavke mikrofona. Za to vreme, Rastko je radio na omotu za RSP 2.

Snimanje se nastavilo u beogradskom studiju *Strip*. Hammond C3 iz 1954. je deo studija, muzičar je Milan Prokop zvani Miki, inženjer zvuka u studiju. Snima se Hammond za pesmu *Pink Litmus Paper Shirt*, dok je Damjan za konzolom za snimanje. Dušan Živanović svira harmoniku za pesmu *If You've Got Troubles*, potom Milan nastavlja da svira Hemond za *Hitch Hike* i *Years Roll Along*. Posle toga, kroz Lesslie pojačalo propušteni su probni vokali za *Pink Litmus Paper Shirt* s izvanrednim rezultatom – dobijen je zvuk koji je bezuspešno tražen propuštanjem kroz flendžer i druge digitalne efekte. Oduševljen zvukom, Rastko je to nazvao „Hemond terapijom“.

U maju je od dva različita Goranova teksta za pesmu *Anyway* napravljen jedan, i nju je Rastko komponovao za jedno veče. Ova pesma je bila osmišljena da bude poslednja na albumu i kon-

*failure of the command desk, so the next recording was scheduled in a few weeks. The sound engineer, Saša Janković, had been involved in projects at the Abbey Road Studios in London, and even participated in the recording of the second record by the Rutles in the Nineties. He and Damjan had a perfect agreement about recording and microphone settings. Meanwhile, Rastko designed the cover for the RSP 2.*

*The work continued in the Belgrade studio Strip. Hammond C3 manufactured in 1954 was a part of the studio, the musician was Milan Prokop called Miki, the sound engineer in the studio. The Hammond was recorded for the song "Pink Litmus Paper Shirt" while Damjan was on the recording console. Dusan Živanović played harmonica for the song "If You've Got Troubles", then Milan continued to play Hammond for "Hitch Hike" and "The Years Roll Along". After that, demo vocals for "Pink Litmus Paper Shirt" were put through the Lesslie amplifier with excellent results – a sound was obtained that had been previously unsuccessfully searched for, using different digital effects. Amazed by the sound, Rastko called it "Hammond therapy".*

*In May, two different Goran's texts for the song "Anyway" were combined in one, and Rastko composed it in one night. This*



Boža Milinković uči papagaja Tutija frazu za pesmu *India* / Boža Milinković teaching parrot Tutti to speak a phrase for the song "India"



Cvele dosnimava akustični bas za *Too Bad About Sorrows i Always and Only* / Cvele over-records acoustic bass in "Too Bad About Sorrows" and "Always and Only"



Čaki snima gitarske solo deonice / Čaki records guitar solos



Čaki se odmara na terasi kod Damjana / Čaki resting at Damjan's home terrace



Gudački trio na *Always and Only* / *String trio in "Always and Only"*



Miksovanje: Damjan Dašić i Saša Janković u studiju Strip / *Mixing: Damjan Dašić and Saša Janković at the studio Strip*



Đorđe Petrović snima gudački trio na Fakultetu muzičke umetnosti / *Đorđe Petrović records the string trio at the Faculty of Music Arts*



Petar Janjatović, Đorđe Petrović i Igor Kordej u studiju Fakulteta muzičke umetnosti / *Petar Janjatović, Đorđe Petrović and Igor Kordej at the Faculty of Music Arts studio*

certima, kao što je to pesma *The End* na *Abbey Road* albumu Bitlsa.

Posle pauze od dva meseca, rad se nastavlja u nedelju, 21. jula. Preslušavanjem dotadašnjih snimaka, zaključeno je da su steperi neupotrebljivi i da njihova deonica mora da se snimi drugačije, u studiju, pomoću efekata. U studiju „Strip“ je u subotu 3. avgusta završeno snimanje vokala. Posle dodatnih intervencija, u ponedeljak 26. avgusta počinje miksovanje u studiju *Strip*. Na muzičkoj akademiji Đorđe Petrović snima gudački trio po svom aranžmanu, za pesme *Too Bad About Sorrows* i *Always and Only*. Prva violina je Gordana Matijević Nedeljković, druga Martina Miler, a violončelo svira Danijela Milutinović, obe iz ansambla *Skovran*. Finalni potez dodaje Igor predlogom da se u pesmi *Zero*, koja će da otvori album, doda „žestoki“ saksofon, koji je strasno odsvirao Ukrajinac Maks Košetov. Igor je takođe dopisao „skriveno“ reči u pesmi *Hitch Hike*, da bi je učinio malo „sablasnijom“, jer mu se učinila previše naivno romantična, iako je bila namenjena „Ringu“.

U ponedeljak 5. avgusta list *Slobodna Dalmacija* objavio je da je Francuska vlada proglasila Igora Kordeja za viteza reda umetnosti i književnosti. „Napićemo se kao prasci“, odgovorio je Igor

*song was made to be the last on the album and in concerts, just like “The End” on the Abbey Road Beatles album.*

*After the break of two months, the work continued on Sunday, July 21<sup>st</sup>. Listening to the recordings, it was concluded that the step-dancers could not be used and that their parts should be recorded differently in the studio, as well as other sound effects. In the Strip studio on Saturday the 3<sup>rd</sup> of August the recording of vocals was finished. After further intervention on Monday the 26<sup>th</sup> of August the mixing in the Strip studio started. At the Academy of Music Đorđe Petrović recorded a string trio arrangement for the songs “Too Bad About Sorrows” and “Always and Only”. The first violin was Gordana Matijević Nedeljković, the second one Martina Miler, and cello was played by Danijela Milutinović, all members of Skovran ensemble. The final touch was given by Igor with his suggestion that a “rough” saxophone should be added to the song “Zero...”, and it was passionately played by the Ukrainian musician Max Kochetov. Igor also wrote some additional lyrics in “Hitch Hike”, to make it more “spooky”, as it seemed to him too naively romantic, although it was meant to be “Ringo’s number”.*

*On Monday, the 5<sup>th</sup> of August, the Croatian newspaper Slobodna Dalmacija announced that the French government had knighted Igor Kordey with the medal of the Order of*



Igor i Rastko u Zagrebu: selfi posle dodele ordena Viteza, 16. 10. 2013. / Igor i Rastko in Zagreb: a selfie after receiving the Knighthood medal, 16. 10. 2013



Rastko predaje demo CD *Knigh of Hearts* na poklon Igoru / Rastko hands demo CD "Knigh of Hearts" to Igor as a gift



Igor, Jana i Goran: proslava završetka posla u restoranu *Lovac* u Beogradu / Igor, Jana and Goran: celebrating the end of job at *Lovac* restaurant in Belgrade



Omot za demo CD *Knigh of Hearts* / Cover for the demo CD *Knigh of Hearts*

mejlom na čestitke. Početkom oktobra, Rastko predlaže Goranu da se napravi pesma posvećena Igoru. Goran je sutradan već napisao reči, a Rastko počeo da komponuje. Tako nastaje jedna pesma kao plod neobične umetničke interakcije majstora različitih umetničkih disciplina. Dana 16. oktobra, u Ambasadi Francuske u Zagrebu, Igor Kordej svečano prima orden Viteza umetnosti. U restoranu posle ceremonije Rastko peva, kao zdravicu, pesmu *Knight of Hearts*. Disk sa kućnim demo snimkom je predat laureatu kao poklon.

Konačno, pred kraj 2013, završava se rad na drugom disku *Rubber Soul Projecta*. Dve jedine pesme čiji naslovi nisu bili inspirisani naslovima neobjavljenih snimaka Bitlsa, *Belgrade 2020* i *Knight of Hearts*, i koje su bile komponovane za specijalne povode, na album su stavljene na kraju, kao BONUS.

Igorova ideja je bila da se dva CD-a sa ukupno 32 pesme, dokumentarni film sa pratećim spotovima i tekstualni materijali: Goranova novela *Gumena duša* i ova knjiga o Projektu stave u jednu kutiju, kao boks izdanje. Kompletan materijal ovog neobičnog projekta sada je spreman za predstavljanje publici, posle nesvakidašnjeg putovanja dugog čitavih dvadeset godina...

*Arts and Letters. "We'll get drunk like swine", Igor e-mailed. In early October, Rastko suggested to Goran that a song dedicated to Igor should be made. Goran wrote the lyrics the very next day, and Rastko began to compose. Thus a song was made as a result of an unusual artistic interaction between masters of different artistic disciplines. On the 16<sup>th</sup> of October, at the French Embassy in Zagreb, Igor Kordej officially received the medal of the Order of the Arts. In the restaurant after the ceremony, Rastko sang, as a toast, the song "Knight of Hearts". A disk with the home demo recording was given to the laureate as a gift.*

*Finally, at the end of 2013, the work on the second Rubber Soul Project disc came to an end. The only two songs with titles that had not been inspired by the titles of Beatles unreleased tracks, "Belgrade 2020" and "Knight of Hearts", composed for special occasions, were put at the end of the album, as bonus tracks.*

*Igor's idea was that two CD-s, with 32 songs in total, the documentary movie with the additional videos and text materials: Goran's novella "Rubber Soul" and this booklet about the Project, should be put into one packaging as a box-edition.*

*The complete material of this unusual project is now ready for presentation to the audience, after the unusual journey, lasting more than twenty years...*

## Dodatak: SNOVI I SANJARENJA...

San sa Makartnijem / Dream with McCartney



*Addendum: DREAMS  
AND REVERIES...*

## SNOVI I SANJARENJA

*Rastko već godinama iz hobija izučava fenomen snova, i za vreme nastanka i realizacije RSP projekta, nekoliko njegovih snova uklopilo se na zanimljiv način u čitavu priču* – G. S.

PRVI SAN, april/maj 1993 (nakon komponovanja pesme *Rubber Soul*) Sanjam kuhinju u mom imaginarnom stanu. Makartni sedi za kuhinjskim stolom, ja stojim. Znam da su naše porodice u drugoj sobi. Padne mi na pamet da mu pokažem note moje pesme *Rubber Soul*. On uzima note, sa zanimanjem gleda u njih i pevuši melodiju. Vidim da on zapravo gleda kroz note, i pošto je melodija drugačija, shvatam da je to ona prava pesma *Rubber Soul*. Mnogo je lepša od moje.

SEANSA, 1994.

U želji da se setim te melodije, podvrgao sam se hipnozi. Magnetofon je bio spreman da snimi izgubljenu melodiju za koju sam se nadao da ću se setiti u hipnotičkom transu. Nažalost, seansa nije uspeła. Verovatno zbog suviše jakih racionalnih kočnica nisam bio dobar medij.

## DREAMS AND REVERIES

*For many years, Rastko had studied the phenomenon of dreams as a hobby, and during the creation and implementation of the RSP project, some of his dreams became parts of the story in a very interesting way.* – G. S.

DREAM #1, April/May 1993 (after making the “*Rubber Soul*” song): *I am dreaming of the kitchen in my imaginary apartment. McCartney is sitting at the kitchen table, I am standing. I know that our families are in the other room. It occurs to me to show him my sheet music of the song “Rubber Soul”. He looks at it with interest, and hums a melody. I see that he is actually looking through the sheet, and since the melody is different, I realize it might be the original “Rubber Soul” song. It is much more beautiful than mine.*

THE SEANCE, in 1994.

*In order to remember the tune, I submitted myself to hypnosis. A cassette-recorder was ready to record the lost melody I hoped to remember in the hypnotic trance. Unfortunately, the session failed. Probably due to intense rational inhibitions, I was not a good medium.*

DRUGI SAN, 31. 1. 1995.

Sanjam da je izašao novi broj *Džuboks* magazina. Šezdesetih, kad je ovaj časopis izlazio, u svakom broju nalazila se mala plastična poklon-ploča, često sa muzikom Bitlsa. Ovog puta časopis je bio drukčiji. Kad bi se okrenula određena strana na kojoj je bila Lenonova sličica i kratki tekstovi o Bitlsima, čula bi se tiha pesma kao iz muzičkih razglednica ili čestitki. Stavim časopis blizu uвета i čujem da pesma liči na Bitlse. Ubrzo shvatam da to peva Ringo i na osnovu reči na kraju strofe zaključujem da je to 'izgubljena' pesma *Thinking of Linking*. Lagana stvar, kantri aranžman, slajd gitara. Tražim od moje drugarice Snežane da zove urednika lista *Džuboks* i da ga pita odakle mu snimak. Ona ga zove telefonom ali ne uspeva da ga dobije. Za to vreme ja 'puštam' melodiju drugima. Goran sedi na nekom krevetu i pažljivo sluša. Neka deca jurcaju okolo i ometaju nas u slušanje. Razočaran je što je to objavljeno, pravi kiselo lice. Neko kaže da postoji još puno takvih pesama. U jednom trenutku gubim tu stranu, ne mogu da je nađem. Šalim se kako sam to čuo 'u zoni sumraka' i da ta pesma ne postoji, ali uspevam ponovo da je nađem. Puštam ponovo pesmu bratu i još

ANOTHER DREAM, 31<sup>th</sup> January, 1995  
*I am dreaming that a new issue of the Džuboks magazine in on the newspaper stand. In the Sixties, when this magazine was being published, in every issue there was a small plastic gift – a record, often with the music of The Beatles. This time the record looked differently. When one would turn a particular page, with Lennon's picture and short texts about the Beatles, a quiet song would be heard, similar to musical postcards or greeting-cards. I put the magazine near my ear and hear a song that resembles the Beatles. Soon I realize that the singer is Ringo, and on the basis of words at the end of stanzas I conclude that it is "the lost" song "Thinking of Linking". A slow one, arranged in country style, with slide guitar. I ask my friend Snežana to call the editor of the magazine and ask him where the recording was found. She calls him by phone but fails to get him. Meanwhile, I let the other people hear the melody. Goran is sitting on the bed and listening to it with attention. Some children are scampering around disturbing our listening. Disappointed with the fact that it was already published, he makes a real sour face. Someone says that there's still a lot of songs like this one. At one point I lose the page, and cannot find it. Making a joke that I have heard it "in the Twi-*



nekima. Posle ustajanja, pošto mi je san dozvolio da nekoliko puta čujem melodiju, uspevam da je zapišem. Melodija mi izgleda previše jednostavna i ubeđen sam da sam je negde čuo i podsvesno zapamtio. Kasnije je sviram Nebetu i drugima i svi kažu da tu melodiju nisu nikada čuli. (Na javi, u jednoj knjizi kasnije nalazim da je Makartni takođe sanjao pesmu *Yesterday* i da je nakon buđenja takođe mislio da nije njegova). Goran menja završne reči pesme koje glase *I'm thinking of linking with you sa If you dare to hitch-hike with me* i tako nastaje pesma *Hitch Hike* (sa RSP 2)

*light Zone" and that the song doesn't exist, I manage to find it again. I play the song again to my brother and some other people. After getting up, as I am allowed to hear the song a couple of times, I am able to write down the note sheet. The melody looks too simple to me and I am convinced that I've heard it before and subconsciously remembered it. Later, I play it to Nebe and others and all of them say that they've never heard it before. (Even later, awake, I find in a book that McCartney also had dreams about the song "Yesterday" and that he also thought upon waking it was written by somebody else). Goran replaced the final lines in the lyrics that read "I'm thinking of linking with you" with "If you dare to hitch-hike with me" and so the song "Hitch Hike" was created (from the RSP 2).*

Pero papagaja Tutija,  
učesnika u pesmi *India* /  
Feather of Tutti the Parrot,  
the participant in the song  
"India"



THE RUBBER SOUL PROJECT

## Izjava svedoka

Moj prvi susret sa *Rubber Soul Projectom* se dogodio kada je televizija *Politika* '95. godine emitovala razgovor sa autorima i spot za „izgublenu“ pesmu po kojoj je projekat dobio ime. Kao što se veoma živo sećam trenutka kada sam, kao đak prvak koji je tek naučio da rukuje gramofonom, na gramofon spustio album *Beatlesa*, koji se gle čuda, zvao baš *Rubber Soul* i posle čijeg preslušavanja u mom životu mnoge stvari više nisu bile iste. Isto tako dobro sam zapamtio i prvi susret sa pesmom snimljenom na temu onoga što *nisu* stigla da nam odsviraju četiri momka iz Liverpula. Uskoro sam zahvaljujući mojoj tadašnjoj devojci, a sadašnjoj supruzi, postao srećni vlasnik prvog *Rubber Soul Project* CD-a, audiofilskog primerka na kome je flomasterom stajao upisan broj 059. Da je u pitanju bila gramofonska ploča, siguran sam da bih već odavno znao i gde krcka. Jednostavno, prvi RSP album nije izlazio iz plejera, a pošto kao tvrdokorni Beatles fan nisam mogao da mu nađem ni jednu manu, postao je jedan od mojih omiljenih. Kako *Rubber Soul Project* nije mogao da se čuje baš često u

THE RUBBER SOUL PROJECT

## A Witness Statement

*My first encounter with the Rubber Soul Project occurred in 1995 when TV Politika had broadcasted an interview with the authors of the video for the “lost” eponymous song. As I very vividly remember the moment when I had, as a schoolboy who has just learned how to handle the record player, listened to the Beatles album titled, amazingly, Rubber Soul, and after listening to it, many things were no longer the same in my life, I remembered also the first encounter with the song recorded and based on what the four guys from Liverpool didn't record. Thanks to my former girlfriend and now my darling wife, I soon became the happy owner of The Rubber Soul Project CD, a copy with hand written number 059. If it was a record, I'm sure I would have long known every single scratch on it. Simply, the first RSP album did not come out of the player, and as a hardcore Beatles fan, I could not find a single flaw, it has become one of my favourites. As The Rubber Soul Project could not be heard very often in a concert, I have enjoyed every opportunity when I could hear Rastko singing the Beatles*

koncertnom izdanju, uživao sam u svakoj prilici kada bih mogao da čujem Rastko kako peva Beatlese ili poneku *Rubber Soul Project* stvar uživo. Na jednom od koncerata, koji se dogodio u dvorani Kulturnog centra u Kolarčevoj ulici, u pauzi nastupa, Rastko i ja smo se upoznali. Naravno, nakon što je potpisao moj primerak diska. Datum je bio 15. decembar 1999. a bend sa kojim je svirao zvao se *Fathers and Sons*.

Nekoliko godina kasnije, sa nekoliko prijatelja, osnovao sam Beatles tribute band – *The Bestbeat*, sa kojim sam sve intezivnije nastupao. Cvele, producent prve RSP ploče, bio je čest posetilac naših nastupa, davao nam je nesebičnu podršku i iskrene kritike, što i dalje čini, a na moju veliku sreću Rastko se više



The Bestbeat u Kavern klubu, avgusta 2014, jedan od 14 koncerata u Liverpulu u okviru tradicionalne Nedelje Bitlsa. *The Bestbeat at the Cavern Club, in August 2014, one of 14 concerts in Liverpool within the traditional The Beatles Week.*

*or the occasional Rubber Soul Project live performance. At one of the concerts, which took place in the hall of the Culture Center in Kolarčeva street, during the break in the show, Rastko and I met. Of course, he signed my copy of the disc. The date was 15<sup>th</sup> December 1999, and the name of the band he was playing with was Fathers and Sons.*

*A few years later, with some friends, I started the Beatles tribute band – The Bestbeat, with whom I have played more and more intensively. Cvele, the producer of the first RSP record, was a frequent visitor to our show, he gave us generous support and honest criticism, which he still does, and to my great joy Rastko repeatedly agreed to be a guest at our concerts and those gigs have always been phenomenal. After our rock performance of the Beatles, Rastko would remind the audience of their acoustic opus, songs like “Julia”, “Across the Universe” and “I Will”. The Belgrade Beatles family had great fun and used to hang out together. In this mood, the years after 2000 flew away, and then...*

*I longed to buy a Höfner violin bass, but not the new Chinese replica which I owned for a long time. I wanted the one that*

puta odazivao da bude gost na našim koncertima i to je uvek bio fenomenalan spoj. Posle našeg rokerskog izvođenja Beatlesa, Rastko bi publiku podsetio na njihov akustični opus, pesmama poput *Julia*, *Across the Universe* ili *I Will*. Beogradska Beatles familija se odlično zabavljala i družila. U ovakvoj atmosferi su nam proletele dvehiljadite, a onda...

Zaželeo sam da kupim Höfner violin bass, ali ne novu kinesku repliku, takav bas sam odavno imao. Želeo sam onaj koji je pravljen pre pedesetak godina, kada je i McCartney kupio svoju gitaru, onu bas gitaru koja je u našoj zemlji retka k'o Halejeva kometa. Naizgled, nemoguća misija. U trenutku dok sam kod poznatog beogradskog džez basiste, Davora Draganića, isprobavao gitaru koja će se kasnije naći u mom vlasništvu, zazvonio je telefon, a sa druge strane je bio Rastko:

„Zdravo, š'a ima?” šaleći se pita Rastko.  
„Evo, tu sam nešto u gradu... Šta ima kod tebe, kako si?”

„Ja sam uvek dobro” kao iz topa odgovara Rastko i kaže:

„Hteo sam da te pitam da li bi *Bestbeat* mogao da odsvira par pesama za novi *Rubber Soul Project*? Trebalo bi da se zakaže studio...”

„Naravno, Rastko!” odgovaram 66

*was made fifty years ago, when McCartney bought his guitar, the one bass guitar, which is so rare in our country, like Halley's comet. It seemed like mission impossible. At the time I was with a famous Belgrade jazz bassist, Davor Draganić, testing a guitar that would later become mine, the phone rang, and there on the line was Rastko:*

*“Hi, what's up?”*, Rastko asked.

*“Here, I'm doing something downtown...”*

*What's up with you, how are you?”*

*“I'm always well”* Rastko replied quickly and said:

*“I wanted to ask you if The Bestbeat would like to play a few songs for the new Rubber Soul Project? We should schedule a some studio time...”*

*“Of course, Rastko”*I replied with undisguised delight, and then added, as if I have just wandered into a random shop:

*“Here, I'm just buing the Höfner from '66”.*

*As soon as I finished with the shopping, I rushed to Rastko to brag with my new guitar. I took the demos and it officially opened the recording of another RSP album. In this event, in a way, the history repeated itself, because the recording of the first album had also started with the search for the violin bass.*

ja sa neskrivenim oduševljenjem, a potom dodajem, kao da sam svratio do samoposluge:

„Evo, upravo kupujem Höfnera iz '66.“

Čim sam završio sa kupovinom, odleto sam do Rastka da se pohvalim mojom novom gitarom. Preuzeo sam demo snimke i tako je zvanično počeo da se snima drugi RSP album. Ovim događajem se, na neki način, ponovila istorija, jer je potragom za violin basom počelo snimanje i prve ploče.

Mogu da kažem da mi se učešćem na ovom projektu, ispunila velika želja, koja se rodila mnogo godina ranije. Uživali smo svakog trenutka, snimajući novi album i izuzetna mi je čast i zadovoljstvo što sam deo jedne ovakve družine. Nadam se da će nam obaveze i životne okolnosti dozvoliti da uskoro snimimo i nešto novo, jer mi se svaki put, kada sa nekim pričam o *Rubber Soul Projectu*, na licu javi osmeh, koji je tu zahvaljujući prijateljskom odnosu, podršci i poštovanju koje smo svi imali jedni za druge tokom snimanja ove ploče, baš onako kako su to nekada radile „Bube“, u najboljim danima.

Rubber Souls Forever!

DAMJAN DAŠIĆ, septembra 2014.



*I can say that I have, with participation in this project, fulfilled my great desire, which was born many years ago. We enjoyed every moment during the recording of the new album, and it is my honour and pleasure to be included in such a company. I hope that our everyday obligations and life circumstances will soon allow us to record something new, as every time when I talk to someone about the Rubber Soul Project, smile appears on my face, due to friendly relations, support and respect that we all had for each other during the recording of this material, in the same way as the “Beetles” did it in their best days.*

*Rubber Souls Forever!*

67 DAMJAN DAŠIĆ, September 2014

# BLURBOVI I KOMENTARI

RSP 1 snimci su tokom godina dospeli do mnogih manje-više poznatih ličnosti, i njihovi komentari bili su vrlo zgodni za eventualne blurbove na zvaničnom RSP izdanju. Evo najzanimljivijih:

“Vrlo zanimljivo! Trebalo bi obratiti pažnju na to područje”. (McCartney, navodno, 1997)

“Very well constructed songs”. (Richard Huntingford – Chrysalis Records, 1996)

“Kad smo ovo snimili”. (navodno Harrison na nekoj žurci, 1996)

“Beatles, but what?” (Cosmo, ex-T. Rex, 1994)

“Ovo je vrlo bezobrazan projekt”. (Rastko)

“It’s really great. Especially the two songs, “Rubber Soul” and “Thinking of Linking”. (Niels Witte, Germany, 1996)

“Jo’, lažni Bitlsi! Odlično zvuči”. (Emir Kusturica, 1995)

“Remek-delo!” (Aleksandar Lokner)

“Nevidena pržčina!” (Čeda Macura)

“Oni su bolji.” (Dragana Skrobonja, prilikom preslušavanja BBC Live albuma Beatlesa)

“Ja ipak više volim Stounse”. (Anonimni slušalac koji je promašio temu)

# BLURBS AND COMMENTS

*The RSP 1 material was heard over the years by many more or less famous people, and their comments have been very convenient for blurbs on the official release of the RSP.*

*These are some of them:*

*“Very interesting! One should pay attention to that area”. (McCartney, allegedly, 1997)*

*“Very well constructed songs”. (Richard Huntingford – Chrysalis Records, 1996)*

*“When did we record this?” (Harrison, allegedly, on a party, 1996)*

*“Beatles, but what?” (Cosmo, ex-T. Rex, 1994)*

*“This is a very impudent project” (Rastko)*

*“It’s really great. Especially the two songs, “Rubber Soul” and “Thinking of Linking”. (Niels Witte, Germany, 1996)*

*“Wow, fake Beatles! Sounds great!” (Emir Kusturica, 1995)*

*“Masterpiece!” (Aleksandar Lokner)*

*“Unbelievable groove!” (Čeda Macura)*

*“The Beatles are better” (Dragana Skrobonja, after listening to the BBC Live Beatles Album)*

*“I still prefer the Stones” (anonymous listener who had missed the point completely)*

## Deo šesti: *REČI I PODACI*

Original design from 1995, by Rastko Ćirić



Design for demo CD from 2013, by Rastko Ćirić

*Part five: LYRICS AND INFO*

## ALL TOGETHER ON THE WIRELESS MACHINE

We are left, we are right  
We are black, we are white  
We are higher anyone  
has ever been  
All together on the wireless  
machine

We are fast, we are slow  
We are real, don't you know  
We see further anyone  
has ever seen  
All together on the wireless  
machine, All together, oh yeah  
All together, oh yeah

We are off, we are on  
We are here if you want  
You can join us now  
if you know what I mean

We are up, we are down  
We are red, we are brown  
We are five, six, seven,  
eight, nineteen  
All together on the wireless  
machine

## HOME

Baby, let me take you home tonight  
You don't wanna be alone tonight  
You know I will treat you right  
If you let me take you home  
tonight

Baby let me take you home tonight  
Let me love you let me hold you  
tight  
You know I will treat you right  
If you let me take you home  
tonight

Home is where you belong  
Home where we're never wrong  
Home, you know my love's still  
strong  
Home, home, home, home, home

## LITTLE EDDIE

One day, Little Eddie  
bought a guitar  
He got a gig there in a public bar  
But he couldn't really get very far  
And he fell down just like  
a shooting star

Martha Davies  
thought she knew how to sing  
She knew she she'd do well  
she consulted I Ching  
She dreamt about the fame  
and the big diamond ring  
And got surprised  
by what her life had to bring

Lucky people  
do you know where they are?  
Lucky people  
I can't see them around  
Lucky people  
in their brand new cars  
Lucky people  
do you see them around?

Rev'rend Johnson  
has closed for the night  
Than he dropped in  
just to grab him a bite  
And in the bottle, finally  
he saw the light  
He tried to pray  
but he couldn't  
just quite.

## I SHOULD LIKE TO LIVE UP A TREE

You and me, we're drinking tea  
Beneath the clouds floating silently  
And all I know, and all I can see  
is that  
I should like to live up a tree  
No better place for me to be

I should like to live up a tree  
But I won't like you there with me

You and me  
We think we're free  
While others run  
Oh so stubbornly  
But they all just refuse to see that

Riding the branches so fearlessly  
Watching the leaves rusting  
endlessly  
Scrapbook of mem'ries  
there on my knees  
I should like to live up a tree

## SHIRLEY'S WILD ACCORDION

I saw her standing  
on the corner of a street  
In the hot summer sun  
with no one there to meet  
She nodded, smiled  
and played me a song  
Of love, hate and passion  
I listened to her  
then took her along

And even today when I listen  
To the wind of winter  
all alone  
I think I hear  
I think I still hear  
Still I think I hear  
Shirley's wild accordion

Well, she stayed with me  
only for a night or two  
Then left with no goodbye  
I swear this is true  
I ran around  
and I tried to bring her back  
But accordion music always  
took me on  
the wrong track

## COLLIDING CIRCLES

I have seen you standing there  
Golden light danced in your hair  
Beneath the sun  
Then your eyes have captured mine  
Girl out of space and out of time  
That's all you've done

Colliding circles, colliding circles  
Colliding circles all around me  
all night long

Colliding circles, colliding circles  
Colliding circles like the stars  
that shine so strong

Our hearts are moving  
in colliding circles  
Our lips are touching  
in an endless kiss  
Our love is burning  
in colliding circles  
There'll never be  
another love like this

## WHAT'S THE NEW MARY JANE

What's the new Mary Jane?  
Doesn't she feel the shame?  
Did she not forget my name?  
What's the new Mary Jane?

Many years went rolling by  
I forgot to laugh and cry  
Still I really don't know why  
Many years went rolling by

What's the new Mary Jane?  
Did she ever feel the pain?  
Or the tears that fell like rain?  
What's the new Mary Jane?

## HEATHER

Heather, I really should have  
known better  
Right from the moment I met her  
It's easy now for you to say

Heather, Now what I have is  
just her letter  
I've made a mistake when I let her  
Take my heart away

I was looking for a girl  
who'd fit into my world  
Now I don't know what to do  
Do you, do you?

Heather, now it really doesn't matter  
Please, tell me how to forget her  
Night and day, night and day

I'm still looking for a girl  
who'd fit into my world  
Now I don't know what to do  
Do you, do you?

Heather, m-m, Heather, ooh

## WHEN I COME TO TOWN

I left some years ago  
with an itch in my feet  
But I'm coming back to my  
old Mersey street  
They tried to break my wings  
tried to push me and shove  
But they couldn't really do it, girl  
because of your love  
Now, no one's gonna touch me  
Yeah, they won't bring me down  
There's gonna be some action  
When I come to town

We're gonna have a party  
we're gonna have a ball  
Call up all my neighbors, yeah,  
invite them all  
We'll play some good old  
lovesongs,  
we will sing, dance and cheer  
It's time to tell the whole town that  
I'm finally here

## BOUND BY LOVE

She's lost, she's found  
She's so profound  
She gives, she takes  
She laughs, she brakes  
She runs, she hides  
She takes no sides  
She got no style  
But I like her smile

Oh, mister,  
Have you seen my baby  
She's bound by love  
And I don't mean maybe  
She's bound by love  
Bound by love, oh yeah  
Have you seen my baby

She's strong, she's weak  
She's smooth, she's slick  
The way she walks  
The way she talks

## INDIAN ROPE TRICK

When was the first time  
you tried to climb  
Above the clouds  
where the sun always shines  
Did you feel happy  
when the Lord made you quick  
Teaching you how to do  
the Indian rope trick

Souring up high  
with strange word in your head  
Making you sorry  
and wish you were dead  
Did you remember  
last month or last week  
To practise the Lord's  
Indian rope trick.

Climbing alone  
to the height of the heights  
You might feel dizzy  
or feel a bit sick  
But you must remember

there is a safe way down  
If you don't mess up doing  
the Indian rope trick.

#### FOUR NIGHTS IN MOSCOW

You know, my baby well she  
likes it a lot, To run away,  
leave me angry and hot  
There's always other places  
she's gotta see  
Whole lotta scenes she visits  
'lone without me

But I'm still trying  
I won't give up the fight  
Someday I'll find her  
well you know that I might  
I got a ticket,  
I just bought it today  
And when I catch her  
she will ask me to stay

Four nights in Moscow  
or three days in Rome  
Weekend in Baghdad  
well she wasn't alone  
Four nights in Moscow  
I was losing my mind  
Because she told me  
'bout her tickets to ride

I'm tired of planes  
trains are making me sick  
I think I know where  
she'll be going next week  
I'll call my agent  
tell him book me the flight  
I'll found my honey  
I'll be holding her tight.

#### THINKING OF LINKING

Waiting for the bus  
Standing in the queue  
Cold drizzle running  
down your neck.

You wonder what's the fuss  
What you're gonna do  
And when she will be coming back.

You think you've cross the line  
And you're feeling kind of blue  
While the rain is painting  
whole world gray  
You are waiting for the sign  
You are waiting for the clue  
You are looking for the things to  
say.

Just when you think  
there's nothing left to do  
Nowhere left to go  
Try thinking of linking  
with somebody new  
Somebody who will know

Now you're feeling like a clown  
And you think it's all in vain  
And that no one ever can be right  
Just because she let you down  
And you're crying now in pain  
Remember, don't give up the fight.

'Cause when you think  
there's nothing left to do  
Nowhere left to go  
Try thinking of linking  
with somebody new  
Somebody who will know

#### WATCHING RAINBOWS

There are places  
where I'd like to be  
After all is said and done  
There are people  
that I'd like to see  
After all my songs are sung  
I'm waiting for the time to come  
And I know I won't be sorry

Watching rainbows  
all day long...  
Watching rainbows

Girl you'll always be my love  
No one else could be like you  
And when the sun comes up  
my love  
I'll tell you what we're gonna do

We'll be waiting for the time  
to come  
And we'll know we won't be sorry  
Watching rainbows all day long...  
Watching rainbows

#### RUBBER SOUL

Remember the times  
When you were so small  
Your feelings  
kept bouncing like  
The ball on the wall  
You didn't know nothing  
Now you know it all  
But all you are left with is this  
Rubber soul.

You dig Mother Mary  
You dig Father Paul  
Sometimes you think that you  
Can dig rock & roll  
But listen, my friend  
Don't whine, cry and call  
You'll never own nothing but this  
Rubber soul.

Standing on the highest top  
You have to chose  
the flight or fall  
If you ever wanna stop  
The hands that squeeze your  
rubber soul.

1. ALL TOGETHER ON THE  
WIRELESS MACHINE

(2:31) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Harmony Vocals, Piano,  
Whistling, Laughter  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Cabassa,  
Synthesiser, Laughter  
Čedomir Macura – “Ludwig”  
Drums, Percussion  
Dragan Petrović Čupa –  
Clarinet  
Goran Skrobonja – Reading

2. HOME

(2:23) (Ćirić– Skrobonja)

Rastko Ćirić – Lead, Harmony  
and Backing Vocals  
Miroslav Cvetković – “Höfner”  
Violin-Bass, Tambourine  
Nebojša Ignjatović – Rhythm  
Guitar, Lead Guitar  
Čedomir Macura – “Ludwig”  
Drums

3. LITTLE EDDIE

(2:40) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Harmony Vocals, Piano  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Čedomir Macura – “Ludwig”  
Drums  
Đorđe Petrović – Keyboards  
Nenad Petrović – Saxophone  
Predrag Necić – Trumpet

4. I SHOULD LIKE TO LIVE  
UP A TREE

(3:46) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Backing Vocals  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Rhythm  
Guitar, Acoustic Guitar  
Čedomir Macura – “Ludwig”  
Drums  
Zoran Božinović – Lead Guitar  
Đorđe Petrović – Keyboards

5. SHIRLEY’S WILD  
ACCORDION

(2:45) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Backing Vocals, Piano,  
Maracas, Knees  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Harmony  
Vocal, Synthesiser  
Čedomir Macura – “Ludwig”  
Drums  
Đorđe Petrović – Keyboards

6. COLLIDING CIRCLES

(3:05) (Ćirić – Skrobonja)

Rastko Ćirić – Lead, Harmony  
and Backing Vocals, Piano,  
Acoustic Guitar, Xylophone  
Miroslav Cvetković – “Höfner”  
Violin-Bass

Nebojša Ignjatović – 12-Strings,  
Lead and Rhythm Guitar  
Čedomir Macura – “Ludwig”  
Drums

7. WHAT’S THE NEW MARY  
JANE

(2:28) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Backing Vocals  
Miroslav Cvetković – “Höfner”  
Violin-Bass, Maracas, Slide  
and Rhythm Electric Guitar  
Nebojša Ignjatović – Rhythm  
Acoustic Guitar  
Čedomir Macura – “Ludwig”  
Drums  
Aleksandar Lokner – Piano  
Đorđe Petrović – Keyboards

8. HEATHER

(2:10) (Ćirić – Skrobonja)

Rastko Ćirić – Acoustic Guitar,  
Lead and Harmony Vocals  
Gordana Matijević Nedeljković  
– Violin  
Biljana Kitanović – Violin  
Rastko Roknić – Viola  
Dejan Mitrović – Cello  
Čedomir Macura – Triangle

9. WHEN I COME TO TOWN  
(2:45) (Ćirić – Skrobonja)

Čedomir Macura – Lead Vocal,  
“Ludwig” Drums  
Rastko Ćirić – Harmony Vocal,  
Backing Vocals, Acoustic  
Guitar, Kazzoos, Jingle

Bells, Opera Voice  
Miroslav Cvetković – “Höfner”  
Violin-Bass, Harmony  
Vocal, Tambourine  
Nebojša Ignjatović – Rhythm  
Guitar, Harmony Vocal  
Boban Novaković – Piano  
Goran Skrobonja – Kicking the  
Piano

10. BOUND BY LOVE  
(3:05) (Ćirić – Skrobonja)

Rastko Ćirić – Lead, Harmony  
and Backing Vocals  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Rhythm  
Guitar, Lead Guitar  
Čedomir Macura – “Ludwig”  
Drums, Cow Bell

11. INDIAN ROPE TRICK  
(4:28) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Harmony Vocals, Piano,  
Acoustic Guitar  
Kumari Pradhan – Sitar  
Narmani Pradhan – Tabla,  
Fadeout Vocal, Counting  
Jelena Isailović – Lead Esaraj  
Mahodari Takač – Tanpura,  
Mantra Vocal  
Darpada Milosavljević –  
Shwar-Mandal  
Miroslav Cvetković – Piano  
Bass  
Nebojša Ignjatović – “Tibetan”  
Voice

12. FOUR NIGHTS IN  
MOSCOW  
(2:20) (Ćirić – Skrobonja)

Rastko Ćirić – Acoustic Guitar,  
Lead and Harmony Vocals  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Lead  
Guitar, Rhythm Guitar,  
Piano, Tambourine  
Čedomir Macura – “Ludwig”  
Drums

13. THINKING OF LINKING  
(2:30) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Harmony Vocals, Piano  
Miroslav Cvetković – “Höfner”  
Violin-Bass  
Nebojša Ignjatović – Rhythm  
Guitar, Solo Guitar  
Čedomir Macura – “Ludwig”  
Drums

14. WATCHING RAINBOWS  
(3:40) (Ćirić – Skrobonja)

Rastko Ćirić – Lead and  
Backing Vocals, Acoustic  
Guitars, Block-Flute, Piano  
Nebojša Ignjatović – Flute  
Čedomir Macura – Percussion  
Zoran Božinović – Lead Guitar

15. RUBBER SOUL  
(3:12) (Ćirić – Skrobonja)

Rastko Ćirić – Lead, Harmony  
and Backing Vocals, Piano,  
Tambourine, Maracas  
Miroslav Cvetković – “Höfner”  
Violin-Bass, Electric Guitar  
Nebojša Ignjatović – Rhythm  
Guitar, Synthesiser,  
12-Strings Acoustic Guitar,  
Lead Guitar  
Kumari Pradhan – Sitar  
Čedomir Macura – “Ludwig”  
Drums  
Gordana Matijević Nedeljković  
– Violin  
Biljana Kitanović – Violin  
Rastko Roknić – Viola  
Dejan Mitrović – Cello

*Arrangements:*  
Miroslav Cvetković, Nebojša  
Ignjatović, Rastko Ćirić  
*String Orchestra Arrangements:*  
Đorđe Petrović

*Gordana Matijević Nedeljković,  
Biljana Kitanović, Rastko Roknić  
and Dejan Mitrović are mem-  
bers of “Dušan Skovran”  
Chamber Orchestra,  
Belgrade.*

*Mahodari Takač, Jelena Isailović  
and Darpada Milosavljević are  
members of “Nityananda”  
band, Belgrade.*

# THE RUBBER SOUL PROJECT CD 1 / INFO

Total duration 40 min.

Recorded at “VESA” Studio, Belgrade, from Dec. 1994 to March 1995

Sound Engineer: Miroslav Cvetković

Mixing Engineers: Miroslav Cvetković and Đorđe Petrović

Logo, cover and graphic design: Rastko Ćirić

Thanks to: Dragan Ilić, Igor Ilić, Benoît Junod, Mili Joto,  
Gradimir Aleksić, Srđan Gojković Gile, Stefan Baldauf, Svetolik Zajc, Christine Garson,  
Tamara Jerković, Momčilo Bajagić Bajaga, Dušan Savić, Ivana Komadina, Cosmo, Miloš  
Rajčević, Feti Dautović, Vukan Ćirić, Aleksandra Dimić.

Music Producers: Nebojša Ignjatović and Miroslav Cvetković

Executive Producer: Dragan Ašanin

© The Rubber Soul Project 1995.



## PUBLISHED EDITIONS

April 1996, PGP RTS, Belgrade, a tape cassette and a limited edition of LP vinyl record.

March 1999, an audiophile limited CD edition, Belgrade, on the occasion of the series of “The Belgrade Tour” concerts, abruptly by the NATO bombing.

December 2005, an audiophile limited CD edition in 100 copies, Belgrade, on the occasion of the trip to Liverpool and The Cavern Club concert.

June 2011, an audiophile limited CD edition in 30 copies, for the  
“BELGRADE 2020” company.

2006, a CD edition published by RISE MEDIA, Mineapolis, USA, Editor Ken Onstad.

2007, edited by LOUD FOLK RECORDS, USA.

2015, as a part of the Complete Edition, produced by Igor Kordey.

## 1. ZERO (IS JUST ANOTHER EVEN NUMBER)

So often I have not been heard  
So many times misunderstood  
but someone told me  
Zero is just another even number .

I often felt I'd had enough  
So many times I'd been fed up  
and I wonder  
if zero is just another even number.

Digging through my dreams  
where nothing's as it seems  
trying to find the way, the easy way  
out  
Soon I'm going to go away  
Soon I'm going to be okay  
I know I'm going to find the way,  
the only way out.

In spite of all that I have done  
I'm sure I was to be the one  
The odd thing is that  
Zero is just another even number  
Just another even number

Another even number  
Even number  
Number.

## 2. EVERYBODY'S ROCKING TONIGHT

Now if you're feeling kinda lonely  
And if you're feeling kinda bad  
There's a band down in the ballroom  
and they'll never make you sad.

They've got a heavy pumpin' rhythm  
Running straight down to your soul  
Have you heard the latest news  
the people call it rock'n'roll.  
You just get down on the floor  
But you better do it right,  
'cause everybody's rocking tonight.

And if you're only got a dime

There's a lot that you can do  
You can put it in the juke-box  
and the beat'll pull you through.

You can hear it all around you  
it's ringing like a bell  
You just need a heavy dose  
to make you really sound and well.  
You just get down on the floor  
But you better do it right, 'cause  
everybody's rocking tonight.

I know 'cause I was lonely too  
But pretty soon I found a cure  
I heard the tune I saw the light  
I just got there on the floor  
did my best to do it right and  
everybody's rocking tonight.

## 3. INDIA

Let's take a trip to India,  
Where lotus flowers grow  
Let's take a trip to India, Where  
muddy rivers flow.

I want to show you India  
With warm and heavy rains  
I want to show you India  
And sunny, dusty days.

I'll let you light my incense stick  
And brush my hair aside  
I promise you a jungle tour  
And a lazy elephant ride.

Let's take a trip to India  
There's so much there to see  
Let's take a trip to India  
My sitar, you and me,  
My guitar, you and me,  
My mother, you and me,  
My Martha, you and me.

(parrot: Let's take a trip to India...)

## 4. IF YOU'VE GOT TROUBLES

If you've got troubles well you just  
call on me  
If you've got troubles there's a  
place where we can be, (yeah)  
If you're feeling sad and blue  
You can stay with me tonight  
If you've got troubles, oh yeah,  
I'll make it right.  
If you've got troubles you won't  
need to pretend  
If you've got troubles I'll be there  
to lend a hand (yeah)  
When you've cried out all your  
tears  
I would help to see the light  
If you've got troubles, oh yeah.

Here I am, standing right by your  
side  
Here I am, baby don't run and hide  
I can't stand to see you sad  
I won't let you go tonight  
If you've got troubles, oh yeah,  
I'll make it right.

If you've got troubles  
you won't need to pretend  
If you've got troubles  
I'll be there to lend a hand (yeah)  
When you've cried out all your  
tears  
I would help to see the light  
If you've got troubles, oh yeah.

If you've got troubles, If you've got  
troubles, If you've got troubles well  
you just call on me.

## 5. MOONGLOW

Moonglow, shining on a river  
Moonglow tumin' everything to silver  
I know her touch will make me  
shiver  
when I take her by the hand, oh, oh

Sunshine everytime I see her  
Sunshine the moment when I kiss her  
Some time she'll know I'll never  
leave her  
If I take her by the hand, oh, oh

I know, moon glow,  
won't let me be  
Moon glow, please show,  
your love to me.

## 6. I LOST MY LITTLE GIRL

Someone had seen my baby talking  
(sha-la-la, talking to him)  
Someone had seen my baby walk-  
ing (sha-la-la, walking with him).

Someone had told me she was  
doing alright (oh yeah, doing  
alright)  
Someone had told me he was hold-  
ing her tight  
(oh yeah, holding her tight).

But I still don't believe,  
Every word they say is a lie  
But I still can't conceive,  
The reason why I cry.

I lost my little girl  
The only one in the whole wide  
world (sha-la-la-oo)  
I lost her, and I don't know  
what I'll do (what I will do)  
I lost my little girl, And I'm feeling  
like a broken man should  
I lost her, and I know it's true, oo.

## 7. WINSTON'S WALK

Everybody loves somebody else  
Everywhere I look, it happens just  
the same  
Everyone is looking for somebody  
else,  
they shuffle the faces, they forget  
the names.

You're holding my hand  
while you're thinking of him  
so it's happening baby now,  
to you and me  
You're dancing with me,  
but your mind's with him  
it's happening to us,  
It's just plain to see.  
So, hush now honey,  
don't you say a thing  
don't try to explain, don't try to  
talk just sway with me to this gen-  
tle swing

It's the last time we're doing the  
Winston's Walk.

Used to be a step forward  
and one step back  
And another one to take us  
off the track  
So hush now baby don't try to talk  
It's the last time we're doing the  
Winston's Walk.

## 8. THE YEARS ROLL ALONG

I feel there's something more  
that I should say  
I thought that you would never  
go away  
Today I know how much I was wrong.

I never will forget the sight of you  
I always will recall the things you do  
As time goes by and years roll  
along.

Now we finally see  
that we were worlds apart  
and there was nothing smart  
that we could do.  
There's no use in trying,  
there's no second chance

for our poor romance,  
we know it's true.

Someday when you see me  
walking by  
Give me your sweet smile,  
try not to cry  
'cause deep inside  
I'm not very strong  
As time goes by and years roll  
along.

## 9. THIS IS NOT HERE

One step at a time  
our world is falling apart  
without any sign of a fresh new  
start  
And life after life (life after life)  
we're pushing away  
from trouble and strife to find  
a brand new day.  
This is not here, this is not some-  
where else  
No, this is not here  
it's all over the place  
This is not here  
it doesn't make any sense  
This is not here,  
This is not here.

And life after life (life after life)  
we're pushing away  
from trouble and strife  
to find a brand new day.

This is not here, This is not here...

## 10. HITCH HIKE

We are the same,  
Tell me your name  
Come ride with me  
to fortune and fame  
I'll make you strong.  
I'll make you belong  
If you dare to hitch-hike with me.

Hitch-hike, under the big starry sky  
Hitch-hike forever,  
Just you and I on a hitch-hike...

You'll bring me up,  
When I am down  
You'll light a smile,  
under my frown  
I'll be there to hold,  
In nights long and cold  
If you dare to hitch-hike with me.

*(low voice: You'll bring me up,  
When you're pinned down  
I'll crack a smile under your frown  
I'll be there to hold you  
twitching and cold  
If you dare to hitch-hike with me)*

### 11. IN THE OLD HILLBILLY WAY

Come on, baby what you say  
Come on, will you ride with me  
today, let's go  
To hear the band play  
in the old hillbilly way.  
Come on, baby come and get it  
Come on, you know you won't  
regret it, yeah, oh yeah  
We'll be rolling in the hay  
(rolling in the hay-hay-hay)  
in the old hillbilly way.

Oh honey you look so fine  
You're just too good to be true  
Oh honey you must be mine  
My mind is set on you, oo.  
So long, you know I could not stay  
Good bye, I'm sure you'll be okay,  
who knows, who knows  
We'll be rolling in the hay  
(rolling in the hay-hay-hay)  
In the old hillbilly way.

### 12. TOO BAD ABOUT SORROWS

You know I tried to show you that

my love for you was true  
But you had lied when you said  
I was the only one for you.

So I will go, you broke my heart  
and now what's done is done  
Someday you'll know,  
when we're apart  
I really was the one.

And I won't feel too bad about  
sorrows  
There will be no sad tomorrows,  
I won't feel too bad about sorrows,  
oh no, oh no

There's always something to hold on  
And I not feeling sad and blue  
There's always someone's helping  
hand, but no you, no you, no you.

Too bad about sorrows, oh no...

### 13. PINK LITMUS PAPER SHIRT

Down by the banks they are  
Standin' and starin'  
Someone has buried  
his pink limousine  
Rainbow dressed lady with  
Titanic thumb, pickin'  
the strangest fruits they'd ever seen.

The shirt on my back has just  
Started to crack  
Changin' like litmus,  
frail like her breath  
Small paper saint,  
his wings covered with paint  
Shiny with big pearls of sweat.

Pink litmus paper shirt.

Little girls juggle money-bags full  
of stained glass

Their little feet barely  
touching the street  
Print color's bleeding  
all over the grass  
Is announcing another retreat.  
Pink litmus paper shirt.

### 14. ALWAYS AND ONLY

Someday when you see me,  
standing there wasted & lonely  
Will you remember, will you recall  
The times when it was you for me  
Always and only,  
will you remember, will you recall.

You close your eyes, pretend that  
you were sleeping  
but I know you're awake.  
But I know you're awake  
I sense the heavy secret that you're  
keeping. Everything seems so fake.

I see the end,  
and I'm so close to weeping  
How much (more) can I take  
In the hour-glass our time  
silently seeping,  
it will soon have to break.

Someday when you see me,  
standing there wasted and lonely  
Will you remember, will you recall  
The times when it was you for me  
Always and only, will you remember,  
will you recall.

### 15. ANYWAY

Every day, We put aside a word or  
two. Every day, We write another  
line for you  
It worked out better than we'd  
planned  
It feels so good now near the end  
Who's to say  
We only knew how to pretend  
Anyway...

Every day, We put aside a chord or two.  
Every day, We make another tune for you  
It worked out better than we'd planned,  
It sounds so good now near the end  
Who's to say  
We only knew how to pretend  
Anyway, Anyway

Anyway... Anyway... Anyway  
It feels so good now in the end!

## BONUS TRACKS

### 16. BELGRADE 2020

You've been gone  
and stayed too long  
Leaving me to write  
this song for you  
The chances are more than 50:50  
Once again in Belgrade city  
For us two.

Well, I used to see your face  
In every thing  
and every place I know  
Now what else is left to do  
Than to sing this song to you  
Nice and slow.  
See you, see you,  
See you in Belgrade 2020.

Everywhere around  
People come to join the song.  
And no one seems to mind  
if the chords are slightly wrong.  
The majestic sound like a drum  
Helping us along.

You've been gone  
and stayed too long  
Now all I have is just  
this song for you  
The chances are even

more than 50:50  
To show you this city  
through and through  
See you, see you  
See you in Belgrade 2020.

You've been gone and stayed too long  
Now all I have is just this song for you  
The chances are much  
more than 50:50  
Once again in Belgrade city for us two

See you, see you  
See you in Belgrade 2020...

### 17. KNIGHT OF HEARTS

Many have tried,  
Many have failed  
And it goes on like this  
To this very day.  
But no one could do it  
Win over our hearts  
The way that he did  
– the Knight of Arts.

Master of figures,  
Shadow and line  
King of atmosphere  
With vision divine.

Telling us stories  
Blowing our minds  
Drawing his magic  
So deep and sublime.  
Yes, no one could do it  
The Master of Arts  
The way that he did  
– the Knight of Hearts.

1. ZERO (IS JUST ANOTHER  
EVEN NUMBER)  
(3:27) (Ćirić – Skrobonja)  
Rastko Ćirić – lead and back-  
ing vocals, electric guitar  
Miroslav Cvetković –  
“Höfner” violin-bass  
Nebojša Ignjatović – lead guitar  
Čedomir Macura – “Ludwig”  
drums, percussions  
Andreja Bučan – saxophone

2. EVERYBODY'S ROCKING  
TONIGHT  
(3:12) (Ćirić – Skrobonja)  
Rastko Ćirić – lead and back-  
ing vocals  
Aleksandar Saša Lokner – piano  
Damjan Dašić – “Ludwig”  
drums, percussions  
Marko Čalić – solo, bass guitar

3. INDIA  
(3:28) (Ćirić – Skrobonja)  
Rastko Ćirić – lead and back-  
ing vocals, piano  
Marko Čalić – rhythm and  
bass guitar  
Nenad Vještica Khan – sitar  
Božidar Škipić (1969–2000) –  
solo guitar (*recorded in April  
2000*)  
Maja Klisinski – percussions  
Damjan Dašić – “Ludwig”  
drums, percussions, acoustic  
guitar  
Tutti the parrot – fadeout vocal  
Beba Obradović & Božidar Mi-  
linković – parrot training

4. IF YOU'VE GOT TROUBLES  
(2:39) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals  
Marko Čalić – solo, bass guitar  
Damjan Dašić – “Ludwig” drums, percussions  
Dušan Živanović – harmonica

5. MOONGLOW

(3:09) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals, piano  
Aleksandar Saša Lokner – piano editing  
Nik Phelps – tenor saxophone  
Damjan Dašić – “Ludwig” drums, percussions  
Marko Čalić – solo and bass guitar

6. I LOST MY LITTLE GIRL

(3:07) (Ćirić – Skrobonja)

Rastko Ćirić – lead and harmony vocals  
Marko Čalić – solo, bass guitar  
Damjan Dašić – “Ludwig” drums, percussions, acoustic and rhythm guitar

7. WINSTON'S WALK

(3:31) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals, piano  
Aleksandar Saša Lokner – keyboard strings  
Filip Savić – double-bass  
Marko Čalić – solo, bass guitar  
Nik Phelps – clarinet

Damjan Dašić – “Ludwig” drums, percussions

8. THE YEARS ROLL ALONG

(4:17) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals, piano, acoustic guitar  
Marko Čalić – solo, bass guitar  
Damjan Dašić – “Ludwig” drums, percussions  
Milan Prokop – Hammond

9. THIS IS NOT HERE

(3:32) (Ćirić – Skrobonja)

*dedicated to John Lennon, first time performed in the Cavern Club, Liverpool, December 2005*  
Rastko Ćirić – lead and backing vokals, acoustic guitar  
Miroslav Cvetković – “Höfner” violin-bass  
Nebojša Ignjatović – solo guitar  
Čedomir Macura – “Ludwig” drums, percussions  
Teodora Skrobonja – saxophone

10. HITCH HIKE

(2:44) (Ćirić – Skrobonja)

Čedomir Macura – lead vocal  
Rastko Ćirić – harmony vocals  
Marko Čalić – solo and bass guitar  
Damjan Dašić – “Ludwig” drums, percussions, acoustic and electric rhythm guitar  
Milan Prokop – Hammond organ

11. IN THE OLD HILLBILLY WAY

(2:35) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals  
Marko Čalić – solo, bass guitar  
Pera Joe – mouth harmonica  
Filip Savić – “slap” double-bass  
Damjan Dašić – “Ludwig” drums, percussions

12. TOO BAD ABOUT SORROWS

(3:22) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals, acoustic guitar  
Miroslav Cvetković – acoustic bass guitar  
Damjan Dašić – “Ludwig” drums, percussions  
Đorđe Petrović – string quartet, arrangement  
Gordana Matijević Nedeljko – first violin  
Martina Miler – second violin  
Danijela Milutinović – cello

13. PINK LITMUS PAPER SHIRT

(2:51) (Ćirić – Skrobonja)

Rastko Ćirić – lead and backing vocals, piano  
Damjan Dašić – “Ludwig” drums, acoustic and rhythm guitar  
Marko Čalić – acoustic solo and bass guitar  
Milan Prokop – Hammond organ  
Sanja Ilić – teremin

14. ALWAYS AND ONLY  
(3:30) (Ćirić – Skrobonja)  
Rastko Ćirić – lead and backing vocals, piano  
Marko Čalić – solo guitar  
Miroslav Cvetković – acoustic bass guitar  
Damjan Dašić – drums  
Đorđe Petrović – string quartet, arrangement  
Gordana Matijević Nedeljko-  
vić – first violin  
Martina Miler – second violin  
Danijela Milutinović – cello

15. ANYWAY  
(3:03) (Ćirić – Skrobonja)  
Rastko Ćirić – lead and backing vocals  
Marko Čalić – solo, bass guitar  
Damjan Dašić – “Ludwig”  
drums, percussions

## BONUS TRACKS

16. BELGRADE 2020  
(3:34) (Ćirić – Skrobonja)  
*Commissioned in 2011 from the City of Belgrade on the occasion of the candidature for the European City of Culture in 2020*  
Executive Producer – Aleksandar Peković  
Rastko Ćirić – lead and backing vocals  
Miroslav Cvetković – “Höfner” violin-bass  
Čedomir Macura – “Ludwig” drums, percussions

Nebojša Ignjatović – solo guitars  
Teodora Skrobonja – saxophone

17. KNIGHT OF HEARTS  
(2:50) (Ćirić – Skrobonja)  
*Dedicated to Igor Kordey's knighthood.*  
Rastko Ćirić – lead and backing vocals, classical guitar



---

9 Recorded in May 2004 at the Vesa Studio, Belgrade / Sound Engineer Miroslav Cvetković / Mixing Engineer Đorđe Petrović  
8 Recorded in November 2005 at the Vesa Studio, Belgrade  
Sound Engineer Miroslav Cvetković  
5, 7 Double-bass, mouth harmonica and step dancers recorded at the R88 Studio.  
Sound engineer Ana–Marija Srejić  
3 Solo guitar recorded on the RSP concert in Pančevo (with the Fathers and Sons band),

April 2000, Sound Engineer Goran Popa Džiz  
8, 9, 15 Sound producer Nebojša Ignjatović.  
8, 9, 15 Sound engineer Miroslav Cvetković.  
1–7, 10–14 Sound producers Damjan Dašić and Rastko Ćirić.  
1–7, 10–14 Sound engineer Damjan Dašić  
1–7, 10–14 Sound engineer for drums Saša Janković.  
Teremin (1) recorded at the Sanja Ilić's Studio, Belgrade.  
15 Recorded at the Dobro Polje Studio, Belgrade  
Sound Engineer Dragan Petronić  
Piano recorded at the Saša Lokner's Studio, Zemun.  
Sax solo (6) recorded at the Nik Phelps Studio, Gent, Belgium.

Members of the FATHERS AND SONS band: Božidar Škipić (lead guitar), Branimir Kosar (keyboards), Nedeljko Kusić –Dok (bass guitar), Nikola Dokić (drums)

Nik Phelps (leader of the Sprocket Ensemble group) is composer of music for animation films and wind instruments specialist living in Gent, Belgium.

Damjan Dašić and Marko Čalić are members of THE BESTBEAT, the Beatles tribute band.

## THE RUBBER SOUL PROJECT CD 2 / INFO

Total duration 54 min.

*Recorded from August 2012 to Dec. 2013 in: Vesa Studio, Damjan's Children Room Studio, R88 studio, Strip Studio, Sanja Ilić's Studio, Nik Phelps Studio, Gent, Belgium*

*Sound Engineers: Damjan Dašić, Miroslav Cvetković, Saša Janković, Milan Prokop, Dragan Petronić, Ana-Marija Srejić, Đorđe Petrović, Nik Phelps, Aleksandar Saša Lokner, Sanja Ilić, Goran Popa Džiz*

*Mixing Engineers: Saša Janković, Damjan Dašić, Miroslav Cvetković, Đorđe Petrović* *Mastering Engineer Milan Prokop*

*Sound Producers: Damjan Dašić, Neboša Ignjatović and Miroslav Cvetković*

*Executive Producer: Igor Kordey*



*Thanks to: Jana Adamović, Timothy John Byford, Darko Veličkovski, Predrag Milošević, step dancers Mirko Knežević and Nebojša Gromilić, Petar Janjatović, Petar Popović, Moma Rajin, Ljiljana Spasojević, Dragan Stamenović, Dejan Cukić, Dragana Nešić, Isidora Žebeljan, Petar Stamenković, Branko Citlik, Selena Pješivac, Zoran Predin, Željko Savić...*

# INDEX

- Adamović, Jana 58, 82, 86  
Aleksić, Gradimir 14, 75  
Ašanin, Dragan Aške 5, 15, 16, 75  
Bajagić, Momčilo  
Bajaga 5, 75  
Baldauf, Stefan 75  
Borges, Horhe Luis 9  
Božinović, Zoran 73, 74  
Bučan, Andreja 81  
Byford, Timothy John 50, 51, 82  
Citlik, Branko 82  
Cosmo 64, 75  
Cukić, Dejan 38, 39, 41, 44, 82  
Cvetković, Miroslav  
    Cvele 4, 15, 16, 17, 18, 40, 42, 50, 55, 65, 73, 74, 75, 79, 80, 81, 82, 86  
    Čalić, Marko Čaki 6, 48, 52, 55, 79, 80, 81, 86  
    Čirić, Iva 34  
    Čirić, Rastko 4, 8–17, 20–22, 27, 29, 30, 32–45, 47–54, 58–64, 65, 66, 73–75, 79–82, 86–87  
    Čirić, Vukan 75  
    Dašić, Damjan 6, 47, 48, 49, 51, 52, 54, 55, 56, 64–67, 79, 80, 81, 82, 86  
    Dašić, Mihajlo 49  
    Dautović, Feti 75  
    Dimić, Aleksandra 75  
    Dević, Aleksandar 28  
    Draganić, Davor 66  
    Đokić, Nikola 81  
    Ellison, Harlan 21  
    Foster, Allan 39  
    Garson, Christine 75  
    Gojković, Srđan Gile 18, 20, 75  
    Gromilić, Nebojša 82  
    Grujičić, Pavle 28  
    Harrison, George 68  
    Huntingford, Richard 68  
    Ignjatović, Nebojša Nebe 4, 14, 16, 17, 23, 34, 35, 36, 39, 40, 42, 50, 63, 73, 74, 75, 79, 80, 81, 82, 86  
    Ilić, Dragan Ilke 16, 24, 75,  
    Ilić, Igor 75  
    Ilić, Sanja 53, 81, 82,  
    Isailović, Jelena 74  
    Janjatović, Petar 25, 31, 56, 82,  
    Janković, Saša 6, 52, 54, 56, 81, 82  
    Jerković, Tamara 75  
    Joto, Mili 75  
    Junod, Benoît 75  
    Kitanović, Biljana 73, 74  
    Klisinski, Maja 38, 79  
    Knežević, Mirko 82  
    Kochetov, Max 57  
    Koljević, Srđan 33  
    Komadina, Ivana 75  
    Kordej, Igor 6, 46, 50, 56, 57, 58, 59, 75, 82, 86–87  
    Kosar, Branimir 38, 81  
    Kovačić, Goran 27  
    Kusić, Nedeljko Dok 35, 81  
    Kusturica, Emir 68  
    Lennon, John 12, 30, 39, 41, 50  
    Lokner, Aleksandar  
    Saša 5, 51, 53, 68, 73, 79, 80, 81, 82  
    Macura, Čedomir 5, 14, 16, 40, 42, 50, 68, 73, 74, 79, 80, 81  
    Marković, Srđan 26, 28  
    Martin, George 24  
    Matijević Nedeljковиć,

Gordana 57, 73, 74, 80, 81  
 McCartney, Paul 21, 36, 37, 47, 61, 63, 68  
 McKemmon, Robert R. 21  
 Miladinović, Petar  
 Pera Džo 49, 53, 80  
 Miler, Martina 57, 80, 81  
 Milutinović,  
     Danijela 57, 80, 81  
 Milićević, Branko  
 Kockica 31  
 Milinković, Božidar 50, 55, 79  
 Milosavljević,  
     Darpada 18, 74  
 Milošević, Predrag 82  
 Mitrović, Dejan 73, 74  
 Necić, Predrag 73  
 Nešić, Dragana 82  
 Novaković, Boban 74  
 Obradović, Beba 50, 79  
 Obradović, Jelena 26, 28  
 O'Brian, Fred 39, 40, 41  
 Onstad, Ken 41, 75  
 Peković, Aleksandar 43, 81  
 Petronić, Dragan 43, 81, 82  
 Petrović, Dragan Čupa 73  
 Petrović, Dorđe 5, 19, 35, 38, 56, 57, 73, 75, 80, 81, 82  
 Petrović, Nenad 73  
 Phelps, Nik 49, 50, 80-82  
 Pješivac, Selena 82  
 Popa, Goran Džiz 81, 82  
 Popović, Petar Peca 33, 43, 82  
 Pradan, Kumari 17, 18, 74  
 Pradan, Narmani 18, 74  
 Predin, Zoran 82  
 Prokop, Milan 52, 54, 80, 81, 82  
 Radišić, Branislav Bane 82, 86  
 Rajčević, Miloš 75  
 Roknić, Rastko 71, 74  
 Russel, Geoff 8  
 Savić, Dušan 75  
 Savić, Filip 51, 53, 80  
 Savić, Željko 82  
 Skrobonja, Dragana 68  
 Skrobonja, Goran 4, 10-14, 21, 22, 27, 28, 30, 34, 36, 40, 42, 45, 54, 58, 59, 62, 63, 73, 74, 86-87  
 Skrobonja, Teodora 41, 42, 80, 81  
 Spasojević, Ljiljana 82  
 Spielberg, Steven 28, 30  
 Srejić, Ana-Marija 53, 81, 82  
 Stamenović, Dragan 82,  
 Stamenković, Petar 82  
 Starr, Ringo 20, 50, 57, 62  
 Swale, Alistair 41  
 Škipić, Božidar, 34, 35, 37, 48, 79, 81  
 Takač, Mahodari 23, 74  
 Tucaković, Dinko 32, 36, 38, 39, 41, 44, 53  
 Tutti 50, 55, 63, 79  
 Veličkovski, Darko 82  
 Vještica, Nenad Khan 52, 79  
 Vukelić, Marija 39  
 Vukobratović,  
     Mihajlo Miša 28  
     Zajc, Svetolik 75  
     Žebeljan, Isidora 82  
     Živanović, Dušan 49, 54, 80  
 Witte, Niels 68

## R(in)PP

RETKO (ili nikada) PITANA PITANJA

- 1) Koliko je ukupno muzičara učestvovalo u Rubber Soul Project-u?
- 2) Koliko je tonskih snimatelja bilo na RSP2?
- 3) Koliko je životinja učestvovalo na RSP?
- 4) Koliko je životinja povređeno na RSP?

*(Odgovori: 35 / 11 / 1 / nijedna)*

## R(ie)AQ

RARELY (if ever) ASKED QUESTIONS

- 1) How many musicians participated The Rubber Soul Project?
- 2) How many sound engineers were involved with the RSP2?
- 3) How many animals participated RSP?
- 4) How many animals were hurt on RSP?

*(Answers: 35 / 11 / 1 / none)*



## Edicija THE RUBBER SOUL PROJECT / INTEGRALNO IZDANJE

*Za izdavača Goran Skrobonja*

*Ilustracija na kutiji i RSP logo Igor Kordey  
Ilustracije na koricama i "leteće" vinjete Igor Kordey  
Dizajn korica knjiga i diskova Kordey i Čirić  
Pop-up ilustracije i dizajn Rastko Čirić  
Priprema za štampu Rastko Čirić  
Fotografija unutar kutije Branislav Bane Radišić  
Duhovna i profesionalna podrška Jana Adamović*

*Izdavač PALADIN d.o.o  
Vojvode Stepe 139/71, 11000 Beograd  
tel 011 3982 600  
www.paladin-beograd.com  
email: paladin.beograd@yahoo.com*

*U saradnji sa KORPUS, Igor Kordey  
Štampa Beopres, Beograd  
Tiraž 2000*

© The Rubber Soul Project 2015.

## Edition THE RUBBER SOUL PROJECT / COMPLETE

*For the publisher Goran Skrobonja*

*Box cover illustration and RSP logo Igor Kordey  
Cover illustrations and "flying" vignettes Igor Kordey  
Books and discs cover design Kordey & Čirić  
Pop-up illustrations and design Rastko Čirić  
Pre-press Rastko Čirić  
Inner box photo Branislav Bane Radišić  
Spiritual and professional support Jana Adamović*

*Published by PALADIN d.o.o.  
139/71 Vojvode Stepe, Belgrade 11000  
tel +381 11 3982 600  
www.paladin-beograd.com  
email: paladin.beograd@yahoo.com*

*In collaboration with KORPUS, Igor Kordey  
Print Beopres, Beograd  
Edition 2000*

© The Rubber Soul Project 2015



*Na fotografiji unutar kutije:  
Marko Čalić Čaki, Igor Kordey, Damjan Dašić,  
Nebojša Ignjatović Nebe, Goran Skrobonja,  
Miroslav Coetković Coele i Rastko Čirić (sedi).*

*On the inner box photo:  
Marko Čalić Čaki, Igor Kordey, Damjan Dašić,  
Nebojša Ignjatović Nebe, Goran Skrobonja,  
Miroslav Coetković Coele and Rastko Čirić (sitting).*

**Goran Skrobonja THE RUBBER  
SOUL PROJECT: PUTOVANJE**

Deo edicije RUBBER SOUL PROJEKT  
/ INTEGRALNO IZDANJE

*Za izdavača* Goran Skrobonja  
*Urednici* Rastko Ćirić i Goran Skrobonja  
*Prevod* Goran Skrobonja

*Ilustracija na koricama i "leteće" vinjete* Igor Kordej  
*Dizajn korice knjige* Kordej i Ćirić  
*Oblikovanje knjige* Rastko Ćirić

*Izdavač* PALADIN d.o.o  
Vojvode Stepe 139/71, 11000 Beograd  
tel 011 3982 600  
www.paladin-beograd.com  
email: paladin.beograd@yahoo.com

*U saradnji sa* KORPUS, Igor Kordej  
*Štampa* Beopres, Beograd  
*Tiraž* 2000

© The Rubber Soul Project 2015.

**Goran Skrobonja THE RUBBER  
SOUL PROJECT JOURNEY**

A part of the edition THE RUBBER SOUL  
PROJECT / COMPLETE

*For the publisher* Goran Skrobonja  
*Editors* Rastko Ćirić and Goran Skrobonja  
*Translation* Goran Skrobonja

*Cover illustration and "flying" vignettes* Igor Kordej  
*Book cover design* Kordej & Ćirić  
*Book design and layout* Rastko Ćirić

*Published by* PALADIN d.o.o.  
139/71 Vojvode Stepe, Belgrade 11000  
tel +381 11 3982 600  
www.paladin-beograd.com  
email: paladin.beograd@yahoo.com

*In collaboration with* KORPUS, Igor Kordej  
*Print* Beopres, Beograd  
*Edition* 2000

© The Rubber Soul Project 2015



CIP - Каталогизacija y yублиkaciji, Народна библиотека Србије, Београд

784.011.26 РАБЕР СОУЛ ПРОЦЕКТ”1993/2013”

78.071.1/.2(497.11)”19/20”:929

СКРОБОЊА, Горан, 1962-

Rubber Soul Projekt: putovanje : alternativna muzička istorija : konceptualni eksperiment = The Rubber Soul Project Journey : alternative music history : a conceptual experiment / Goran Skrobonja ; [prevod Goran Skrobonja = translation Goran Skrobonja ; vinjete Igor Kordej = vignettes Igor Kordej]. - Beograd = Belgrade : Paladin : Korpus, 2015 (Beograd : Beopres). - 87 str. : ilustr. ; 12 x 12 cm. - (Edicija The Rubber Soul Projekt : integralno izdanje = Edition The Rubber Soul Projekt : complete)

Uporedo srp. tekst i engl. prevod. - Tiraž 2.000. -

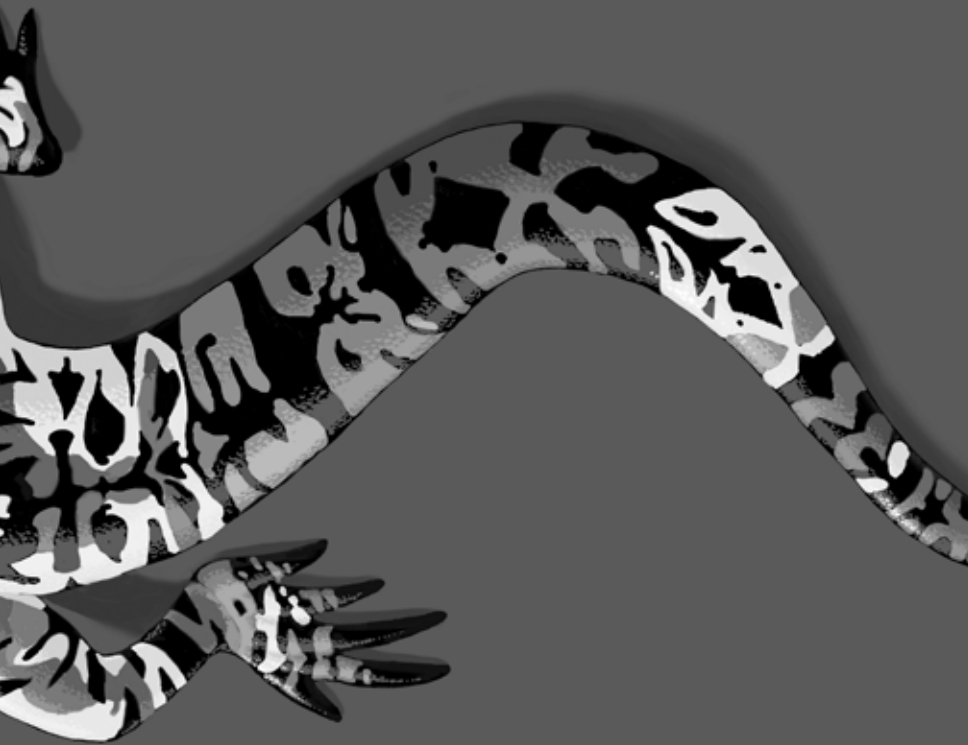
Dramatis personae: str. 4-6. - Str. 64-67: Izjava svedoka / Damjan Dašić. - Blurbovi i komentari: str. 68. - Registar.

ISBN 978-86-87701-49-6 (Paladin)

a) Рабер Соул Пројект (вокално инструментални састав) - 1993/2013 b) Музичари - Србија - 20в-21в

COBISS.SR-ID 21316609

ISBN 978-86-87701-52-6 (za kolekciju)



*“Everything from the album would be imagined from the perspective of these people. So it doesn't have to be US, doesn't have to be the kind of song YOU want to write, it could be a song THEY might wanna write.”*

(Paul McCartney about the making of Sgt. Pepper album, 1992)

*»Sve na tom albumu bilo je zamišljeno iz perspektive tih ljudi.*

*Dakle, to ne moramo da budemo MI, ne mora da bude pesma koju JA želim da napišem, treba da bude pesma koju bi ONI napisali.«*

(Pol Makartni o stvaranju Sgt. Pepper albuma, 1992)

Ovo je knjiga o umetničkom projektu grupe domaćih stvaralaca inspirisanom muzikom Bitlsa. Projekt obuhvata 32 originalne pesme, više video spotova, novelu Gorana Skrobonje i film Dinka Tucakovića. Prvi put na jednom mestu mogu se naći pomenuti materijali koji su plod dvadesetogodišnjeg rada.

This is a book about the artistic project created by a group of local authors, inspired by the music of The Beatles. The project includes 32 original songs, several video clips, novella by Goran Skrobonja and film directed by Dinko Tucaković. For the first time these materials can be found in one exclusive package, after two decades of incessant creative endeavour.

ISBN 978-86-87701-52-6

