

to the marginalised, impoverished youth which in urban structures create their own "survival groupings" (R. McKenzie). Their drama, the drama of I DM, materialises its own spatial realisation by the sole presence on Titova or in its close vicinity. The scheme shows the following grouping arrangement:

The group tries to absorb as much visual impressions and information as possible, inside which individuals find support and identification and express their personal problem more openly.

In public places, the behaviour of participants varies depending on the ability to behave in public places and on the importance of the situation for given participants. Lyn Lofland, when observing behaviour in public places, public settings, concludes that a participant has a different amount of personal relations and information that define behaviour itself in the end.

According to her classification, four aspects of participation in public frames are possible:

1. "The newcomer" has general information enlarged through experience or rumours and many of them are the result of birth or development in his society.

2. "The customer" possesses accidental information developed intermittently. His information is limited by physical absence and that makes him a stranger in the given frame.

3. "The patron" possesses familiar information obtained through normal use of circumstances in which he behaves and is familiar with the surroundings by sight.

4. "The resident" possesses personal information obtained through a long stay in a certain frame and he knows everything about those circumstances. He is completely aware of the others and is capable of sorting them into any of the treated categories. The same author observing "waiting behaviour" in public places marked that "waiters" have a tendency to vary in behaviour depending on the limitation of the situation or the level of self-protective behaviour. Along the self-protective dimensions, people waiting in public places tend towards five main "leading styles" (management styles):

1. "The Sweet Young Thing" relates mostly to women. Once taken the position does not change, its position is upright, possibly suggestive, but doesn't allow itself to fail.

2. "The Nester" has a taken position, is obsessed with himself and uses social "supporters" for the arrangement of his place.

3. "The Investigator" has one achieved position, carefully observes the surroundings, leaves the position and investigates every lifeless object.

4. "The Seasoned Urbanite" is lazy and relaxed within the limits of regulated public behaviour.

5. "The Maverick" is without style, doesn't know how or is not able to protect himself by behaving in a public place, relates to children, eccentrics and the stigmatised. <sup>13</sup> □

Adin Ljuca

## European Championship Evacuation

*The European Football Championship is under way.  
On narrow trails buses drive  
full of women and children.*

*Denmark defeated Sweden.  
England tied with Ireland.*

*We lost.*

*E.g. a nine-month pregnant woman in the seat  
in front of me persistently keeps vomiting as the two-year-old  
boy in her lap persistently keeps crying: she lost  
her husband.*

*Prior to this European Championship  
(to protect the players)  
referee criteria were sharpened  
and that's OK.*

*During the first half-time (of one of the games),  
when the first goal was scored (the stadium thundered with ovations),  
the first flammable shell fell on my home  
and the atmosphere was brought to a red-hot level.*

*By the end of the second half-time  
(before the referee's whistle)  
I managed to escape from the town.*

*The only thing I took with me  
Were my ears and my head full of ovations.  
And a thought-question: where is this bus rolling off to?  
To a new European Championship?  
The Romans say: all roads lead to Rome.  
My fellow passengers know that none of the roads lead home.*

Translated by Ulvija Tanović

<sup>13</sup> According to John Latland "Analyzing Social Settings" Wadsworth Publishing Company, INC. Belmont, California, 1971.

<sup>14</sup> We recorded a video of the street on July 25th between 19 and 20 hrs from the second floor of a building in Cernalusa street no. 10, with a Panasonic camera. The focus was on the area of Ferhadija street from where it begins (approximately the Iranian cultural center) with small variations along the street to the post office. The walking crowd that we observed and treated, formed on Titova street. The goal was to show faces, to record them while moving, so we could discuss their clothes. We tried to focus on the less space we could (up to 100 m<sup>2</sup>) but with as many faces as possible. We played it on a Goldstar player, TDK-VHS tapes, without the possibility of slow-motion and other technical devices, which created enormous difficulties. All stiff relations are not very precise (up to 10 per cent fault, but they emphasise the main structural relations). Due to technical difficulties, I wasn't able to go into correlative relations (e.g. motion of hand and clothes which would answer the question: do better dressed people generally speak more in the street scene, even though clothes is a form of visual speech), variance analysis, testing of the differences between the proportions by t-table etc. I observed all variables equally, which meant watching it several times, and that is how I interpreted them. Concerning the fact that around 3,000 faces went through the camera lens, we processed a sub sample taken in the interval from 19:35 until 19:45 hrs, and only those faces turned to the camera n=347 (so the faces not turned to the camera were not taken into consideration, and in that interval there were 294 faces). That interval is where the stronger density of people in the street starts, and it enables us to generalize the results obtained on the faces we processed (n=347) to at least the sample in the second part of the observation from 19:30 until 20 hrs.

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