

This zine should include a CD/R compilation...

If you didn't get it, you got ripped off...

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PREHISTORY OF CZECHOSLOVAKIAN PUNK  
TOUR REPORTS - REVIEWS - LYRICS...

EAST-EUROPEAN PUNK  
NO FUCKING RARITY  
CRUDE REALITY!!!!

1.10.2007 in Brno,  
written late after midnight, listening to DEZERTER

Cheers bastards!  
Another dream became reality and the first regular issue of Drunk Nach Osten got its material form... (there was also a zero issue before, which was only in Czech and consisted of a long travel report from a trip around the Balkans/Ukraine). Well, why a fanzine about East-European punk?? However does this whole punk/hardcore/bullshit try to be/look international and „without any borders“, the borders are still there. And I'm not talking only about the actual borders between the states, which practically bring complications to peoples' connection, but also about the borders in peoples' minds. About the borders of prejudice, fear and laziness to learn anything new, to give a chance to something unknown. I simply realised, that thinking of most East-European countries (from the point of view of my interest that means the area of ex-Yugoslavia, ex-USSR, Hungary, Romania, Bulgaria, Albania and Greece; not that much Czech, Slovakia and Poland as the general knowledge about what's going on in these countries is way better over here...), there's a just a big black hole in my knowledge about them (at least concerning the DIY scene over there, but definitely not only that...). And still, many of the people over there, the places etc. are physically so close to my home, we all could easily cooperate together, but we don't. We know nothing about each other, we're not in contact, we don't visit each other... but hardly anyone knows a shit about the activities of punks fucking 600 km further East... It's up time to dismantle these borders and I hope this piece of paper will help to reduce this isolation between the punks (and what the the fuck between punks... between ANYONE) "here" and "there" at least another little bit. It's also up to you!

Well most of the zine was primarily written for the Czech language version, but having lots of stuff in English, why not making an English version as well? However, certain things may be written in a way that is not easy to understand without knowing certain local context or whatever, so sorry for that.

A few more notes... Drunk Nach Osten is not and is neither supposed to be any magazine about everyone for everyone. It neither has ambitions to become any collective super-zine "covering" some "east-european scene" or similar shit... NO!!! Don't try to make me pukel Drunk Nach Osten is, and probably will always stay primarily a personal fanzine in which I will write about those things that appear interesting to me. Nothing more - nothing less. Also don't be under any illusions about me being some kind of an expert in East-European punk and such bullshit... On the contrary! I know a big shit... that's simply why I'm searching and trying to find out more. About what the people are doing in areas not so distant, but often so shamefully neglected. If you get the feeling, then reading the following pages, that I'm uncritical, and that even about the biggest shit, I write like if drugged with a love-potion, then you're probably right. I'm uncritical and I'm blindly excited about every single band/person/group of people who don't mess with it, who are doing things themselves their own way and are trying to cut at least a little piece from this shit called life for themselves. And then I don't give a shit to a large extent if they can/not play their instruments like TRAGEDY or CRUDE or if they have sound like SKITSYSTEM. Punk is (hopefully still) hopefully not just for me?) more than just loud music, though it may not seem that way sometimes...

If you're interested in any of the bands mentioned here and you're looking for their recordings, try to contact them directly first, not me (anyway, I'm such a lazy asshole that it would take me years to record anything for you...) if you want to reprint/use anything, just let me know, I can send it to you in a Word file. If you can spread this fanzine further, feel absolutely free to make additional copies (only with the CD-R please!) for your distro, whatever. I have the plan to make a digital PDF version and put it on the internet for anyone to download and print it right off (+ probably download the CD in mp3s?), so if you're interested, write me and I'll let you know where you will find it. I'd better like to distribute the zine this way - that people make copies for their distros themselves, but if it's a problem for you and you'd prefer to trade/buy some copies, we can do it for sure!

If you had an urge to send me something for review, it's surely no problem, as long as it's underground DIY stuff and it's coming from the area that this zine is concerned about. I'm mostly not into any pop-punk/ska, gore/death, metalcore/macho, indie/emo shit so please save my time (and your money) and don't bother sending me anything of that kind. But I definitely write about anything interesting that comes to my dirty hands, and not only about what I fucking get for free... so no stress.

And of course - if you can help in any way, I welcome all information, contacts, links, recommendations, recordings, copies of articles/old zines, lyrics, photocopies/originals of books, tour/scene reports... everything!

Yeah and if your grandmother was considering throwing these records in the garbage, tell her to get in touch with me - I'm looking for these records on vinyls (OK, I know you're also...): lots of old Czech/Slovakian punk/hc - just tell me what you have; GRAZHANSKAYA OBORONA / YANKA DJAGILEVA - anything; KUD IDJOTI - "Bolivia RnR"; v/a LJUBLJANA HARDCORE (bootleg version is perfect!); ADIEXODO - "38 mm"; GKOULAGK - "Stin avli ton theamaton"; SIEKERA - "Atak" EP; JMKE - anything; DISTRESS - "Put u raj" EP. Maybe I'm even able to get some Czech/Slovakian stuff that you're looking for.

OK, that's it, get in touch if you want, thanx to all those who helped and to Jukkeli for the front cover!!!

Love, peace, hatred, war and noise!

paaya.ds@seznam.cz

Schreib mir auf Deutsch, wenn du willst!

**PAVEL HRUBÝ**  
Milady Horákové 14  
602 00  
Brno  
**CZECH REPUBLIC**

Jak chcesz, to pisz po Polsku!

Как незнаеш ничего по английском, можно писать по-русски!

OK, our time is coming... I don't know. We're definitely playing 100% better than yesterday, but still I have kinda empty feeling of today's set. On the other hand, although a big part of people left after A.P., some 30/40 people stayed and they seem to enjoy themselves, so there's actually not much to complain about and I'm also slowly getting relaxed.

Then most of the people leave and only a couple of party people + bands are staying here. We're sitting by the bar, talking, and I cannot remember anymore how Csiga's guitar happened to appear in my hands again (fuck I don't even know how come that we brought it to Romania??). We're starting a hellish session in the vein of our morning in Budapest. Apart from the morning repertoire we're also adding another treasures including an unplugged version of SEE YOU IN HELL (as these poor guys didn't manage to play here the last time when the concert got attacked by nazis...). However most successful are the hits by MALGOCNOST PRÁZDNOTY and P.V.A.... imagine a bar, me with a guitar sitting on a beer-case, all around singing members of FESTA and RISPOSTA and a mob of about fifteen Romanian and Slovenian drunk-punks trying to add to the refrains „Jak můžoužest zapomenouuut“ (P.V.A. - „How can you forget?“ - a sad romantic song about a girl who left her boyfriend, stopped caring about punk and cares only about money now) or „Dookud bude tehle bilbeeej svěť, budem křičet Punks not dead!“ (M.P. - „As long as there is this shitty world, we're gonna scream - Punk's not dead!“ haha...). The final moments when all scruples and trousers were gone, should be better left aside... About the moments in the very morning I only remember a discussion about GRAZHANSKAYA OBORONA and completely destroyed Tom sitting on a chair, thrashing the guitar (totally out of tune, having already lost a couple of strings...) and singing: „Everyone llliiiiiee to me... Everyone play a lying play... Everyone is - a coulisse...“ (very broken version of a song by and old Czech band VLTAVA) Good night. I'm lying in the middle of an international mass of bodies and I feel great...

## 25. February 2007, Sunday

The alarm clock screams into the darkness (INCA is inside of an old city fortification and there are no windows)... I didn't sleep longer than three hours. No way. Győr, the location of today's show, is not behind the corner. We're quickly loading the car, we're picking up Tom's body lying lifeless on a bench covered with a jacket, we're putting it to the front seat (as a dummy of a person guarding the van) and we're going downtown together with some locals. There's some fair market on the main square, everyone's selling some weird decorations that are traditionally being presented to women... don't know. We're all hungry and therefore nervous, so we're better heading for a shop for some food. The poor guy who's hanging around with us is probably pretty confused, cause we're all of us all the time chaotically asking for something and Vápnó is once again bothering us all with his theories about how we are surely going the wrong way (though he's never been here of course)... By INCA we fill ourselves with disgusting canned beans and we can finally leave. Mirus, as the only driver without alcohol in his blood, is driving and I'm navigating. Well... I mean, adrenalin is OK, but everything in moderation please! After about an hour of a chaos-raw-punk ride, when our Dragon tears the whole Romanian road law to shreds, we're claiming Pavel to be sober and letting him behind the wheel. I'm sinking into a light, but long sleep.

I'm definitely waking up only in the evening. It's dark outside. Cold and damp. I'm no less tired than I was in the morning, moreover I'm shaking with cold, coughing like hell and from my nose are running hectolitres of solid, stinky, yellow-green snot... disgusting. It seems I won't enjoy this night very much. I'm jumping out of the van on the wet cobblestones, taking a look around myself and... I can't see anything like a club... Just a bridge with a river under it and on the river... a boat! Shit tonight's concert takes place in a club on a houseboat! Cool! I'm just afraid that I would appreciate this much more if it was summer and I had no cold and no hangover. Who cares, let's go downstairs to the lower deck! Although it's quite warm at the bar, in the other room, where we're supposed to play it's cold like in a cave. For sure it is - I'm taking a look outside a round window and the water goes up to the half of it. Bro. Soon comes Atis, tonight's organiser, who doesn't know much English, + local guys from GYALÁZAT that I was looking forward a lot to get to know them. But I feel too shitty and I really have no desire to talk to anyone nor to organise anything. I can't even drink, cause I'm supposed to drive right after the show, so I'm at least eating my portion of goulash and I take a sit aside.

However, soon the soundcheck comes, together with a big chaos concerning the equipment - Atis didn't manage to get some important things, certain parts of our equipment don't work together with theirs, I think one guitar had to go directly to the mix. However, the sound is a heavy noise, even within the bounds of punk. But still, the first band tonight is the already mentioned GYALÁZAT, and this chaos-sound suits them really well! Furious and raw hardcore punk with a straightforward vocal, good drummer. At times it sounds a bit chaotic, but it's evidently supposed to be like that and above all - it's energetic! Great - I'm looking forward to their show in our practise room in two weeks!

Then are shooting off the Slovakian Hungarians E330 from Komárno. I like this band. No unnecessary instrumental onanism... uncompromising rough attack from the beginning till the end. Their singer Pedro is a big fan of Latino HC and you can hear that. Nice band and nice people! We're coming next and however was the sound fucked up for the first time, now it sounds quite understandable and considered how bad I feel I really enjoy playing tonight, so I'm sorry when it's over. Unfortunately the space is too big even if there were 200 people and there are about fifty now... so for the whole time there is that stupid semicircle around us (and around all other bands as well). Fuck, do our beer-farts really stink that bad, that people are afraid to come closer to us??? It seems so... This is what I really don't understand about punk shows. Paradox of life. Rock stars are building barriers to prevent their fans from coming too close, while punk have to beg their audience to take a few steps closer. But still OK. RISPOSTA is also fine, but the general tiredness (at least in the case of Mr. Drummer) is evident.

Afiter the show there's not much time left for messing around on the place. Some of us have to go to work tomorrow, so we're going home right off. One more minute to say a warm hello to the locals, to the singer of HUMAN ERROR who came tonight and especially to Csigas-chan (you rule and by us you are always welcome!), and we can set out into a black night. I'm kinda getting over it and I'm holding on behind the wheel until Bfeclav, where I'm switching with Pavel. However, if the Hungarian-Slovakian border brought a fine rain, the Czech border welcomes us with a brutal snowstorm! Of course we are happy, as everyone who drives with fairly old summer tires... (oh yeah... it's still those same ones that we got in discount in that tyre sevice, after those macho-idiot-wannabe-punk in Nymburk cut our wheels). We're driving a part of the company to Pšisnotice, where I'm again taking the wheel and accepting the thankless task to bring the rest of the crew to Brno in one piece. I can imagine the TV news shot - „The roadmen were again taken completely by surprise...“ Those 25 km to Brno take us at least one fucking hour and finally we're getting stuck on the bottom of Kraví hora („The Cow Mountain“). The way to our practise room (which is on the very top of a fucking steep hill) is heavily covered with fresh snow and the Dragon shows me a perfect automobile-version of Jackson's „moonwalk“ (that means - the wheels are turning forward, while the car goes backwards...). After a couple of ridiculous tries during which I almost crush several by-parking cars, we're better parking the van in a small street to try it again in the afternoon when the road up is already driven through.

All in all together... for me it was a great trip. Well, we lost fucking 6000 crowns in three days (over 200 Euro), but that was already given by the fact, that we agreed on such money, that could have never paid us the full expenses (á 50 Euro in Budapest and Győr and 100 Euro in Timisoara). But fuck that. It was worth it...!!!

Hell knows how long are we eating our breakfast, when suddenly we're back in the streets of Budapest again. Except Miruus, we're all still wasted, by some mystery Csiga's acoustic guitar appears in my hands. We're walking down the tourist centre of the Hungarian capital and supported by my false guitar accompaniment we're shouting out various hits of our early-teens punkrock youth. The songs of P.V.A., MALOMOCNOST PRAZDNOTY, TRI SESTRY and especially the awesome unplugged versions of „Stovky a tisice“ by RISPOSTA and „Conquest“ by DISCLOSE are getting us into a state of maximum nirvana. Our random Hungarian audience are passing out, the Japanese tourists are warming up their cameras, hysterical girls are screaming out our names and drying their tears, riot police squads are fighting for keeping the barriers... shortly and simply – no passers-by give a slightest shit about us. By the parliament we're taking a tram, but of course... it's just like us – right after the doors get closed, someone says that well-known sentence... „Jegylenőrzési Jegyeket kérem ellenőrzésre felmutatni!“. Yes! You understood it right! Two tall macho guys and one woman with bands on their arms are interested in our non-existent tickets. Getting off. The controllers are trying English, German, even Russian, but we're stubbornly pretending an absolute language illiteracy. Csiga makes a heroic attempt for pretending speaking Czech using unforgettable phrases such as „Twenty crowns, thanx!“ or „Your eyes are beautiful... and your legs too!“ Those, who are not holding back their laughter, are trying to explain the inspectors in a sign language, that 400 Czech crowns for all of us (about 14€) must be enough for their private pockets. For sure it was enough...

So we're taking a walk to the van now, where we're meeting the others. Last public scandal with the acoustic show, final farewell to Slayer and the BÖILER guy and we're leaving. Still we have to drive back to Csiga's place, because he goes to Romania with us, but he forgot his passport at home. His navigation system „turn it right over here – nobody's watching“ works perfectly. Mára is desperately asking for a stop to take an urgent piss, but he's being mercilessly rejected with the traditional Beño-answer (the drummer of SEE YOU IN HELL): „You will wait it out...“ This time he didn't... Imagine our van in the middle of a huge crossroad in the centre of Budapest, suddenly the side-door opens, and out of the moving car, screaming „STOP THE FUCK RIGHT OFF!“ jumps a dirty stinking wasted body of Rasputin, who attacks the nearest luxurious restaurant, thrashes the door and stared-on by the shocked staff-members and guests, starts running around shouting „Toilet! Toilet!“ Hell...

The way to the south goes without any problems. Pavel is driving, Csiga is learning to sing a song of VISÁCI ZÁMEK and I'm peacefully falling asleep. When I wake up somewhere in the southern Hungary Pavel and Vápro are nervous like shit. We're close to running out of diesel and there's still no gas station in sight. The Dragon takes his last breath 500 meters before the first gas station that we met after a pretty long time... It's terribly cold outside, windy like in some fucking mountains. A group of bodies with bottles in their hands is slowly crawling to the station... NO!!! It's newly built and it's not open yet! We're losing a lot of time there, before some Romanian truck-drivers present us with a few litres that will bring us to the nearest gas station in Szeged (even our principle of boycotting the Shell company has to be put aside now...) – tharx guys! Contrary to our expectations the border is being crossed without any problems (classic questions and classic answers about a hard-rock band) and we are in Romania. There's a different system on the local roads – we need to buy a sticker not only for the highways (there are almost no highways in Romania), but for all the other roads as well. OK, so we're stopping at the first gas station, but... „No vignette!“ Well OK, we're driving to another one, expecting that they were just lying to us that they had no stickers left, and then they would just call their fellow-policemen who would stop us then and share the fine with the gas-station guys... But it makes no sense. We really tried, but there's just no way to get this fucking sticker so if they stopped us they could fuck right off! Then we're also getting stuck for at least half an hour at some bloody railroad crossing, where the same one train goes there and back three times driving 15 km/h... then we found out they were just moving it to a different track...

Being a couple of hours late we're finally welcoming Timisoara. I still remember it here a bit since the summer so it's quite easy to find the local alternative culture centre INCA. The show is already running. We missed the local grind project AKU and the punx from CALIBRU 39 are just finishing their set. There are quite many people here – about a hundred for sure. The local „stars“ (heh) PAVILIONUL 32 are entering the stage. Since their visit to Czech last year they got to sound more self-confident and they got a new bass-player. I enjoy their straight forward and angry political hardcore a lot, and the people around me also do. When SEE YOU IN HELL came back from here a couple of months ago, Filip was amazed and compared them to LOS CRUADOS... he wasn't that far I think.

Next comes RISPOSTA. Although Tom doesn't feel very well tonight and he plays drums (at least according to his band-mates) ultra-slow, it doesn't sound that way to me at all. They're getting a wall of brutal sound, which is just crowned with the crazy image of Vápro (somewhere between an SS-officer and a RAMONES-member)... Mates and me are both standing in the front with our mouths open wide – „RISPOSTA rules!“ goes around the place many times... At the end Tom is traditionally switching the place with Vápro, I cannot resist and steal the second mic and here comes the DOOM cover (though... after two years, you could already make something new guys...hm?). Together with the last year's show in Jihlava this was surely the best show of RISPOSTA I've seen!

Then comes AKTIVNA PROPAGANDA from Slovenia. Visibly the most awaited band of the night – almost everyone is dancing, many people know their lyrics by heart. I was quite curious to see them live and I'm not disappointed at all. Fresh, onwards rolling hardcore with lots of sing-along-refrains, musically maybe at times even a bit youth crew thing (??? well maybe not, I know shit about this...) – not exactly my cup of tea, but it doesn't lack energy and that's good. Lots of talking between the songs and overtly political lyrics to the top. Cover of a popular Croatian hardcore band RAZLOG ZA for the end. Nice. But still I like HELL PATROL more (other band of Tine from A.P. – check them out for sure!). Otherwise there is such a big moshpit (crappy word, hihi...) going on, that this time I really have to escape to the balcony above the stage... Some „wise guy“ is taking pictures here with the speed of 1 photo / 10 seconds and his flash is so strong that it always takes me some time to get my sight recovered (meanwhile I always get a couple of nice punches from the local pogo-maniacs...). I have practically nothing against taking pictures at shows, but this is enough for me... the more would I like to know what does it bring to that guy to make shitty photos in that stupid way „raise the camera above your head and try“. The guy was taking pictures of everything and everyone throughout the whole night, until I really got the feeling he was a secret coop, hah... Thanks hell that he left after the Slovenians played...



Vápro RamoneSS

# DISTRESS

# KHATBYCH

It felt like a weird alcoholic dream... waking up in my friend Disstada's place in Prague after a heavy party and only two hours of sleep... with our eyes still half-closed we were driving to the main train station to pick up DISTRESS. „This cannot really happen, man. Nobody's gonna come!“ one of us said. But then suddenly four guitars-carrying punkastuffs did really appear in the hall and we couldn't believe our eyes. A d-beat band from Russia came to tour Czech republic by trains! They turned out to be fucking nice, interesting people and an ass-kicking band and as they were sharing most of their members with another punk band called KOMATOZ, a double interview was unavoidable. It was made during the winter of 2006/7 and in the meantime a couple things changed. Alex „Distress“ left KOMATOZ at the beginning of spring, so the recent line-up is Alexei „Ryzhiy“ – vocals, Nick – guitar, Goga – bass and Sanyok „Britva“ – drums. Similarly, Ryzhiy and Britva left DISTRESS and the friends from a grind band E.V.A. – Danila and Dima, replaced them. And that's actually the line-up you could've seen on this year's European tour of DISTRESS.

Zdravstvujte chuwax! Originally I wanted to start this off with asking you to introduce yourselves, but I'm not sure if it makes any sense as everyone of you is Alex anyway haha... OK, just say something about yourselves – for example how do you distinguish when you call each other's name, or what ever things are you involved in...

Alex: Privet chuwak, my name's Alex. Yeah you have had time to notice there are several ones like that here. Ha-ha. Well in fact only two of us have the same names, me and Sanyok, Ryzhiy's name is Alexei. We know each other for a long time so we have no trouble telling each other apart.

Max: Hello! I'm Max, the guitarist to the left though I might be to the right for you as you look at the stage, doesn't matter. I haven't been in the band for very long but I've managed to play some gigs with the lads and to have a great time on a minitour in Finland in October 2006.

Ivan: Hello, my name's Ivan, I play the drums.  
Alex: Let's move on, the others are gonna turn up soon.

## Brno - Yacht

Let's take it by order – DISTRESS. Who, where, when, why and how?

Max: That's for Alex to answer, he's the band's father n all that.  
Alex: Yeah OK, let's get started. Distress now is myself, Alex – vocals, Sanyok „Britva“ – guitar, Max – guitar, Alexei „Ryzhiy“ – bass and Ivan – drums. The whole thing has started in 2003. The idea came to my head right after I quit the punk band VIBRATOR. So me and my friend Andrei who started to play the guitar have started to look for other people to join our gang. In November 2003 thanks to our friends in the punk band KOMATOZ we'd managed to start playing gigs and in early 2004 we've recorded two demos – „Fuck the system“ and „Propaganda“. First lineup (2003-2005): Alex „Distress“ – vocals, Alexei „Ryzhiy“ (KOMATOZ member) – bass, Andrei „Ex“ – guitar, Andrei „Khatbych“ (ex-KOMATOZ) – drums.

The lineup was more or less stable for the first 1 1/2 years but due to musical differences we had to part, first with the drummer and then with the guitar player. It was really hard to find good musicians. For a while Oleg, the drummer from St. Petersburg hardcore band ENGAGE AT WILL, played with us, and we had two rotating guitarists, Sanyok „Britva“ and Timur who was also in SANDINISTA! Timur played with us for three months, on November 13, 2005 he was killed by fascists in St. Petersburg city centre. We haven't jammed for a few months and then we'd decided to record the songs for an album in Timur's memory. Oleg and Sanek have helped with the recording, and we went to Finland together and played a couple of gigs there. But Oleg couldn't play with us full-time as he had two more bands, so Ivan joined us in spring 2006 before our trip to Czech Republic. And we took on the second guitarist, Maxim, in mid-summer.

Well, d-beat has never been a style laying big emphasis on originality, but still – why did you choose „Distress“ of all the names? Did you feel the need to show the world, that the DISTRESS from Russia will be better than the older bands of the same name coming from the Netherlands, Greece or Yugoslavia?

Max: The name's of proved worth. A little bit of someone else's fame will do no harm, haha.  
Alex: In fact it's all very simple. Me and the first guitarist came up with this name. At the moment we were both heaps into DISCHARGE, and the desire to play this sort of music in Russia has quite overtaken us. When we have made up our minds as to what we're gonna play, what sort of music, we just took one of the first words starting with „dis-“ that we liked the sound of. It so happened that the word was „distress“.

Hardly any scion of punk is being more blamed than d-beat for bringing nothing more than cliché. For ACTIVE MINDS „dis is getting pathetic“, German parodists DISFLEISCH „hear nothing, see nothing new“, whereas for MASS GENOCIDE PROCESS „it is reality“ and for Kawakami of DISCLOSE it is simply the „rule of DISCHARGE“.

What is it for you?!

Max: Oh yeah, d-beat scene is one big cliché but I damn well like it. But seriously, for me, despite my love for DISCHARGE, to be using in a punk band only a limited, standard set of approaches and views both in music and in ideas would just be boring. There are plenty of boundaries and rules already and we have to somehow get rid of them, not make up new ones. So we DISTRESS are gradually progressing in sound, from classics like DISCHARGE, ANTI-CIMEX, SHITLICKERS we're moving towards more metallic sound and more complicated melodies.

Distress: For me it's music I love and the life I live. So for me it's also reality. I don't care about the prejudice, I just do what I like.

Ivan: And for me basically it's just a band playing d-beat.

**How does actually an average teenager in SPB get to punk? Which bands do they usually listen to at first? Is their quality (musical as well as for content) also that tragic like it is in many cases for such bands in Czech (the label „classic Czech punk“ seems to be almost a curse – for a more detailed survey I recommend recordings of such bands like S.P.S., P.V.A. or PLEXIS) or are there enough good bands that don't sound like a low-fi rock with lyrics about booze and coloured hair?**

**Britva:** Every teenager has his / her own way of finding punk. Some start with SEX PISTOLS and THE EXPLOITED and stop their development there while some move on. For some it's a way of life till the end of their life and some find themselves in that movement only for a couple of years. And the level of many people involved in the punk movement is tragic more as far as their development is concerned, and not so much musically.

**Alex:** I'd say more, in Russia most teenagers understand the word punk to mean exactly the sort of lifestyle you called tragic. Although I don't think they are to blame. For a long time numerous press, TV programs were presenting exactly this sort of image as punk, that is, always drunk, filthy, in short, street kid. We're not much different from Czech Republic in that.

**Max:** Yeah, it's not at all better for us. Most "punks" you can meet in the street or somewhere else have regretfully no relation to the modern D.I.Y. punk or hardcore. Otherwise, punk is understood in a very superficial way, its most provocative attributes - so we see an ever drunk or high, illiterate and amoral nihilist, or it's a modern MTV punk, trendy, with nice hairdo, smooth, with nicely washed brains, and thus absolutely...  
**Distress:** ...stupid.



**If you said the word „Russian“ to someone in Czech, their first association would very likely be (right after Russian mafia and the Soviet occupation of Czechoslovakia in 1968) vodka... To be honest, when Standa and me were going to pick you up at the train station in Prague, we expected all of you to fall out of the train completely wasted, each of you with a bottle of vodka in one hand and a guitar in the other... by the way, it was said in some older DISTRESS interview, that some of the founding members left the band because of alcohol-related problems. So... is it just a myth, or do people in Russia really drink more often (and heavier) than anywhere else? And what about punks – in general? And you guys?**

**Alex:** Damn, Paaya, it was all exactly as you and Standa have foreseen. But we ran out of vodka on the first day of the trip, before Belarussian border. We couldn't buy any alcohol in Poland, they simply wouldn't let us get off the train. But seriously, I don't think that people in Russia drink more than they do in say Czech Republic or Germany.

**Max:** Yes, the people here drink a lot, and have different reasons for that, but not much more than they do in other countries. It's just that they often drink without measure, often without thinking of what happens next and where they're gonna be the next morning. Why? That's a complicated question but usually it's written off to the mentality. Besides, in our country for many centuries alcohol served for the powers that be as a direct means of social control, a sedative for our people's wild character.

**Alex:** Alcohol as a means of control.

**Max:** All the unrest and disturbances of the people would end up in drunken brawls or dancing while those who have power stuffed their pockets on the most insolent exploitation. It's always much simpler to get drunk and switch the brain off rather than to try and get out of all the shit that most of the simple people in our country have been in for a very long time.

Among the apolitical nihilist punks there are heaps of alkie, while those who are connected with d.i.y. punk hardcore don't have particular problems with that, perhaps due to higher consciousness. I have pretty normal relations with alcohol. Once I even tried for two years to follow the sxe lifestyle, then I just realised that it's not for me. Although I haven't got anything against sxe as a personal choice.

**Alex:** I don't have any problems with alcohol either, it's alcohol that has problems with me.

**Ivan:** It seems to me that in Russia they don't drink more or less than they do in Europe, it's just that we don't have the culture of drinking. Oftentimes everyone drinks till they lose any sort of sense. Maybe I judge by myself, so I try not to drink 'cause I dunno when to stop.

**Sad, but probably inevitable question – these days (13.11.2006) it's been the 1st anniversary of the murder of your guitarist Timur. For those, who don't know – what did actually happen that day? How did the whole thing end as regards the police investigation – are the assassins known/convicted? Was there any memorial action/demonstration held for the anniversary?**

**Max:** On November 13, 2005 after the weekly Food Not Bombs action Timur and a few other kids went for a walk around the city centre. After a while the kids went to the cafe that's on one of the central squares, and Timur stayed outside with Max Zgibai to finish their fags. Suddenly they were attacked by about ten nazi boneheads who sprang up from around the corner. The fight lasted less than a minute, Max was wounded and Timur had his carotid artery cut by a knife...

Now those who have attacked Timur on that day are known and they were arrested. The investigation continues. It's obvious that the case is intentionally delayed and not turned over to the court. We aren't at all sure that the murderers will get theirs... For example, in a similar case, when in Moscow in the Spring of 2006 nazis have killed another kid, Sasha Ryukhin, outside a punk hardcore gig, the court has ruled that the murderers will go on trial for "hooliganism and inflicting light bodily harm"! We don't know how to fight that effectively...

On the anniversary of Timur's death a lot of people came to commemorate him on the place of murder, there were more than a hundred people there. After that there was a memorial gig, which featured the bands that he was in among others - SANDINISTAI and DISTRESS.

1. Graf Miroslaw von Motyczka (aka Mira Motyka, Monty – guitar in RISPOSTA)
2. Baron Rybenski von Rozhnau und Herahletz (aka Mára, Rasputin – guitar in FESTA)
3. Erzfürst Paul von Przissnoticz (aka Pavel – guitar in RISPOSTA, the main driver)
4. Graf Hrubesch von Sauberowitz (aka me, Paaya – guitar in FESTA, secondary driver)
5. Erzgraf Miroslaw von Böhunitz (aka Miruus – universal bassplayer, emergency driver, intelligence backup)
6. Baron Miroslaw von Wapendorf (aka Vápno – drums in FESTA, vocals in RISPOSTA)
7. Fürst MatheSsius von Puhlpetzen und Krastawetz (aka Mates – vocals in FESTA)
8. Freiherr Thomas Wedra von Zhidlochowitz (aka Tom – lots of beers, sometimes also drums in RISPOSTA)
9. The Green Dragon (120 km/h)
10. Starobrn (45 litres)

Listening to the first two records of VISACÍ ZÁMEK (true d-beat as fuck!) we're successfully crossing the borders to Slovakia and Hungary and exactly at the promised 7:00 PM we're entering Budapest. We're meeting Slayer, the bass-player of HUMAN ERROR (their drummer left to Britain so they're not playing recently, although they were supposed to play with us tomorrow in Timisoara – big shame! They're an amazing band to see live!), who takes us to the club. It's located in the city-centre, in the cellar of a normal apartment house and it's called Óborozó. It's actually an ordinary pub with two small rooms, which can be easily made full by those 50-60 people, who came tonight. In some local mainstream culture-programme newsletter the show was mentioned with beautiful names FIESTA DESPERADO and DISTORTA... awesome. We're unloading the backline and drums that all bands are going to use tonight. But we're finding out that Tom forgot to take one very important part of the hi-hat stand = the drummer of the first band has to play only with the lower hi-hat cymbal... poor guy.

## RADIKÁLIS AMPUTACIÓ



They're called RADIKÁLIS AMPUTACIÓ and it's exactly that kind of gore/death (???) stuff that goes in one ear and out the other. Miruus gets it right: „nowadays, every metal band says that they play grindcore“. Well somehow I happened to find their setlist at home so at least I can reprint for you some of the most promising song-titles: „Spermcollectors“, „Whore sale price“, or „Vaginális amputáció“. Maybe this would fit to Obscene Extreme fest, but I don't care myself. Then comes RISPOSTA. I must say that since they have added a second guitarist, it seemed kind of weaker to me. Less raw sound and too much effort to play something that doesn't fit in. But tonight I really liked them – for the first time since they got Pavel in. No extreme performance, but I'm satisfied! Then it's our turn – first show after three months + one third of the songs are new. This cannot end up good – and it didn't... For me it's one of the worst shows we ever played (talking about the musical part only!), more like a public practise. Therefore we don't make it too long and we're cleaning out the stage for the guys from ONANIZER – for me as a non-expert it's practically the same category as the first band. This one only has a bit more interesting ideas and they play it better. However, the local people are having fun and I also do, more or less. Unlike Mates, who sits by the toilet-door and suffers. After the gig we're getting the promised 50€ from Slayer. We're not messing around for long, we

divide in two groups – the first one goes directly to sleep at Slayer's place (Mára, Vápno, Pavel, Mates), the second one stays with Csiga (that guitarist of HUMAN ERROR, fucking nice guy) and will evidently not get to bed so easily... (Tom, Monty, Miruus and me)

First we're moving to Csiga's place. I also vaguely remember that in front of the club some local homeless woman with an old fur coat and a bottle of booze in her hand was trying to chat with us (in Hungarian of course). But shit I already mentioned this when we were here in summer with a friend of mine – Budapest is totally full of homeless people. Just on that street where we played there were two guys sleeping on the ground + that friendly lady. And we didn't have to wait too long to see more of them. Take a walk through Budapest at night and I'm sure it won't be a problem to count a dozen in a pretty short while. I'd really like to know what's the comparison to the situation in Czech (cause there you just hardly ever meet homeless people lying directly on the street) and to what extent is it connected with the efforts of the local authorities to get these people out of the public's sight at any cost...

In Csiga's little attic flat we're eating an excellent risotto (hell I'm having about six portions...) and with the exception of sleeping Miruus we're leaving out towards the nightlife. In the terrible cold we're walking to some bar full of baldheaded oipunk kids. Except HUMAN ERROR Csiga also plays in a popular local oil band BÖILER, so he has many friends among them. However, it doesn't seem we could have anything to talk about with anyone here (see, we're from Brno and therefore we have a kind of disgust for anything connected with oil...), moreover I'm getting tired so I just take a seat in a corner and fall asleep for a while. When I wake up, Csiga seems to have managed a lot already, as he's barely standing on his feet and he entertains half of the bar with his gags. Tom, Monty and me are considering a night walk around the town and we're asking Csiga to draw us a simple plan of the town so that we know how to get back to the flat then. The result goes beyond all our expectations – Csiga takes some promia-postcard from the bar and draws two big potatoes on it (no messing about – one of them is for Hungary and the other for Romania) with two dots (Budapest and Timisoara). The four squares for the postal code get written „P.Á.N.K.“ in them. Egéségré... I'm chatting with some skinhead, who turns out to be from Serbia from Novi Sad and sing in a band called THE BAYONETS. He's so nice to talk with, that I'm really sorry when we are soon after told to leave the bar, because they want to close it. Back to the flat we're accompanied also by Gábor from HUMAN ERROR, two local girls and Csiga's mate from BÖILER. The real party starts there. You know, why should you bother with inviting, paying for and only then accomodating bands, when you can just demolish your flat by yourselves? DIY – do it yourselves!!! At the moment, when Csiga plays the newest SKIT SYSTEM record and in his mini-kitchen (2 x 2m) he starts jumping around in a brutal macho-pogo style, I'm finding out that it's the best time to set out on a journey to the land of dreams. I'm lying next to Miruus on a single bed and I'm falling asleep...

## 24. February 2007. Saturday

I'm waking up quite early, but I feel quite fit. However, the memories of yesterday's night are bringing so much fear into my mind, that I better keep my eyes closed. No way. My ears are immediately receiving a signal in the form of that well-known sound – somebody's puking behind the door. Shortly afterwards the door opens and Csiga's body enters the room. At the moment when he's finally lying down to take the deserved nap, an alarm clock rings the air. It's 9 PM. We need to get up... Turn it off, we have enough time, Csiga persuades me and before I manage to answer, he's fallen asleep. Thirty minutes later, however, he opens his eyes like a robot, jumps up on his feet and says: „I slept for half an hour. That should be enough...“

# FESTA DESPERATO

+

# RISPOSTA

The adventures of the magnificent eight in Transleithania or „self-destruction in three days – fast and easy“

The first attempt to get FESTA DESPERATO to Romania is dated one year ago, when we received an email from Tavi, the vocalist of Timisoara's band PAVILIONUL 32, saying that he's looking for a Czech crust band for the 3rd (I guess) part of the festival of East-European DIY bands, called No Border fest. However, before our squadron managed to wake up from agony and formulate some rational answer, MASS GENOCIDE PROCESS got in to play there. I was pretty sorry, as I was tempted not only by the international line-up (there were for example bands from Moldova on the programme) but also by the fact, that it's quite hard to see such a band like LAMANT live. The more was I pissed off, when Tavi wrote us again only a couple of days before the fest, – that the drummer of MASS GENOCIDE had broken his arm on the bike and whether we could come: „please, it's really important – people here make festivals and write intentionally names on the posters and then they just lie that the band couldn't come, people expect a crust band from Czech and they will think we are ripping them off...etc.“ Unfortunately we already had another concert for that day. Fuck.

So one year later the third attempt is coming like a bolt from the blue... this time it could work! The original idea of a 6-days trip on which we could also visit Serbia is being destroyed by Festa's singer's working duties and we have to put up with a shortened three-days version in the form of one concert in Romanian Timisoara and two shows on the way through Hungary. However, we manage to borrow a van (yes – again the mythical nine-headed... I mean nine-placed „green dragon“ borrowed from a local ecNGO) and RISPOSTA accept our offer to go with us (apart from one gig in Vienna it's their first time to play abroad in their 2-years history). The shows in Hungary are managed especially thanx to a kind help of the guitarist of HUMAN ERROR Csga. So we've got it all theoretically fixed.

The resultant combination looks more than destructive – one half-working van + two countries about the shady working DIY scenes of which we got explicitly (at least in the case of Hungary) warned by our fellow bands + eight morons, whose intellectual qualities largely depend on their level of alcohol, ranging from „convincing“ promises of sending non-existent recordings to unknown friends (from 0 % higher), through profound debates about the philosophy of „forest-punk“ (about 1,2 %; from the level of 1,5 % you can also register the persuasion of American stenchcore bands about the necessity of their support to the world-wide forest-punk movement) ending up with imitating miscellaneous animal sounds and the final statement „me have one brain-cell“ (from 2 %; being repeated in more-or-less regular intervals until falling asleep). Evil!

I will skip the other details of the preparations, such as how RISPOSTA were not able for a month and a half to let the guys from Prague know, that on the day of their Prague show they were supposed be located in a bit different latitudes, and I will finally switch to the day D...

## 23. February 2007, Friday

Sometimes after 10 AM the whole Festa meets at the practise room, but we have no van yet. The guy from the NGO had picked it up from the service only yesterday (cool – the breaks are finally working!) and today he still needs to get a spare wheel. He overslept a bit, so it seems to will take some more time. „Kein Stress,“ as the Germans say. We've got plenty of time, so we're going to visit a bar. There we are meeting a friend, who had accidentally been driving the same van in the same direction only one year ago. After we tell him about our plan he nearly crosses himself and makes us the last rites: „Shit you wanna go to Timisoara? It took us fuckin two days to get there with that old wreck! Some component got fucked up and we had to stop every five minutes...“ Full of optimism we're loading that „wreck“ sometimes after the noon, and we're rolling to the unfamous village of Pfnisnotice to pick up the rest of RISPOSTA. We're complete:



And what about Timur's other band – SANDINISTA! Do they continue without him, or have they stopped as a band?

**Alex:** As a matter of fact SANDINISTA! were Timur's main band. He joined us in the summer of 2005, before we went on tour of Sweden. Regretfully several days after we returned to St. Petersburg this tragedy happened. The band is no more I'm sad to say. Ivan used to play drums in SANDINISTA!

**Ivan:** Yes, we don't play anymore. Because we don't see any sense in doing that without Timur. All the musicians were good friends, and now it would be used to be and what it was meant to be.

**Max:** Timur was the musical leader of the band, writing nearly all of the music, it was him who determined the recognizable sound of the band so it made no sense to continue without him. After he died, in the summer of 2006, Moscow-based labels Old Skool Kids and Self-Titled Demo Records released a CD by the band with the material recorded 1 1/2 years before he died... Just now some new songs were also recorded and the work on them is nearly finished. Two of them will soon be released on Self-Titled Demo Records as a split 7" with Latvian band WHEN MY AUTHORITIES FALL.

Is it easy in SPB to find musicians for a band? You know – in November you lost the guitarist and only a few months later you started playing again. A couple of weeks before your tour in June your drummer left, but still you managed to play with a new one...

**Alex:** SaneK played with us already, even before Timur joined, as a session guitarist during our Finnish tour in summer 2005. He knew all of our songs and had no trouble helping us record the album, and he stayed with us after we have after all decided to keep playing. Vanya was Timur's friend and he would often travel with us. It wasn't a big problem for him to join after Oleg quit.

**Max:** In fact it's not easy at all to find someone fitting for the band here, in our punk / hardcore scene the circle of those who can play is limited, and you can count the really good musicians on your fingers. The city's entire scene is held together by the efforts of the same 20-30 active people. So it's not at all rare when one man plays in two or three bands at the same time.

In June 2006 you went for a short tour to Czech + 1 show in Vienna (A). Why, for god's sake, did you decide to go to Czech??? Apart from that, I know you were planning to play in Slovakia too, but you didn't manage – what was the problem? How did you like it here? Best/worst/most funny moments?

**Alex:** I love Czech Republic and this tour was a huge experiment for us. Yes it was really hard. We didn't have a bus, and for us it was really expensive to travel from city to city with all of our equipment. But we're really happy that we have dared to go on this trip. We've met heaps of great new friends who have helped us a lot. Thanks Paaya. Without you, and without many other cool kids we won't have made it. You're all cool. Wait for us again this summer. We'll get drunk and piss on our passports. Cheers to the INSTINCT OF SURVIVAL lads.

**Ivan:** It was all very soulful. Everyone was very happy.  
**Alex:** We would've happily gone to Slovakia as well. But last year we didn't manage to get the invitations on time so we had trouble getting visas for that country. Fuck these borders and visas.

Many people were shocked to hear that you took a train from SPB directly to Prague only because of a couple of shows, and that you actually travelled by trains throughout the whole tour. Would you recommend railroad transport against travelling in a van also to other touring bands? Why didn't you you arrange any shows on the way to here (Poland, Baltic countries)? How many hundreds of euros per person did you fucking lose on that trip???

**Ivan:** No we would never advise anyone to tour on a train.  
**Alex:** It was extreme Russian tourism. A sort of Russian extremism.

**Ivan:** We've spent heaps of money but we all just wanted to go to Czech Republic and no one particularly thought of money it seems.

**Alex:** We would've loved to play in Poland but the fucking visa regime has killed that opportunity.

Alex, this tour wasn't your first time in Czech – before that you've been to Prague several times and it even seems you know your way about the town better than me.

**Alex:** Yes I know the short way to Country Life. (vegetarian cafe and shop)

Do you have any friends there or do you just like the town itself? (Shit for me it's enough to spend just two days in Prague and I'm already getting veeery neurotic...)

**Alex:** I didn't have friends there before this tour. I was in Prague five times but as a dumb tourist. I like Czech Republic, I like Prague. I don't know why but it attracts me.

However, I've got the feeling that most tours of DISTRESS are heading for Scandinavia – Finland/Sweden. How many times have you played there already? What is your experience and comparison of shows there to those in Russia? Do you sometimes also go there just to see a show of a band you want to see etc.? Is it difficult/expensive for you to get visa, no matter to which state?



"Timur, we will always remember you"



**Alex:** In fact the answer is simple. Scandinavia isn't far from us at all. And to get a Finnish visa isn't quite as hard for us as one for Czech Republic or Slovakia. We'd very much like to go to Europe more often, it's so big, but unfortunately it's very hard for a band from Russia. We've played in Finland about five times already, and we had a tour of Sweden once. I'm going to Finland without the band very often. I have heaps of friends there, and I have no trouble coming there. Cheers to Jukka and the DISKELMA kids. And the last gig I was at in Helsinki was VICTIMS. That was a great show.

**Ivan:** That was my first time ever playing in Europe.

**Alex:** I can't tell what's the difference between gigs in Russia and those in other countries. But I'm interested in people's reactions, and often a lot of people are surprised that we're from Russia. I can't say it's more important for me to play in Europe than in Russia. In Russia we play very rarely, mostly due to problems with Nazis, and any of our gigs are equally pleasant for me.

**What is the next country you are going to conquer with your wall of noise?**

**Alex:** I think Germany.

**Is it realistic to play a concert in Russia outside the area around SPB and Moscow? For instance in Siberia or in the south towards Caucasus etc.?**

**Max:** In principle it's possible but it's gonna be an expensive trip. There are quite a few cities in the South of the country and even in Siberia that have punk / hardcore activity, where they have gigs, festivals.

**Do you put on shows in SPB? Where, how often and what does it bring to you (both good and bad)? Do you have any advice or recommendations for the bands who decide to come and play in SPB?**

**Max:** Yes, once every two or three months we play in St. Petersburg. There are several clubs where a punk gig can be organised without much hassle. Sometimes there are troubles with fascists, lately you can't even walk to the club or from the club to the metro station, you're always expecting an attack from round the corner. Although it's not just St. Petersburg that has such problems, many other cities have them too. The foreign bands should be advised to be ready for adventures.

**Alex:** Don't scare the kids away. They're merry sort of adventures. Although of course lately there's been plenty of adventures that weren't fun. Nevertheless, if anyone wants to come here, write us and we'll be chuffed to help organise gigs.

**Alex, you're over 30 - that's the age when my father begot me... Do you already have a family? Isn't it already up time to start acting your age, coming to elections and playing patriotic rock anthems in the vein of GRAZHDANSKAYA OBORONA? Why not? (why yes!?) And how about you others, as for age or family? What do you do for living?**

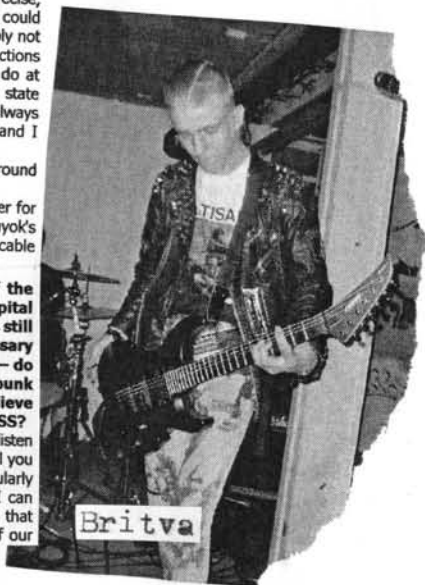
**Alex:** I'm 31 now, and I've got a family. To be more precise, I've got a wife. I thank her patience, not every girl could understand why we're doing it. I mean, music. I'm probably not a patriot of my country, so the patriotic anthems and elections aren't for me. I'm an anti-social element that's trying to do at least some harm to this great mechanism that's called state system. I work in my little car repair workshop and I'm always trying to fuck the state over. I'm not paying the taxes and I don't have a boss. Beat the boss.

**Ivan:** I'm 24, I drive a van delivering all sorts of goods around the city and the region.

**Alex:** The guys have gone away somewhere, so I'll answer for them. Max studies at the university, he's 20 years old, Sanyok's also 20 and he also studies. Ryzhiy's 24, he works as a cable guy at an internet company.

**You sing about „pseudopunks“, about „betrayal of the idea“. Is there really just one and only Punk with capital „P“, one Idea? Where do you see the line for what is still punk and what's not? Is such setting of limits necessary or does it make more harm than good? By the way - do you listen, at times at least, to other music than punk (and don't try to tell me you don't - I won't believe you)? What music? Who writes the lyrics for DISTRESS?**

**Alex:** Yeah, you probably wouldn't believe me but I only listen to punk, and that's really true. You can ask the lads. I'll tell you more, lately I only listen to d-beat and crust. Particularly Scandinavian stuff. Well, of course when I'm depressed I can listen to something gloomy like SISTERS OF MERCY but that happens really rarely. I write all the lyrics though some of our early songs



**THIS HOME IS PREPARED „s/t“ CD**  
(D.I.Y. recs., JUNK COLA., OBSOLETE MAN)

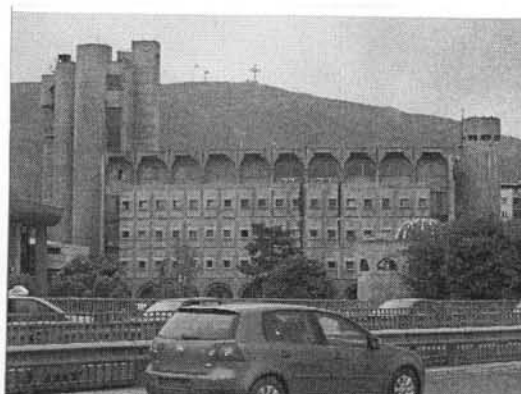
Complete line-up of the better-known F.P.O. masters the instruments and another guy and a girl are taking care of the screams. This home is prepared... dark slow intro, last glimpse at the blue sky, the door of the shelter closes and the bomb falls down... atomic apocalypse gives sound to the strings and the beat of the drums are falling on the rotten human civilization. Dark angry hardcore crust punk carries through the landscape of death. Slower passages are followed by faster ones and soft melancholic guitar solos hang above them... Damaged loudspeakers transmit the sound of a double roar that spits poison on all the filth of the world, which is now being covered with atomic dust... Great work, amazing music that doesn't lack atmosphere, cool lyrics, great sound as well as cover, fuck I don't know what else could I ask for!



**F.P.O. „Znam deka ja gubam bitkata“ CD**

(REFUSE RECS.: [refusexresist@go2.pl](mailto:refusexresist@go2.pl); DHP AK47: [klasirat@inet.hr](mailto:klasirat@inet.hr); [brandnewplace@hotmail.com](mailto:brandnewplace@hotmail.com); DIYRECS.: [radexxx2000@yahoo.com](mailto:radexxx2000@yahoo.com); OBSOLETE MAN: [obsoletehuman@gmail.com](mailto:obsoletehuman@gmail.com); JUNK COLA: [surovo@yahoo.com](mailto:surovo@yahoo.com))

A 19-songs and definitely not a complete discography of this Macedonian thrashcore combo. You should know most of the important information from the interview so I will just add what impressed me so much about them - at first it was definitely that they're incredibly nice people. Then of course the music - however I'm no maniac into various 925 etc. bands, this drives me mad. They know exactly what they want to play and they play it well. For me what crowns it all and pushes it to another level is Vasko's distinctive screaming vocal, with that special "emotive" tail at the end... And the lyrics are great as well, well you can find a couple of them somewhere here. Also the cover is well made, well I cannot see a thing to complain about. I just remembered now, how I once saw some other part of their CD discography somewhere, but... Could please someone finally explain to me, why are CDs (in general now), that have approximately the same manufacturing costs as tapes, being sold for almost the same prices like vinyl LPs? Though I'm slowly starting to accept the CDs against all my disgust to them (in the case of most east-European bands I actually have no other choice), this is what really pisses me off...



The Macedonian Post Office and the cross on the mountain Vodno



Democrat, S.P.O.  
This Home Is Prepared

I can imagine what will happen (Možam da zamislim što kje sje sluči - F.P.O.)  
I can imagine what will happen if we - the people from the Anarchist Do It Yourself scene should organize the life in our environment / There will be cans and dust everywhere / without any trace of the revolution / I think that we will really screw up the long awaited chance / We speak against the patterns, but what are we representing? / Lazy mass that only drinks and do drugs / I can imagine what will happen if we should...

My letter is a part of history (Mojeto pismo je djel od istorijata - F.P.O.)

I like to communicate, to contact, to write letters / 5 Euros just to mail a CD?! / The Macedonian Post Office is robbing me / The Macedonian Post Office and Customs are a part of the state mafia / Pay the tax and custom fares or your letter becomes a part of history

Makedonija udarac!

FxpO

This Home Is Prepared

Your Kingdo is Doomed!

I know I'm losing the battle (Znam deka ja gubam bitkata - F.P.O.)

All your pacts bring a covered-up nazi order / Control over everything that can be exploited / You come into my life and you buy it without question / The judgement is already made / I work for you or I die / I don't have time for tears / My owner demands results / I communicate using only YES and NO / I'm focused on the low wage / I only know that I'm consoling myself when I say I can't do anything / Alone against the capitalist machinery / I know I'm losing the battle

You are afraid (Strav ti je - THIS HOME IS PREPARED)

You are afraid to cry / It's forbidden for men! You were taught that crying is for: Cowards, pussies and weaklings! / You are afraid to be gentle / It's forbidden for men! / You might be interpreted as: Gay, queer, cheesy! / You are afraid not to be a fucker / It's forbidden for men! / You'll be no more than an inferior piece of shit / Among the always prepared fuckers! / You are afraid to trample over the idiotic macho image / That should have taught you endurance, chronic erection, dominance, aggression, contempt for women, power, brutality, fearlessness / And instead of all that you learned to be afraid / From everything that came natural to you / Before you were trained to feel guilty for feeling / I pity you because you accepted the training for „Real MEN“ / Now suffocate in the perverted manhood and be afraid, be afraid!

THIS HOME IS PREPARED:

We wanted to change something, simple as that. We wanted to take down this city, same as the earthquake did 42 years ago. A city that doesn't recall of anything beautiful. A place, in which nothing is worth of remembrance. We locked ourselves in a garage, and began our therapy upon 6 homo sapiens. Five males and a female. We played music, awfully reminiscent of the cry of our murderers. We sang funeral songs, crying over our own graves. Silent, but knowing that each of us is wondering "What is like to live? Can we do any better then this? Why do we get up every morning, in order to do that which we dislike?" There are a lot of us! Thousands, millions... maybe even billions?! Who is our enemy? Is it he/she, or they? One thing is certain though. The struggle is on! The struggle that carries on every single day. The struggle that takes place everywhere. Wondering, we realized that we are our own biggest enemies. Yes, we signed our death sentence the moment we forgot of the taste of the freedom. Freedom?! Remind me... I forgot!

were written by our first guitarist Andrei. "Pseudopunk" is my song. And it seems to me you didn't quite get the meaning of the lyrics correctly. The song was written based on the situations that have started appearing in the Russian punk scene very often. Many bands that in the mid - late nineties were a part of the orthodox punk scene, and their songs have then reflected all the reality of our life, have with time turned into hollow pop punk bands with little songs about unhappy love and chicks. It's a song about those who have turned the word punk into a fashion. About those for whom money and dubious popularity are at the head of their creative work. That's where the line is to be drawn, and I think these things have to be separated.

You play a cover of CHIMERA, and on some photo Ryzhiy has a DIAGENS t-shirt - who are/were these bands? What other ex-Soviet bands do you like? (both from history and present)

Alex: CHIMERA is a cult St. Petersburg band that existed in the mid-nineties. They have played a really weird mix of very different music styles, and it's very hard for me to explain all of that in words. There was everything in their music, from acoustic guitars to demented and dirty hardcore with cello. Unfortunately, their singer has committed suicide in 1997. I'll send their CD to you. And DIAGENS are our mates from Moscow. They play classic European street punk with a remarkable UNSEEN influence. Among the post-Soviet bands I really liked SANDINISTA!, too bad they're not around anymore.

Max: Yes, make sure to listen to SANDINISTA!, MARSHAK and YARCHE. 1000 SOLNTS from Moscow, EXCESS from Rostov-on-Don. There's also a very good new band in St. Petersburg, FRAMOOGA, but they don't have any recordings yet.

Alex, tell me something about your label „Total Punk Records“. Why have you started it and what have you released so far? Is it difficult for you to trade your releases with people from the west?

Alex: The label has appeared back when I was a member of VIBRATOR, around 2003. At the moment it was quite a pain in the arse to arrange for our stuff to be released on some sort of label. That was basically the main push to start organising my own label where we could release our own stuff and, given a chance, other bands' releases. Back then, 2000 - 2002 me and the band's singer have released two VIBRATOR tapes. Later, when DISTRESS was around already, there were tape releases of "Nenavist" by KOMATOZ and "Ne Bud Kak Vse" by BRITVA. And the CDs, KOMATOZ / DISTRESS split and "Yebi Sistemu / Propaganda" by DISTRESS. As for the new releases, there are heaps of plans but I won't talk about them yet. Expect "Progress / Regress" by DISTRESS in late May.

Is it difficult for you to trade your releases with people from the west?

Alex: I have heaps of friends all over the world, and many are very much interested in Russian punk and hardcore scene. So I have no trouble trading for CDs, tapes, vinyl.

How about the DISTRESS recordings? Say something about them. You wrote to me, that you made a new recording - how is it going to be released? Have you considered releasing your older recordings on vinyl? What are the possibilities of releasing a vinyl record in Russia?

Alex: Let's start with the vinyl. Yeah sure it would've been cool to release our first demo EPs on vinyl, but in Russia it's already impossible to release vinyl. The last record pressing plant has closed about 12 years ago. Some small DIY labels are now trying to press their vinyl releases in Czech Republic but still it's pretty complicated for Russian labels. Some time ago we have released a split EP with our Finnish friends DISKELMA. It was released in Finland by Kamaset Levyt. The record has three of our songs that were recorded in 2006 especially for that release. That's our first recording on vinyl. Also in May we release a CD of the "Progress / Regress" album. And this summer we're touring Scandinavia and Europe to support the album. Recently we've been in the studio again and we've recorded tracks for a split CD with Finland's WHEEL OF DHARMA and split EP with MASS GENOCIDE PROCESS. I think these releases will see the light of day towards autumn.

Your second demo is called „Propaganda“. How is the situation around Chechnya nowadays? Do you think majority of the people in Russia support the war? Do you have to face an everyday governmental (or even a non-governmental) pro-war propaganda? And what about some counter-propaganda (or even anti-propaganda)? Does the other side have any say at all?

Max: The situation around Chechnya in the last few years has been persistently ignored by the mass media, so it's hard to say anything for certain if you don't live there or communicate with the people who do. In general, the life there is beginning to return to normal, although there's still plenty of problems for the people there. The civilians ended up between the remainder of federal forces and Chechen paramilitaries that largely consist of the ex-rebels which leads to violence and civilian victims. Most Russian soldiers have nationalist views and simply don't treat the locals as human beings although they're supposed to maintain order in the region.

Alex: When that demo was recorded, and actually when the song itself was written I didn't treat the problem of war as just a Chechen problem. This song is about military aggression aimed at any country or state be that Chechnya or Iraq, and about the things hidden inside these conflicts. Many people only see what they want to see, what their leaders tell them from the TV

screens. Unfortunately, all the blood, violence, suffering and destruction are left beyond the screen. The authorities are operating the people's minds with hidden propaganda, often showing the problems of conflicts in a different light. And so I think that a section of the population in Russia as well as in other countries is ready to support military action without even realising its actual aims.



**What's your time-tested way how to „Fuck the system“? Not a long time ago, a G8 summit was held in SPB. Did you watch/get involved in the events taking place, the protests? Do you think such demonstrations make any sense? Do you believe in changing the system or do you believe in it's collapse?**

**Alex:** I don't believe in changing the system and I'm probably even sceptical about the possibility of its destruction. But I believe that it's possible to break the mechanisms that help this system function. What we do, our music, our voices is our method of resistance and our trusted method of fucking this system.

**Max:** Maybe something is going to change or destroy the system, but it's definitely not punk. I took part in numerous left-wing, environmental and antifascist actions, and sometimes I take part now as well, yet I'm more and more persuaded that the most true and reliable method of fucking the system is just to be yourself, not let the system make you a cog in the machine that's devoid of feelings, or a greedy heartless bastard. And if we're talking about last year's G8 protests in St. Petersburg, there definitely hasn't been any meaning in the chaos and mess that were present.

**Alex:** Late last year we had a big talk with Czech magazine "Akontra", it was specifically about the G8 in St. Petersburg. I think that people interested in how it has happened here in Russia would be better off finding "Akontra" #4, 2006.



**OK, take a short break, pop out for a piss, and slowly we can move to your other band – who/what is KOMATOZ? What does the word „Komatoz“ mean?**

**Alex:** Yeah OK. The word "comatose" has several meanings. One of them is the condition of the organism the next morning after a big binge. In general I think that Alexei would be better off answering this question. He's in KOMATOZ from the very first days and I think he can tell more about the meaning of this word as the name of the band.

**Ryzhiy:** The word refers to a person who's in a coma. Many people on this planet think that they're alive but they're actually in a coma. The state only wants you to work, to consume and not to think. And you know, many people actually live this way. At the moment there are four people playing in the band: Ryzhiy – vocal, Kolja – guitar, Alex – bass, Sanek "Britva" – drums.

**The name KOMATOZ is usually accompanied by the title „street punk SPB“, whereas DISTRESS usually goes with „Russian D-beat mayhem“. Why this (moreover double) stylization?**

**Alex:** When KOMATOZ has existed for about two years we've found out that there was a new band in Moscow with the same name. But they played pop punk shit. And simply to guard ourselves from these arseholes we wrote "street punk SPB" on our first tape.

**Ryzhiy:** Yeah, when we started out six years ago we didn't know about this band in Moscow. And then we played something like streetpunk. But now we've started playing a different sort of music, I'd call it punk hardcore. Now we try not to think about the definition of our style, let others decide what we play. What matters the most is what you want to say with your music, and your music just helps you express that.

**Alex:** The situation with the style of DISTRESS is similar. Several months after our first rehearsals we found out that there are or were bands with that same name in Holland, Yugoslavia and also several other countries. We just wanted to underscore that we're Russia's DISTRESS.



**I was surprised by the booklet of your first tape containing no single piece of lyrics but on the other hand showing lots of coloured photos of you and (I suppose) your friends – at times I even felt like if I were leafing through some fashion catalogue haha... What do all those mohawks and similar shit mean to you? And what do they mean to you compared to your lyrics?**

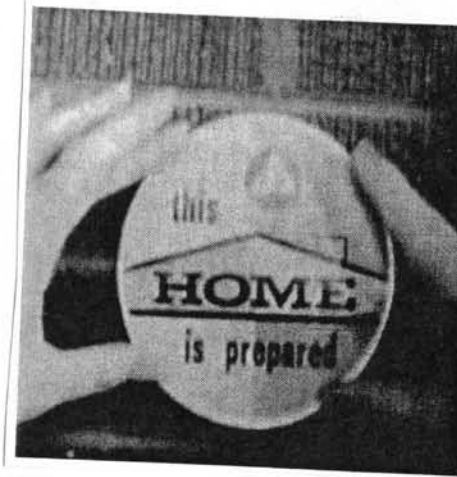
**Ryzhiy:** Yes, you're right, but at the moment we didn't think of what the people are going to think looking at our insert.

**Alex:** We just wanted to get that tape out as soon as possible. It was our first experience, and our first release.

**Ryzhiy:** Yes, that was our mistake, which we won't repeat any more.

**Alex:** As for the numerous full-colour photos on the tape insert, I don't even know how to explain that to you. You know, many of these photographs feature our mates for whom punk ain't fashion but a way of life. And that tape was made for boys and girls like we all are.

**Ryzhiy:** I really love British punk style, and I looked like that since I was 15. Now all sorts of glamorous bastards are making a fashion out of that. I don't care about them. I don't intend to change anything about myself because of some bloody fashion freaks. The most important thing isn't what you have on your head and what you look like, but what's inside your head and inside of you. What matters most is what you want to say, what you do and what you live like. What sort of person you are. In our pretty conservative country the way I look is partially a protest, if only a visual one. The way we look has practically no relation to our lyrics. I don't sing about how cool I am, how cool my clothes are, how cool a punk I am. That's bullshit. There's definitely going to be lyrics for all the songs on our next album.



**The name THIS HOME IS PREPARED comes from some movie – what movie was it? What do the letters F.P.O. conceal? I've got the feeling, that somewhere I've seen a name of some (maybe Croatian?) label called DEMONCRACY – is there any connection to DEMONCRATS?**

**Vasko:** No, „Demoncrats“ comes from a CRASS song.

**Tina:** „This home is prepared“ is taken from the documentary film „Atomic café“ which tells the story about the nuclear testing and experiments in America, in the middle of the 20th century, when the American government used the paranoia of the „ordinary“ American to make a clever business strategy by selling underground „shelters“. On the doors of these shelters was the sign „This home is prepared“... Prepared for atomic explosion, imagine that! And not just that they believed that the shelters are a safe solution, but they were also practicing the moves that will protect them when the bomb would explode (with the famous song: „Duck & Hide!“). You can believe in anything when you're illiterate, manipulated or scared.

**Scarface:** From „Atomic café“. Good movie. Watch it. Everybody should watch it. So they will now more about our name THIP and about the cold war and the bullshit stuff that happened in that time.

**Tina, have you already managed to start the girl-band, or do the girls in Skopje really „just want to get married“? What is it like to be a girl in Macedonia? Do you sometimes happen to hear some sexist comments from the audience (wherever)? How do you react?**

**Tina:** I don't have ambition to be in an all girl band, mixed combination is good enough for me also. I just want to come to a gig and see girls on stage, or doing zines, labels, running distros, organizing gigs, booking tours, writing good books, acting, singing, whatever... But I'm aware that this is science fiction for the nearest Macedonian hardcore future. At least the next 5 years. My expectations are lower now, I am aware that Skopje is not Portland or Umeå, and that it takes time here cause we don't have anarchist or hardcore tradition, we are the first generation that has to start planting the roots, and after that we can expect the results. About the sexist incidents on stage, I have luck that I didn't experience it.

**And how about your zine?!? Tell me!!! Are there many fanzines in Macedonia? And what about those from other ex-yugo countries? Do you read a lot?**

**Tina:** The name of the zine that I made was „Majkata Zemja se smee...“ (Mother Earth is laughing...), the name was inspired by Goldman's Mother Earth, and when I think of it now it sounds really naive, but it actually describes how young and enthusiastic I was then. I wanted to express my perspective of that how I understand hardcore, anarchism, feminism... I've read the zine again before one month, and I was really proud how talented I am. Too bad I didn't continue, I would probably build a career now in NY Times, and I would make fun of your photocopied zine shits. At this moment there is no active Macedonian zine, which was not the case before 5 years when a few zines showed up like: Kaka, Bojkot, Fuck Yoga... or before 10 years: Bol i bes, Kukmo, So glava niz zid. But there wasn't actually a real tradition of legendary zines, only Kaka which died after the 6th issue. Now we (me, Vasko and Goran (Obsolete man rec) are preparing the new zine Radio-Rezija, the first issue should be out in the beginning of April.

**Well, and in conclusion – one more link to F.P.O. lyrics: what would happen if you „should organize the life in your environment“? Will there be just „cans and dust everywhere“ or will you not „screw up the long awaited chance“?**

**Vasko:** I will never do that for sure because I'm really into making things better but I can't give guarantees for the others. **Tina:** I think I'll handle cleaning up my shit even if there isn't any authority who observes me. If you want a proof, I can send a photo of my room for the next issue. It's very colourful and clean, my paradigm for a better world.

**Thank for your time and if you want, add whatever...**

**Scarface:** Thank you for your time and for waiting so long.

**Tina:** Thank for the interview and thank that you had patience to tolerate our slow rhythm. If somebody wants to contact THIP, this is the address: tinica\_83@yahoo.com. Take care!

**Vasko:** Uh, this interview was so looooooong. But, I like it. If you wanna contact me write me at surovo@yahoo.com and don't forget that ALL WE NEED IS LOVE!!!

<http://www.myspace.com/thishomeisprepared>

<http://www.myspace.com/fpxpx>



**Is there any Macedonian nationalism? Do people call for good old days of united (and socialist) Yugoslavia or for joining the EU? What do you think is their motive for that?**

**Vasko:** Is there any country where you don't have nationalism?!! Is there any country where there are no idiots?!! Maybe we have luck because Macedonian nationalism is not so big. People are nostalgic about ex-Yugoslavia and the life in that time but because they know that no one can return the time now they wanna join the EU.

**Tina:** There is a nationalism, but maybe it still hasn't got an organized, massive or violent form. The nostalgia for the good old communist days exists, especially among the older people who're proud of their communist past. And today in this unsuccessful transitional period of simulating democracy with 40% unemployment, the old communists are using the argument that communism was better, everybody worked back then, nobody was hungry, poor. But even if that's true that's seeing just the pink colour of the spectrum, and being blind for the victims of the old system. It's sad that people are remembering just side A of the tape-communism (when their stomach was full), and are forgetting to turn on the side B. Now there is a trend among young people to hang out in restaurants, coffee shops that have interior with old communist symbols, objects, and of course with a framed picture of Tito. Capitalism, which sells communism ☹. But definitely the most popular dream today is changing the shepherd (EU and NATO).

**Getting a job is nothing easy in Macedonia... How do you earn for living? How is (or better to say „isn't“) the social welfare from the state? Scarface and Rade both run a little business. What do you do? Do you manage to earn your living? Why did you start this? Is there any chance/will to apply some kind of DIY attitude in your business?**

**Vasko:** Getting a decent job in Macedonia is not so easy. You can always find work without any social or health security for 120 euros (Just for your information, rent for a flat is 150 euros without other costs!). I've changed lots of different jobs in the last 10 years and now I work in a shop that sells paints and construction stuff. I'm always bringing my D.L.Y. attitude with me.

**Scarface:** I have a store for analog games, and I'm earning money just to survive. I like my job because I have time for everything else because I'm working with my friends and I have understanding from them.

**Tina:** I'm not working now, I'm desperately searching for a job through adds, but nothing. 90% of the job ads are for marketing directors, managers, engineers and I'm studying to be a philosophy professor. But that's not the only job that I search for (I'm not soo prestigious and spoiled, working in a bookshop would satisfy me also. Or maybe a marginal Hollywood role ☺) Here the only way to get a job, are not your skills or qualities, it's your family's background and pocket, if you get a job, that means that your mother and father knows the boss, or they know somebody who owes them a favor. And you can always find somebody who owes you something, that's the beauty of a small country ☹. But that's not my case, I suppose nobody owes anything to my father and mother ☹.



**As for shoplifting, at least some of you don't seem to mess with it at all. Where do you see the line where theft stops being OK for you? How do you confront this with the situations when someone else tries to steal from you for example at a concert (stuff from your distro, instruments...) or in the cases of Scarface and Rade – in your shops?**

**Scarface:** Everybody is responsible for their actions. When I'm having a problem like this I'm trying to solve it by talking to the person who is doing that. I think that most of the problems can be solved with a positive approach.

**Vasko:** I will rather ask for something than to steal it. I'm a nice guy. If someone wanna steal something from me I will try to talk first. If that doesn't help, I will kick its ass down.

**Frankly – I fell in love with your sense of humour. Does also your humour have any limits beyond which you never go, or are you total heathens who are always ready to make fun of anything and anyone? How do you feel when somebody does/says various „not-so-correct“ jokes etc.?**

**Vasko:** I think that my sense of humour is PC. Normally, sometimes it goes under that but it's never with bad intention. It's only because of society's influence. I'm always sorry when I offend someone because of my sense of humour and I always feel bad when someone else is using bad jokes.

**Scarface:** A joke is a joke and nothing else. A good joke is a good joke. If you don't have the intention to harm somebody with your joke it's OK.

**Many of you are straight edge, and even the rest don't seem to be any big fans of whatever substances. But in the past for some of you it was exactly the opposite, am I not mistaken? How does such a transformation from a drug psycho into a sXe look like?**

**Vasko:** I use pagan magic. That's why my transformation was so successful ☹.

**Talking about the „image“ – to what extent is some kind of one's own creativity and a „do-it-yourself“ attitude important for you in this?**

**Ryzhiy:** It's very important for us. We're doing everything ourselves. We're making patches, t-shirts, occasionally clothes.

**Is there in SPB also such a fucked-up shop like the „Lumber's Shop“ in Brno, where one can come and buy themselves a „regulation“ punk uniform for big money? What do you think about the popularity of all this branded clothes, Lonsdale, Dr.Martens or whatever else...?**

**Alex:** Sure there are. I'm only going there very seldomly. But I'm not buying the shite they're selling there. For me the best clothes are in second hand shops. And Dr. Martens is just footwear for me, I'm not following fashion.

**Ivan:** It's all bollocks.

**Ryzhiy:** In St. Petersburg I often see people wearing clothes by trendy „underground“ brands. What they're wearing is probably more important for them than the music that the bands make, or what they sing about. I'm fucking sick of this fashion. All these brands are just making money off the dumbarse fashion victims.

**With the word „street punk“ I always associate the well-known „punks and skins“ slogan. How is it with skinheads over there? Are they all Nazis, eventually morons who pretend being against Nazis while acting just the same/or even worse like them, or vice versa – are they OK?**

**Alex:** For me the example of streetpunk culture has always been Britain in early - mid 1980s. And ten or fifteen years ago I thought that the slogan UNITED PUNK, UNITED SKINS is an example of a perfect scene. It has perhaps been an example for the eighties, but now a lot of things have changed. Although I believe that it stayed like that for many people, and I know many boys and girls who even now live in the spirit of that time. If we're talking about skinheads, I don't know, now in Russia this word is nearly a swearword. It's a real pity that this culture was mixed with brown shit, which has no relation to it whatsoever.

**Ryzhiy:** There's plenty of nazi skinheads here. But there are also SHARP and RASH skins, though there's not so many of them. It's a big problem for our country. I think the main problem in Russia is that the majority of the population supports that ideas propagated by the nationalists. It all happens because of the state policy, and you can't fight it just with fists.

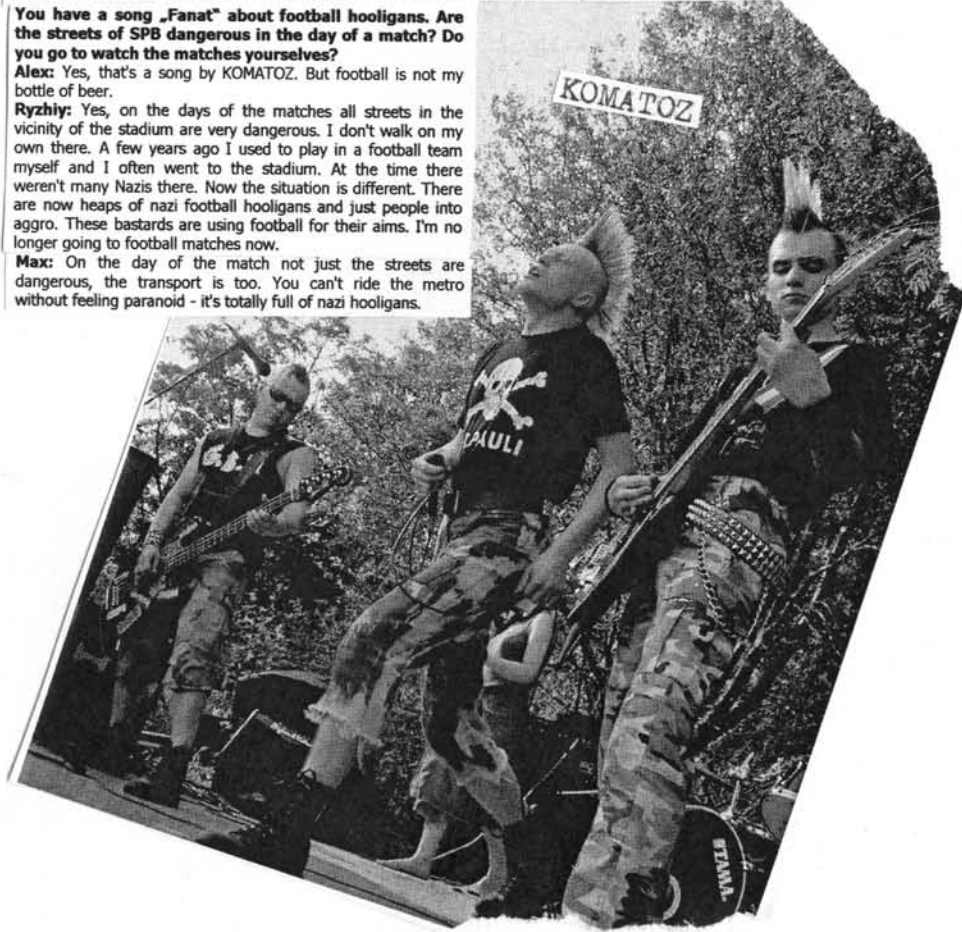
**Max:** I don't know the exact scale of the nazi skinhead movement in the city, but there's plenty of these bastards here. It's cool that they're answered by perhaps not large but friendly and active SHARP and RASH skin movement. There's also heaps of bastards who call themselves „absolutely apolitical skins“ yet at the same time they drink and actively hang out with fash scum.

**You have a song „Fanat“ about football hooligans. Are the streets of SPB dangerous in the day of a match? Do you go to watch the matches yourselves?**

**Alex:** Yes, that's a song by KOMATOZ. But football is not my bottle of beer.

**Ryzhiy:** Yes, on the days of the matches all streets in the vicinity of the stadium are very dangerous. I don't walk on my own there. A few years ago I used to play in a football team myself and I often went to the stadium. At the time there weren't many Nazis there. Now the situation is different. There are now heaps of nazi football hooligans and just people into aggro. These bastards are using football for their aims. I'm no longer going to football matches now.

**Max:** On the day of the match not just the streets are dangerous, the transport is too. You can't ride the metro without feeling paranoid - it's totally full of nazi hooligans.



Once I read this sentence somewhere: „A good punk never hesitates to punch someone.“ What do you think about this? Does it make any sense to use violence in everyday conflicts? Do you hesitate to punch someone?

**Ryzhly:** I'm trying to avoid violence in conflicts. I'm generally against violence. But if someone hits me, I hit back. So that is only self-defense.

**Sanya, apart from KOMATOZ and DISTRESS, you also play in BRITVA, am I right? Say something about them... Do you manage playing in three bands without any problems?**

**Britva:** As a matter of fact, I manage alright so far, and I try and invest all of my powers into the development of all three bands. As far as BRITVA goes, the band exists since late 2002. The lineup has changed often. We started off playing mid-tempo '77 punk, but at the moment we play punk inspired by UK '82. In BRITVA all the kids listen to different music, from SEX PISTOLS and EXPLOITED to FRAMTID and DISCLOSE. We have recorded three demo albums. The first one was "Po Lezviyu" ("By the razor's edge", 2003), then "Ne Bud Kak Vse" ("Don't be like everyone", 2004), and our latest recording is the 2005 demo "Tebya Ubyot Sistema" ("The system will kill you", 2005). Our creative work is aided and morally supported by the bands that have strongly influenced us, that's KOMATOZ and DISTRESS. Thanks to Alex and Ryzhly.

**What other bands have you played/do you play/are you going to play in??? Any more projects we haven't talked about? Zines, labels, activism, whatever...???**

**Alex:** Yes, before DISTRESS I played in two St. Petersburg punk bands: THE PAUKI (1991 - 1994), VIBRATOR (1999 - 2003). Since 2003, along with DISTRESS, I have also played bass in KOMATOZ. But in early 2007 I quit KOMATOZ, and now DISTRESS is my only band. Sanyok and Ryzhly now both play in DISTRESS and KOMATOZ.

**Max:** Along with DISTRESS, I play in two more bands. Both are young, and neither has any recordings. One, ZORKA, is a mix of d-beat, grindcore and metal, and in the other we play political hardcore punk like BORN AGAINST or ECONOCHRIST, it doesn't have a name yet.

**Ivan:** I also play in hardcore band CUT 'N' RUN, also as a drummer.

**Pff, well that seems to be it finally... Just tell me one thing more - why on earth do you polish your boots???** Otherwise, thanx a lot for your patience and answers and if you still have a feeling that you got too little space, add whatever you want...

**Alex:** Are you asking about my boots...? Well, if I washed them, then it was only once, just before the trip to Czech Republic. I was afraid they wouldn't let me on the train, tell me to fuck off in my dirty boots. But to be honest, my mates always ask me, Sasha, why are your boots filthy? And I always tell them that it's 'cause I don't give a fuck.

**Britva:** No, it's probably about my boots. I very rarely can afford to buy a new pair of boots, so I have to always watch the condition of my only pair of shoes.

**Alex:** Thank you Paaya for the interview and for interesting questions. I hope we will meet in Czech Republic this summer. Write us at alex.distress@gmail.com or visit our page at www.myspace.com/distressrawshit

Translation into crummy Aussieified English by Szarapow.



**It isn't that long time ago that a war raged in your country... what was its background? How much did it affect you and your friends? Is there any hatred and prejudice towards the Albanians in the Macedonian society? That giant cross standing on the mountain above Skopje seemed to be a pretty expressive gesture to me... was it a big scandal when it was raised? And btw. - do you know any Albanian punx?**

**Scarface:** There was war before six years, and like all the wars in Balkan it was for some stupid reasons. Few people got benefit from it and for the others nothing changed. The situation is pretty fucked up and the people are divided by religion and nations. The hatred is from both sides, and every day is getting worse because people are more and more divided on national basis.

**Vasko:** The war here, like every war everywhere has economical background. Everything else was just a way to hide real reasons why this war started. Definitely there is a hatred towards Macedonians and Albanians. Like every hatred, this is really ancient hatred. It's because these two tribes simply can't learn to live together beside their cultural, religious and ethnic differences. What can I say? Poor people. I feel sorry for them. Yes, the cross on the top of Vodno, the mountain above Skopje, is totally without any sense or taste and if you ask me it's totally anti-spiritual too. There are no Albanian punx here... be sure about that, because if there were any, I would know them. Albanians are more into techno and hip-hop.

**Tina:** The war was of course a noble and religious thing to do in that moment, like every war @. Seriously, the conflict that happened in 2001 between Albanians and Macedonians was a typical script: the active participants dressed up as national soldiers (Macedonians) or paramilitary army (Albanians) were fighting on the scene; the audience (us „ordinary“ people) were watching the show on the TV, and the directors, producers, screenplays (politicians) were dictating the rules of the game. And in the end they shared the profit and positions in the government, pure deal! The intolerance between Albanians and Macedonians always existed, cause they're different in every aspect (religious, ethnic, ethical, linguistic) but there is generally a space for compromise, if everything depends of the „ordinary“ people. You can always find Albanians or Macedonians who are good friends, colleagues, neighbours and are living in harmony. The hatred is provoked by the politicians, when they need it they're creating it. And the cross on the mountain Vodno in Skopje is just a desperate step of the Macedonians, the purpose is to show that the national, ethnic and religious identity is not in crisis, and to show that the war didn't wound us, it made „us“ stronger. It's really interesting how people even in 21st century believe in the holy cross, and how they're acting like a pagan tribe who believe in the power of the totem that protects from evil @.

**In the song „Dezertar“ F.P.O. used a text by a French poet Boris Vian - who was he? How is the army service in Macedonia and possibilities do a civil service? Was anyone of you called to arms during the war? Are you really such pacifists, that the police can rely on you being „unarmed and that they can shoot“?**

**Vasko:** In my opinion, Boris Vian was one of the world's best poets ever. He was writing in the 40-50's and he died really young. Now, there is only professional army in Macedonia. I was in the army in 1999 because back then there was no possibility to do a civil service. In 2001 I was called to go to the war by Macedonian army but I found some connections and on that way I never went to war. No, I'm not a pacifist but you must have some ideal in life. No one can break human's spirit.

**Last summer there were elections taking place. Did anything important change apart from the faces of the leaders? Can elections change anything at all? What's the thing that the Macedonian voters want to hear the most? Do you participate in elections?**

**Tina:** I didn't feel any drastic change, but I'm sure VMRO-DPMNE (the nationalist party who is ruling now) felt the changes on some bank account. I can't choose any political option cause I don't believe in elections (the idea that you're choosing the politicians to be your voice in the Parliament and that they're serving the people is unreal). Plus here everything is totally mixed up, there is not a rigorous difference between the left and right wing or central parties, their ideologies are just empty labels (it happens sometimes that the left wing makes more nazi decisions than the right wing, and the right wing is more liberal than the left wing). You can't be sure what to expect from them. It's a chaos in the worst sense of the word. And it's always the same story, promises before the elections, and after that - disappointed people who are facing the emptiness of the political campaigns. It's a vicious circle, on the next elections they will go out and vote again with the same level of trust and faith, because they can't imagine a life without leadership. The magic words that are hypnotizing the Macedonian voter are: we're step before entering the EU, NATO, and the party who'll create the best marketing version of that fantasy, will win. So, if you want to create a political party here and to win, just come with a blue flag with yellow stars in circle on it @.



**Scarface:** Most of the people are without job and good salaries, so they vote always for the opposition. Every election we have new government but all the parties are the same and they are looking just after themselves and their people. I'm not voting because I don't think that I will chance something with voting.

**Vasko:** First of all I don't participate in the elections because there is no official political option that I support besides anarchist movement which is a non-official youth movement here. Political power is divided between Social Democrats and VMRO which is a neo-liberal national party. There are also 2 big Albanian parties which are divided on same principles and one of them supports SDSM and the other VMRO. Now, the government is formed by VMRO and the president is from SDSM. Macedonian voters are easy to cheat because they are not so well educated speaking about politics. Because of that politicians that will give more promises will get more votes. Both parties have big armies of their soldiers, which are controlled by them. People here wanna hear that they'll live in a country, which will be a part of the EU and NATO.

Scarface, some years ago you used to perform with some hip-hop group and Vesko, on the other hand, seems to be a big fan of folk/ballad music and I guess you even write and perform your own songs, am I right? Tell something more about this! Do you see any relations between what you do, let's say, „in punk“ and these projects? Are some DIY principles important for you also in these projects and generally, in everyday life, or are they solely an inherent part of your „hardcore/punk“ bands?

**Scarface:** Yes I was in a hip hop band before 15 years ago, I was very young in that time and we were one of the first hard core rap bands in Macedonia. Every underground music in that time was DIY. Now I'm working in a project with Kiki, our guitar player, to make some DIY political hip-hop, but this for now is just an idea.

**Vasko:** Inspiration is a great thing and I'm using it to help myself. I don't care how it will sound in the end. For me, the most important thing is to say/do something if you really have something to say/do! That's why I was part of crossover, acoustic, industrial, r'n'r... projects besides playing in hardcore bands. Please don't hang me for that ©.



Rade in his practice room

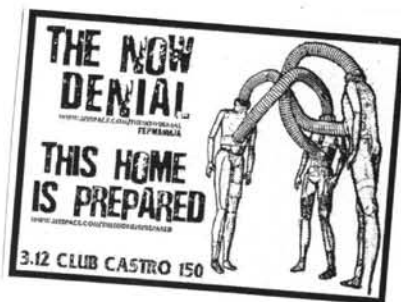
You have several releases out, but almost all of them were released by different labels. How come? How did you get to co-operate with particular labels?

**Vasko:** Different people that run different labels worldwide like our music and because of that they offered us a record. Here is the list of the labels we've worked with: **Third party/USA** (we've done two 7's and one v/a 10" with them), **Punks before profits/USA** (7" and they'll release our forthcoming LP), **DHP-AK47/Croatia** (2 CD's and a few tapes), **BRAND NEW PLACE/Croatia** (2 CD's and a few tapes), **625 thrash/USA** (v/a CD, 4 way split 7" and split LP), **Obsolete man, HC, KAKA, JUNK COLA/Macedonia** (a few CD's, CD-rs and tapes), **Homegrown/Singapore** (3" split CD's), **Refuse/Poland** (2 CD's), **Schandmaul/Germany** (demo tape and v/a CD), **Blacklung/France** (demo tape), **Know/USA** (v/a LP), **Sick of talk/USA** (v/a CD-r), **Dead heroes/Czech** (v/a LP), **ZASI** and bunch of other labels/Italy (3 way split CD), **Cities in dust/USA** (double v/a 7"), **Peligro/Philippines** (CD-r), **INCA/Romania** (CD-r), **OOPSI/Serbia** (split tape), **Masher/Brasil** (v/a CD-r) and sorry goes to a few labels from Korea, Indonesia,

Malaysia... and maybe from some other countries because I forgot their names. They've released CD-r's and tapes for us. We have worked with really many labels worldwide and we have mainly good experiences with them.

How often do you organize gigs in Skopje? Do they take place only in your garage, or also in other places? Are people interested at all in live shows of almost unknown bands? How do you choose who you want to organize a show for? Are there any possibilities to play in Macedonia apart from Skopje?

**Vasko:** I'm organising D.I.Y. shows from 1999 and I never wrote to any band to come here and play a show. Bands that were here are just spreading a word about the possibility to play a show here and we are booking almost every band that wanna play here. I'm organising shows only in Skopje because in my opinion only here bands can get real D.I.Y. treatment... if you understand what I wanna say.



Do any of your activities put you into troubles with someone, or does everyone have enough problems of their own, rather than to care about a couple of „noisy and bored kids“?

**Vasko:** Yes, my activities cut the possibility for me to become the president of Macedonia.



**DISTRESS „Jebi sistemu / Propaganda“ CD-R**  
(TOTAL PUNK RECS.)

„Russian d-beat“... this collocation has probably sounded for most people as weird as for example „dead pope“ or „drunken Filip Fuchs“. But as we all know, life is full of unexpected turns, everything changes for the better, and even what we never hoped for fulfills in the end! John Paul got called to his eternal rest, Filip Fuchs started drinking and in the Russian Federation a d-beat band unknown anymore, thanx to their summer tour around Europe. This record contains their first two demos, seven songs in total + one more cover of an old St. Petersburg band CHIMERA. Don't expect any revolutionary and super-original approach, you probably already know most of the riffs in various forms from the records of

ANTI-CIMEX (well, they actually put their cover here), DISCHARGE and other bands that played with/after them. However, that vocal of Alex and the Russian lyrics are adding a bit new dimension to it. First off, he doesn't use that deep throat murmur like so many bands do nowadays, but on the contrary a high bleating scream, sharper than Russian vodka. And generally I'd say that DISTRESS (at least on this recording) approach d-beat more from the punk side than from the metallic/crusty one. Every single song is a hit for me. The sound is good too. OK, if you hate d-beat and you think it's a cliché, forget about it, but if your heart beats in the rhythm of „tu-tu-du-tu-da“, don't hesitate.

**KOMATOZ „Nenavist“ MC**

(TOTAL PUNK recs.: Alexandr Jakovlev, P.O.BOX 44, St.Petersburg, 192 171, Russia)

Before I got the chance to listen to any recording of KOMATOZ, I was just always reading that it's some „street punk from St. Petersburg“. Maybe because of that I approached them with some kind of fear because what I understand with street punk is not really my cup of tea. Well in the end quite a nice surprise came out of the speakers. No „ooo-ooo-ooo“ parts, well you can hear a couple of „oil“ screams (and I get my allergic reaction meanwhile) but all in all it's a nice blast! KOMATOZ don't mess with their version of punk, they play pretty straightforward and angry, short one-word shouts as decent choruses, simply said a nicer version of classical '82 punk. In total they've got the lucky 13 songs, coloured booklet where you can find lots of pictures of the band and their friends, but... no lyrics! That's a shame, though KOMATOZ are actually not of those bands that would like to explore in their lyrics the economically political aspects of the immortality of a cockchafer... It's still not that hard to guess the content of the lyrics from such names like „Beer“, „Alcohol“, „Britney Spears“, „War“ or „MTV“.

PUTIN IS A PUNK-ROCKER!!!



**KOMATOZ / DISTRESS split CD**

(TOTAL PUNK recs.)

For both bands this is their second release and as they're personally closely connected, why not make a split then? The disadvantage of CD splits to those tape and vinyl ones is that anti-democracy of having to choose which band will be the first one. Here the choice went to KOMATOZ. Since their first demo, not much seems to have changed, only the sound got much sharper and heavier, maybe the guys play a bit faster now, but otherwise all stays the same. Sharp, fast punk with angry Russian vocal and choruses. Three songs (of six) already appeared on the previous tape (re-recorded here). Compared to their demo DISTRESS seem to me here like if they had a bit worse sound now (a bit over-bassed), but still OK. Unusually they start with a cover (two of their six songs here are covers - who managed to guess what bands did they cover will get records of DISCHARGE and VARUKERS from me) and enclose with the title song of their first demo. Don't know, I don't much like this habit of re-releasing same songs, though new recorded. I understand it when you alter and change the song completely, but this one is completely the same... I can't see any sense in it. But otherwise I'm definitely satisfied. Fucking catchy Russian version of d-beat/punk. Don't how about anyone else, but I like it! Otherwise the cover is really well made this time. Lyrics, translations, coloured photos, information, simply a good job.

### Mentality (Менталитет)

There's one reason for your troubles  
You learn to believe in nonsense  
Your life's reduced to nothing by alcohol  
You won't live beyond the age of 40  
Mentality, mentality

### Propaganda (Пропаганда)

War propaganda  
Tomorrow somebody dies  
How many more should follow  
No one gives a fuck  
Blood slows like a river  
Children's screams  
Destruction and fear  
Bomb blasts and suffering  
Death of the people in the cities  
Blood slows like a river  
The end is justified by death  
The world will drown in blood  
Millions killed  
Are the results of war  
Propaganda

### Obedience Is Your Enemy (Покорность твой враг)

There is one choice  
For those who sold their souls  
Their will shall be broken  
By mechanisms of machines  
Under system's control  
Life goes downhill  
If you choose to be in the pack  
Of rats being tested on  
Obedience is your enemy

### I Don't Believe You (Я вам не верю)

Give up your voice and sleep well  
Forget your resentments, become obedient  
You'll be warm and fed  
You'll be happy very soon  
I don't believe you

### Pseudopunk (Псевдопанк)

You betrayed the idea  
You sold yourself  
You're pseudopunk  
You're the slave of showbusiness  
You're pseudopunk  
You want a long life  
But you're already dead  
You're pseudopunk  
Or just a poser  
You're pseudopunk

# DISTRESS

**Scarface:** It all began before centuries ago... We were friends so we had this idea to make a band and we realised it.

**Tina:** THIS HOME IS PREPARED started playing at the end of 2004 in Skopje, in the garage where every Macedonian hc band that you know and that you don't know, was practicing (FPO, THIP, DEMONCRATS, SPEAK OUR MINDS, CHOICE OF MY OWN, BERNAYS PROPAGANDA, ALTERNATION...). The garage is really fertile! The first motive for me was my frustration, I couldn't understand how the hc scene is different from the rest of the world that we spit on, cause when we started to play the girls in Skopje were coming to gigs just like decorations or companions to some boys. Pretty apathetic and depressive situation.

**I've got the impression, that as far as Macedonia is concerned, most people (at least in Czech) know at best F.P.O. and then also the Fuck Yoga! label. With the guy who's running it you had formerly had a band called DEMONCRATS. How did this band differ from the other two before mentioned? I think you even told me something about the odd circumstances of it's break-up - how did it actually happen? You know, very few bands manage to split up during their tour...**

**Vasko:** DEMONCRATS was 3 FxPxOx members + the guy that runs Fuck Yoga! label. It was a great and talented band and we played for almost 2 years. We did 1 tour (after we broke up) and we recorded songs that were never released. We broke up because some big d-beat bands gathered against us and hired CIA to brainwash us because they were afraid that we would become worlds most famous d-beat band.

**However, Skopje's new band is called ALTERNATION. What's that? Are there also any other bands in Skopje/Macedonia that are worth mentioning?**

**Vasko:** Beside this band you should check out: SPEAK OUR MINDS, ARSONIST, BERNAYS PROPAGANDA and BILL SKINS FIFTH.

**Some of you are running your own labels. Why have you started them and how „big” are your aims and ambitions? What makes you decide which band you want to release? What have been your releases so far? Name them all!!!**

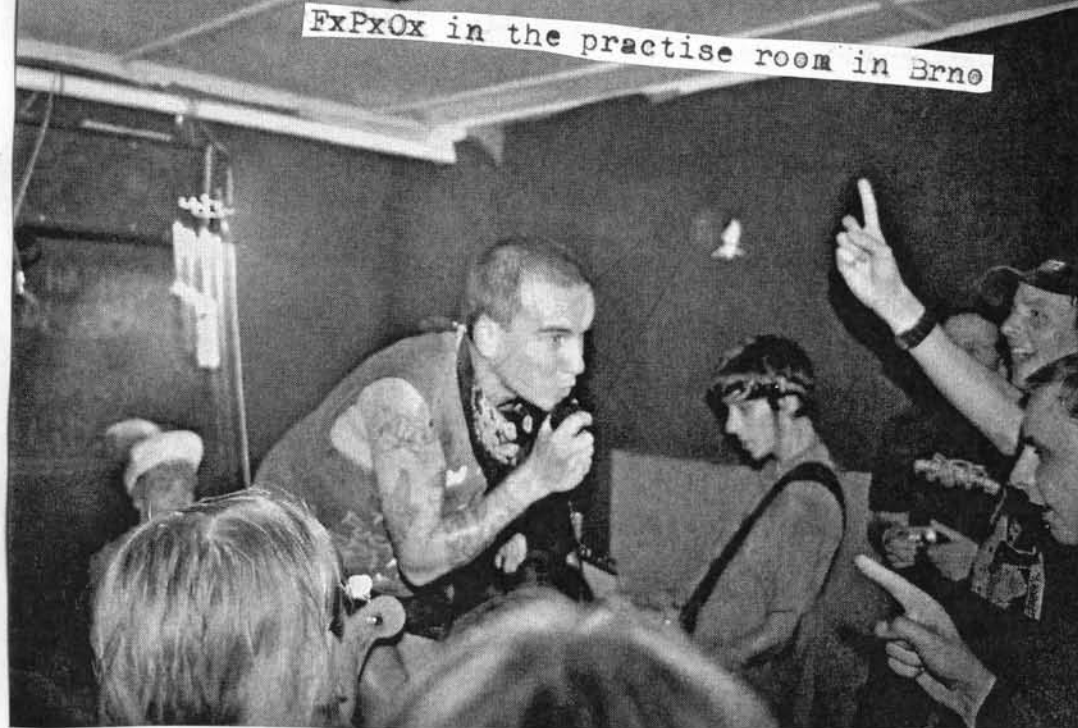
**Scarface:** Our label is part of the collective called Napravi Sam. We started it to spread good music between people. We have few releases: CD's - FPO, THIP, TK SK, tapes XAVIER, PANACEJA, DISCARGA...!

**Vasko:** My label is named JUNK COLA records and the idea of the label is to release bands where I play. So, because of that I have only 2 releases: FxPxOx and THIS HOME IS PREPARED. My idea is to make JUNK COLA strong label that will release only bands from Skopje and Macedonia.

**Post is quite an important service, and if one wants to run a label, it's practically an essential one. However, the post office in Macedonia (apart from that its building is one of the most disgusting houses I've ever seen) seems to be really fucked up, as F.P.O. did even dedicate one piece of their lyrics to it... What's so wrong about it? Are there any alternatives for you? What do people from abroad have to take into account if wanting to send you something, or the other way round?**

**Vasko:** The problem with our post office is that too many jerks work there. Besides that post office teamed with the custom service increases the prices of the stuff you send or receive so high that there is almost no economical logic to send or receive some stuff. Serbians have the similar problem.

FxPxOx in the practise room in Brno



Another two related bands, this time from the Macedonian capital Skopje. Last summer they played a massacre show in the practise room in Brno, where no single body remained dry. Getting the answers was a bit of a game at who's gonna have more patience, but it worked out in the end and though not everyone did respond (which is a shame at least for some particular questions), I believe there's still a lot to read!

# THIS HOME IS PREPARED

# F.P.O.

**Cheers bastards! There's so many of you, so maybe you should first introduce yourselves somehow, and say something about yourselves, so that I know who's actually answering my stupid questions...**

Hey, you untalented musician @! It's **VaskoXXXobsessed** answering your boring questions. I'm 28 years old and I'm unofficial table tennis champion in our hardcore scene.

Ok, I'm bastard **Tina**, beautiful longleg, longhair blonde girl who desperately wants to win Miss World 2007. I hope this interview will help me with this @! In my free time I'm singing in the band THIS HOME IS PREPARED @. My name is **Scarface**, al pachino! Vocal in THIP, and member of Napravi Sam (DIY) distro.

**Until quite recently my knowledge about Macedonia has been limited only to Alexander the Great and to Cvetko Konstantinovski, my classmate from elementary school and my one-time rival in love, bigheaded macho hockey player, who inherited his exotic name after his Macedonian grandparents... simply - not much. Please give a little lesson on Macedonia and Skopje for those, who slept during their geography classes like me... In what do you think does life in Macedonia differ from life in other European countries? Are you satisfied living where you live?**

**Vasko:** Macedonia is really small, beautiful and isolated country. The problem with this country is that so many political systems changed in the last 100 years and because of that there is such big confusion in people's minds. I'm not sure why your former classmate Cvetko Konstantinovski left this country, because life here is like living in paradise @.

**Tina:** I think that one of the most often thoughts in my mind is to runaway from here (especially now when I'm searching for a job (unsuccessfully!)). I suppose the plans for runaway are logic consequence, when you'll also see how small Macedonia is, you're suffocating in the limited combinations. But every time when I'm going out of here, no matter how attractive Sweden, Holland or Czech looks like, I want to come back cause there is something naive, innocent and peaceful here, we are like a seven years old child who still hasn't learned the alphabet of dirty tricks of the Big Bosses-countries.

**I guess I've met most of you during the summer tour of F.P.O. and THIS HOME IS PREPARED. Tell me more about it! How long were you travelling, wherever did you play, where was it good and where did you get ripped off, how many towns are you not allowed to play in anymore etc... Did you have to sacrifice a lot to undergo such a demanding (as for time as well as for finances) trip?**

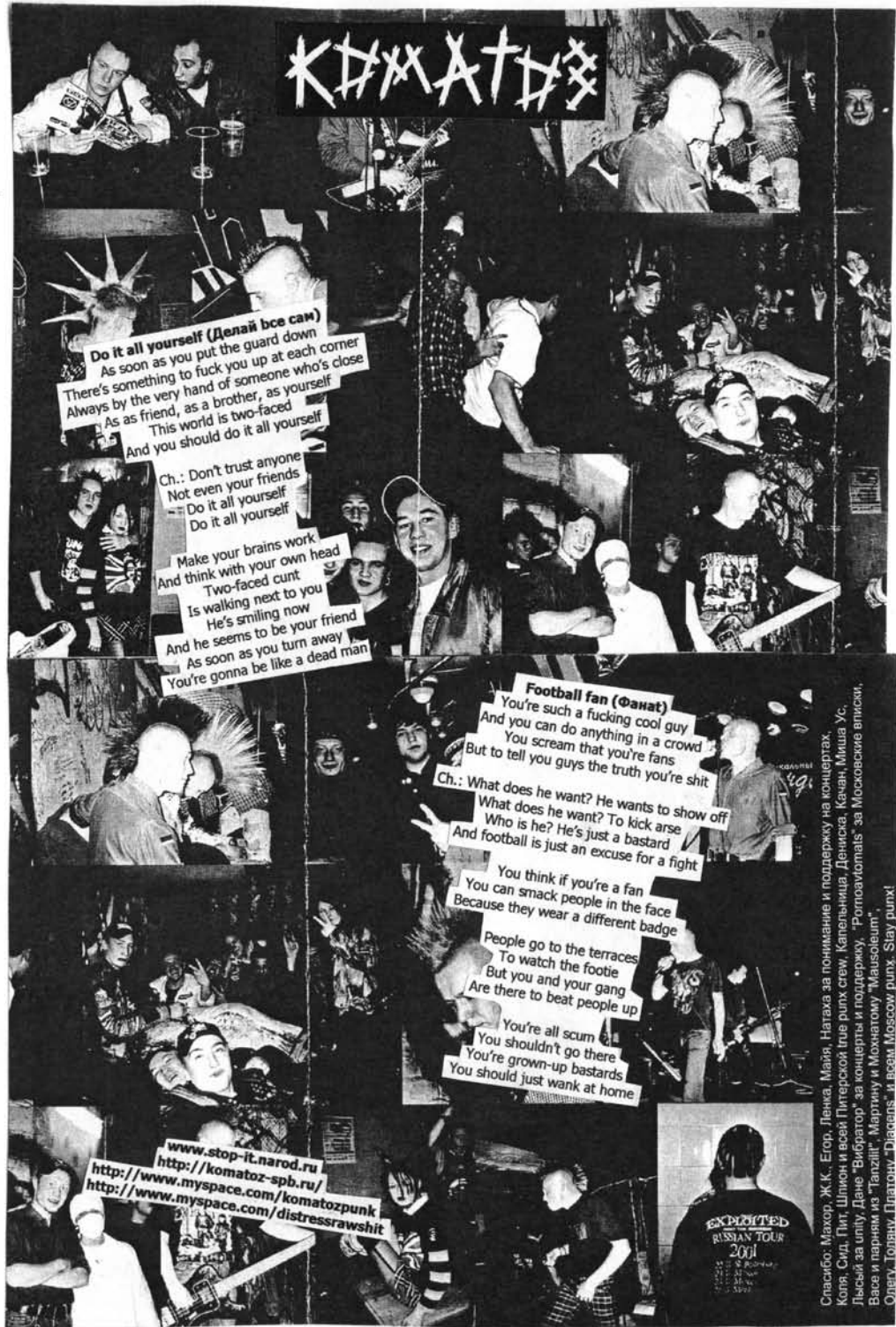
**Vasko:** It was FxPxOx second European tour (our 5-th tour in total). This time we shared stage and a van with our friends THIS HOME IS PREPARED (do we have a choice since we share 3 band members?@). We've played 30 gigs all across Croatia, Slovenia, Czech republic, Poland, Germany, Denmark, Sweden, Holland, Belgium, France and Spain. Generally, the tour went great aside the problem we had with our van which cost us 1350 Euro.

**Tina:** The tour lasted 33 days, you saw us on the beginning of the tour, so you had luck, you saw the best version of us: beginners, happy, enthusiastic @. After that there were a lot of ups and downs in every aspect, emotional, financial... but that's normal when you're stuck one month in a van. I was the only girl in the van, so like a minority I have the right to complain @. Actually everywhere was ok, different cities, venues, people, food, bands, squats, conversations... It would be great if we repeat it again (with our own van and without visas).

**Scarface:** For me the tour was great, we were playing in lot of countries (Croatia, Slovenia, Poland, Czech, Germany, Denmark, Sweden, France, Spain, Holland). We met a lot of good people who helped us to have good tour. This was a good experience for me because we played in 30 different towns and in every place we had good time. Everywhere was different but in a good way. I forgot about the bad things... If I remember I will tell you in the next issue.

**How long is the history of Macedonian punk? Which local as well as foreign bands were heroes of your punk youth? And how about the history of F.P.O. and THIS HOME IS PREPARED? How did it all begin?**

**Vasko:** There were some punk bands present in our country in the late 70's but there was never a real scene until the beginning of the 90's, when a group of young people formed bands as BRIGADE O.D., MORBID JOCKER, CHICKEN TERROR, BROODY GEORGE... established roots of the D.I.Y. hard core scene in Macedonia. Most of these bands disbanded only after 2-3 years of their existence without any serious recordings / releases (except BRIGADE O.D. which have 2 tapes and split 7"/12" with PIZDA MATERNA). FxPxOx started in 2001 and remained as the only @/sxe band in Macedonia. We have releases tons of stuff as: 3 split 7"s with SECRET 7, MY REVENGE and I OBJECT!, full length 7", 2 discography CD's, 3 way split CD with MILKADD and THREAT OF RIOT, split 3" Cd with WASSERDICHT and tons of tapes, CD-r's and compilations.



**Do it all yourself (Делай бсе сам)**  
As soon as you put the guard down  
There's something to fuck you up at each corner  
Always by the very hand of someone who's close  
As a friend, as a brother, as yourself  
This world is two-faced  
And you should do it all yourself

Ch.: Don't trust anyone  
Not even your friends  
Do it all yourself  
Do it all yourself

Make your brains work  
And think with your own head  
Two-faced cunt  
Is walking next to you  
He's smiling now  
And he seems to be your friend  
As soon as you turn away  
You're gonna be like a dead man

**Football fan (Фанат)**  
You're such a fucking cool guy  
And you can do anything in a crowd  
You scream that you're fans  
But to tell you guys the truth you're shit

Ch.: What does he want? He wants to show off  
Who is he? To kick arse  
And football is just an excuse for a fight

You think if you're a fan  
You can smack people in the face  
Because they wear a different badge

People go to the terraces  
To watch the footie  
But you and your gang  
Are there to beat people up

You're all scum @!  
You shouldn't go there  
You're grown-up bastards  
You should just wank at home

[www.stop-it.narod.ru](http://www.stop-it.narod.ru)  
<http://komatoz-spb.ru/>  
<http://www.myspace.com/komatozpunk>  
<http://www.myspace.com/distressrawshit>

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Лесый за улы, Дене "Вибратор" за концерты и поддержку, "Рогова" @mials за Московские влиски,  
Васе и парням из "Танзилл", Марину и Мохнатому "Маусолеум",  
Olegry, Тоняну, Платонов "Diaceus", и всея Moscow punk, Slavy punk!



**SENZA REPLICA „Umetnost budućnosti“ CD-R***(KRSSSDISTRO: krsssdistro@yahoo.com)*

If someone asked me what band do I pin my hopes on, and if there's any band, which I'm impatiently, waiting for what direction are they going to take, I'd definitely say SENZA REPLICA from Belgrade. OK, let's say they're not 100% tight yet, sometimes they're even out of tune, but on the other hand – and that's what matters – you can feel their energy and enthusiasm and they have interesting and easy to remember ideas. I fucking like the voice of their singer Ana. Once she sings, then she screams and all in all she toys a lot with it. The final cover of TRIO SOCIJALNE POMOĆI, a band completely unknown to me, is great (I love that beginning when they start playing, then they find out that they're wrong, they stop it and start it again). Great punk, melodic, but played without cliché. I'm waiting! I'm waiting! I'm waiting and I want more! (Hey! Now I just heard some new demo and it's moving in a good direction!)

**HELL PATROL „Bum punk demo 06“ CD-R***(hpatrol@gmail.com)*

Fuck I fell in love with this band at first hearing! Imagine fast dark aggressive hardcore with raw, dirty metallic sound of old crust bands and a touch of those dark riffs a la WOLFBRIGADE. But these work really only as a spice here – this is no neat emo shit, but pure anger and desperation. Great crust/hardcore with a female singer whose voice I fell in love with. Pissed off, evil, not unlike HEALTH HAZARD. One of the guys backs her up at times. The cover of this demo doesn't say much, but I couldn't help myself to get the lyrics... They're in English (the band itself is from Slovenia) and they just go hand in hand with the music... mostly angry/desperate comments to the evolution of the human scum. I still regret that they had to cancel their show with CROSSING

CHAOS in Vienna and I still hope I'm gonna see them live soon (well, so I went to More noise for life fest to Vienna... they cancelled again – Paaya one month later). You're gonna hear about this band! (well, now I have the feeling they split up already...shit! – Paaya four months later)

<http://www.myspace.com/killyourdealer666>**AKTIVNA PROPAGANDA „Thrashdemo2006“ CD-R***(akd\_izbruh@yahoo.com)*

This demo was treated in the similar vein as the HELL PATROL demo (actually these bands are sharing one member). I brought it from our common concert in Romania (see the report) and the recording is exactly what I've seen live. Fast, precise, a bit melodic hardcore with long-drawn-out riffs and lots of rhythmical singalongs. QUEEN once had a video where they played on the top of a speeding train. A similar image comes to my mind when listening to this band... a train speeding through the countryside against all odds, hair flying in the wind and so on... haha... OK, not to sound like an old hippie there might also be some nazis, politicians and other such scum lying tied down on the tracks, screaming for help and hopelessly waiting for the final arrival of AP Express. The only thing I'm sorry about (once again) is the absence of any lyrics in the cover (the more does it surprise me with a band who states even on the cover itself, that "This CD is produced for propaganda means..."). Otherwise there's six songs listed on the cover, but my CD includes more than twice that many, well, I'm not complaining about that.

**RISING TERROR (aka ANATELLON TROMOS) „Our childhood's war“ CD***(Villa Amalias, Aharon 80, P.O.BOX 31427, Athens, 10035, Greece)*

the guys from 925 gave this CD to Vápro saying that "it's crust, you're gonna like this!". I have no idea whether he did like it or not, however it took me some time to get really into it, but in the end I fell in love with this band. "Rising terror" think each song through and push every single detail into perfection. Slow dark parts are followed by metallic, slightly Amebix parts, turning finally smoothly into faster d-beat, all accompanied with a double vocal of a girl and a guy (his voice is similar to that of the singer from HIBERNATION). In a way they're both almost singing (especially the girl), but still the voice is pretty sharp, powerful and angry, and seems pretty easy to understand (if one understands the language...). The lyrics are in Greek (and it sounds fucking good!), but in the booklet they're also translated to English and the same like the music they're written in a pretty original way. Dark, paranoically personal whole-page-long essays, that were seemingly even hard to translate. I'll just add that this band is no more and that it was formed by the people around the famous Athens squat Villa Amalias.

**ANTI TALENTS „Demo CD“ CD-R***(MAMMA RECS.: Davor Gramilović, Gruje Dedića 40/1, 25000, Sombor, Serbia, suzzy\_mamma@yahoo.com; REDUCTIO AD APSURDUM RECS.: Srdjan Vezmar, S.V.Cice E-5, 25000, Sombor, Serbia, srlecru@yahoo.com)*

ANTI TALENTS is a young band from Croatian Požega and this seems to be their first recording. I must say, I feel sympathy for them. They don't much care about the sound quality or extreme tightness, but still it has its power. Chaotic crust/punk with tightness, at times it reminds me of their compatriots AK47 in a more wild form. A noisy cover to the top, "Protest and survive" by a certain French emo band starting with "D"... I pretty much like the booklet written on a typewriter, with a short column by the people who released it, lyrics etc. As a demo its quite interesting and I can't wait to see where will these antitalents move in the future!

**PICHISMO / VICTIMISED / KARIES / SVINI V KOSMOSE „Partizany betonnych dzhunglej“ 4-split MC***(NottLG recs: Kirill Mihailov, P.O.BOX 51, St.Petersburg, 198332, Russia, nottg@pism.net)*

This tape seems to be a bit old already, cause if I'm not mistaken, then all the four bands should be still playing nowadays, but all of them changed their style a bit. Well, let's take it by order. PICHISMO is a band I'm really interested in but haven't had the chance (the will?) so far to look for more. Originally they were from the Ukraine, but later on they moved to Lithuania. Here they have recordings from 97-98. The opening song with a bass-riff stolen from "Daddy cool" is a total massacre, as well as some other songs. Simple riffs, dirty sound (common for all the four bands), I just sometimes don't like those slow rocking parts. Energetic roars in Esperanto (I think PICHISMO wrote all their lyrics in this artificial language, well one of their demos is called "Esperantocore"). VICTIMISED from Norway have recently released a split LP with ORDENEK (or what are they called) and according to some who heard it, they sounds totally different now. I don't know, however here it's totally amazing old fashioned, slightly disorderly thrash/punk with a frantic screaming vocal and choruses like old Finnish hc bands. Only from time to time a short part of speeding chaos drums appears. Beautiful. The recording is from an LP from 99. If you have a spare one, I will take it. There's just two pieces of lyrics on the cover and they're almost unable to read, but they don't look stupid. Side B, we're moving to Russia, St. Petersburg and environs. KARIES first. Today they supposedly play some surf punk or what, but this recording (demo '99) is cool, whooa. Fast punk, simple but powerful and easy to remember, it reminds me of some old Polish punk bands such as TRAGEDIA or ARMIA but maybe KARIES are less rough. The last two bands have all their lyrics here + a couple photos (what the fuck is again so cool about wearing t-shirts with a British flag?!? If punk had emerged in 1930's Germany would you be wearing T-shirts with swastika? Fuck imperial flags...). Since their demo in 2000 (on this tape) the members of SVINI V KOSMOSE have already made it to their twenties, learned better to play their instruments and typically moved from rawness to more elaborate, and peaceful songs. I can't say that I dislike the new record, I pretty much enjoy some parts, but this old stuff is much more to my taste. Fast or even very fast hardcore/punk, straightforward vocals usually in Russian (as well as KARIES). I like this tape a lot and if you're also one of those who prefer old raw demos to later sterile profi recordings, you will like it too.

**BRUD KROU / RISTISAATTO split MC***(DEFECTTAPES: Alexandr Vasilenko, defectindustry@mail.ru; XXXX recs.: Sergej Pachotin, Pr. Mira 22-3, 225215 Belozersk, Brestskaya obl., Belarus, Hero87@mail.ru)*

OK, you should know it – crystal clear professional sound, brilliant solos played in precise unison by three guitars, catchy melodic refrains, poetically written lyrics about the beauties of cold autumn evenings... that's exactly what you will NOT find on this tape. The side of Belarussian BRUD KROU is a beautiful example of the accord of music and sound. The guys play quite interesting thrashy hardcore with lots of changes, but without sounding over-complicated. Plus good, shouting vocal. Well and the sound... total CONFUSE – „Nuclear addicts“ rip-off. Honestly! Dirty fucking noise, which still makes it possible to hear everything you want. Three live shots for the end and in ten minutes you're done together with the covers of CLUSTER BOMB UNIT, SOLITARY NEGLECT and the Russian DISTRESS. I hope I'm not telling lies if I say that they're still playing. I'm turning to the Finnish side. Well here the noise is maybe even more brutal! But I'd say that also in this case it's not „noise out of necessity“ but „out of convictions...“ 25 shots on one side, totally raw, but still interesting and masterly played fastcore shit, that beats your head against the wall before you manage to say kisipaiden maailma kadotus ei huomista. Screaming vocals, hell in general it sounds to me like DROPDEAD (sniffing speed?!?) A simple black/white xerox cover is accompanied by a cool A3 sheet on recycled paper containing lyrics of both bands (pretty good written and interesting), some photos and great dirty graphics. And to conclusion, on the cover there's a price written 0,7\$ + postage. So if you're not really a Tokio Hotel fan, write them for this tape (and if you are, you listen to it as well – no-one's gonna miss you...)

<http://www.myspace.com/brudkrou>, [www.geocities.com/ristisaatto](http://www.geocities.com/ristisaatto)**HUMAN ERROR „Torture culture“ CD***(disbeatrawpunk@freemail.hu; gmagyar@vianovo.hu)*

OK, this four songs CD has been out since 2003, no hot stuff, but why not. HUMAN ERROR from Budapest have been around for some time already and the newer the recording, the better I like them. Old stuff was more into old school grindcore, the new songs are more and more into crustcore rhythms, though those grind are still not forgotten completely. However, what I love about parts are still not forgotten completely. However, what I love about H.E. is the amazing vocal of Gábor. That's not a scream, that's simply a slaughter – if you're into DISRUPT, then you must like it. The songs are hits, I really can remember them (well, not that difficult thing to do with a recording that lasts seven minutes...). What I don't like is that stupid sterile computer sound of the bass drum, and the same sterile computer design of the front cover. But that's details. There's also a tape version out, maybe it sounds a bit more dirty there. Anyway, HUMAN ERROR have already finished a newer LP recording that was already released on CD and contains also the songs from this one, but recorded with a much better raw sound. Vinyl version should be released by Profane Existence, but they seem to be pretty slow in that, well, let's see... [www.humanerror.hu](http://www.humanerror.hu)

**TERROR ART „Pământ de noroi“ CD-R**

One autumn night I'm sitting at home, totally down, I cannot sleep and the only thing that can help me out of that shit is to get out of the house. So I'm putting this Romanian band in the headphones and I'm running out into the morning darkness. Chilling air, people hurrying to work, I'm walking through the places where I haven't been for years or never before. Looking over the fence at garden of my nursery school, climbing to the top of a hill where as a five-years old I was trying to dig some dinosaur bones, watching the frosty sunrise above Brno, exploring the derelict hockey stadium and an outdoor skating rink waiting for the inevitable demolition.... And I'm listening to TERROR ART. It's hard for me to describe what the play. Tavi (Gluga Neagra distro, I traded this CD with him, it's a self-made copy, with an evidently incomplete cover, but I have no idea where else to get this, so try his contact - [g\\_a\\_rezistenta@yahoo.com](mailto:g_a_rezistenta@yahoo.com)) describes it as political punk with new wave influence. Let's say. Slower rhythms, echoed guitars, often accompanied by keyboards and a great dark charismatic vocal. Once they played several tours around Europe. The band was founded by a former singer of HAOS, who did later leave the band and started a band called CRITICA RADICALA. I'd love to get some translations of their lyrics and the second record!



### JACK / GYALÁZAT split tour promo CD-R

([vatai.levente@gmail.com](mailto:vatai.levente@gmail.com))

In March these two loud Hungarian groups appeared for three common shows in Czech and on this occasion they made this promo-split on which each band have last recording, in that time only a couple months old. JACK are coming from Southern Hungary and they've been playing since mid-90's. Though they had started as punkrock band back then, their style evolved with time, when their vocalist Levi was giving me this CD, he told me "We play a mix of EXTREME NOISE TERROR and LOS CRUDOS". Well, with a little bit of simplification and overlooking and condoning one might even agree with that, thinking of the brutality of ENT and the vocal-tempo of CRUDOS. But JACK bring also more complicated riffs at times, and one shouldn't ignore those grindcore parts as well. So if JACK are moving somewhere between crust and grind, GYALÁZAT from Győr have a more punky approach, though still pretty fast and brutal. They play a bit more straightforward and if I should decide who to give that CRUDOS label to, it would definitely be the number 2. Especially because of the singer. And anyway at times it all reminds me of some of those raw Latin-American or also Finnish hardcore to be punx and certain songs are real chorus-hits. And the Hungarian vocal fits perfectly into this. The songs from this studio session are to be released on splits with (to me completely unknown bands) SHITFUN and DEMOLITION SQUAD. And btw. the CD includes a digital folder with the history of both bands, complete graphics to the JACK record and translations of JACK's lyrics to English (generally the topic is the vacancy and impersonality of human, inability of making one's own opinion and conformity at all). But that doesn't need to matter to you actually, as this CD was probably available only at those three shows. But if I were you I would definitely try to look for the official releases. Well, as it says in the history of JACK - Up the crust, grind, death-metal!!!

### SCANDAL „Resturi din punkomat” CD-R

(try it through [GLUGA NEAGRA](mailto:GLUGA NEAGRA))

OK, so first off I should say I'm definitely no sympathizer of ska. I might like some ska-punk bands (for example EX-CATHEDRA are one of my favourites) but usually get scared off by that stupid joy and cheer... simply said. Romanian SCANDAL are somewhat ok for me... Somewhat... Those primitive pogo-punk parts sound quite fine, I like especially that cracked brat-like vocal (in Romanian). But when they start some idle solos or sing that "sha-la-la", a beard starts growing on my face in that moment (and that's a sign that something's fucking going on!!!). The second songs sounds completely like some 50's/60's retro, haha. However there's only a minority of various rocky/ska passages, so what's left for me is a simple and unfortunately not very interesting punkrock. I have just a homemade CD-R from Tavi of Gluga Neagra, without any lyrics, there's more songs on the CD itself than on the cover and they're in a different order... That's probably all I can tell you. It has its catchy parts, but nothing really impressed me about this band. Maybe in the future?

### VODKA JUNIORS „Suburbancore” CD

(CANNONBALL 666 RECS.)

If nothing else, then at least the effort that the guys must have put into this record will give them some plus points (Cannonball 666 are the people from VJ). In the plastic sack there's not only the CD with a classic cover and everything, but also a sticker and especially a beautiful extra-booklet with lyrics accompanied again by original illustrations. On the CD itself there's also a data track with some writing about the band, lyrics, pictures, a video... respect. OK, and what's hiding under the cover? Similarly to 925 it's not easy for me to write about it, as I'm not into such bands at all... let's say pretty well played, brisk, eh... skate-core? Just fast and very melodic hc/punk with a bit thrashy guitars that even remind me of the LP of KRITICKÁ SITUACE at times (great old HC band from Czech for those who don't know). They vocals are in English and really melodic, but you can still feel a lot of anger from them - as well as from the lyrics themselves. I woke up and everything's fucked up, some self-appointed scene is trying to dictate what I can/not do, I feel like in a cage in the district where I've grown up, people just watch TV, skating became an onany for sponsored superstars and girls have plastic bodies. At times you get also a bit of encouragement and optimism, but in relatively small doses. Nice one...

### v/a „Walk the plank” CD

(CANNONBALL 666 RECS.)

As it says on the cover, this CD is not so much a compilation but better a 4-way split of four related bands from Greece. The first three pieces are by VODKA JUNIORS. In some scene report they compared them to PROPAGANDHI and RKL. I listen to neither of these, so I can hardly say if it's true or not, but it all continues more or less in the vein of the previous CD. FOR WHAT IS WORTH play pretty metallic, rather technical hardcore. I surprisingly like, even in the slower parts it has its energy, probably mainly thanks to the passionate screaming vocal. Maybe I wouldn't miss those few really too swinging moments and the attempt for singing. The third are XLOS - appealing hit start with a funny guitar riff reminding me of the shittiest Czech village rock bands in the first song, chorus singing (it reminds me of some AGNOASTIC FRONT a bit), all-in-all a pretty melodic thing, but I can handle that. But what's driving me mad is that awful ultra-ringing sound of the bass, fuck it sounds like if the guy was playing a triangle instead... the last turn goes to 925, who had already released their three songs on their second CD so it's nothing new. Nice songs. What else could I say. All bands sing in English again, which bores me more and more... There's more reasons for that and it deserves a longer discussion, but partly it's even because their production sounds much more ordinary to me then... But if you prefer somewhat "American" sounding, well played/recorded rather melodic (but still somewhat aggressive) hc/punk to chaotic and raw noise shit, or to dark brutality, then you can trust me that this one is a step in the right direction...

### ANKLYM „Instrumenty” MC

(STAUROPYGIAL recs.: Roman A. Pavlov, P.O.BOX 429, St Petersburg 191123, Russia, [rp@freeshell.org](mailto:rp@freeshell.org))

Pff... this is gonna be a hard nut to crack. To a guitar, bass and drums add also a keyboard, hunting horn, pipes (?) and whatever you find in your room that is capable of producing a sound, add lots of fantasy and composing independence and you founded ANKLYM. Total weirdness, rhythm and style mixer, for many people probably a pretty indigestible bite, simply nothing for conservatives. As a whole I'm not into it that much, but some moments are great and one song (I guess it's called „Disko”) blew my head off completely! Moreover on some other recording the guy covered a song by DEAD KENNEDYS only accompanied by accordion, I was amazed hehe... Actually such a song is to be found also here. I'm not sure what it is, maybe a TERVEET KÄDET cover? Full-colour cover with lyrics unfortunately only in Russian... sorry I don't understand much yet. And btw. The guy from ANKLYM/ Stauropygiat recs is a freak releasing various perverted and crazy projects so if you're a kind of a maniac bored with conventional approaches to music and to the ways of its releasing, check out what he's doing. [www.anklym.ru](http://www.anklym.ru)

### ANOTHER WAY „Békes idők” CD-R

([litomee@freemail.hu](mailto:litomee@freemail.hu))

Three guys from Eastern Hungary, who played a couple of shows in Czech a year and a half ago together with PAVILIONUL 32. The music they play is not so easy to simply label (like e.g. Fastcore or sth), and that's what I like... Well I will try to put it briefly. In certain moments they play pretty fast, but there's heaps of rhythm changes as well as slower parts. They hold their instruments tight in their hands and considered what chaos they're actually playing, they're not afraid to use some quite crazy riffs (I mean sorry, but my fingers would get knotted right off if I tried to play this...). Good screaming vocal, sometimes so extreme, that I'm afraid about the guys' vocal folds. The sound is pretty fair, I even like the lyrics (in Hungarian, with English translations), interesting topics and way of expressing one's thoughts. The cover is seemingly also homemade, but that doesn't mean it's fucked up and shoddily made - the opposite is true. As it says on the cover - DO IT YOURSELF! There's some truth in it and I'm just fucking delighted, if you haven't noticed it yet!!! [anotherway.atw.hu](http://anotherway.atw.hu)

### 925 „Think for yerself” CD

(CANNONBALL 666 RECS.: P.O.BOX 52817, Athens, 14671, Greece, [www.cannonball.com](http://www.cannonball.com))

Hahaaaa... bastards from Athens and their first recording. This band is a big cocktail of all possible influences. The first song sound still like some sharp British punk/hardcore, in the others, however, they're already mixing that sweet melodic American beach punkrock with sporadic heavier parts and screams. But that "ooo" prevails here and I just cannot get rid off my allergic reaction from the association of bands like BLINK 182 (or what's the number...) etc., though I know that this group of people has practically nothing to do with such rubbish. The positive thing is, that it's fast and for me against all the bad still kinda ok. The lyrics are in English, which is somehow a shame... Greek language could sound much more original, especially with this music. Otherwise the cover is just perfect, illustrated with original graphics made by the band members and their friends. I definitely cannot say it's bad, or that I don't listen to it from time to time, but I'm not much sure whether I would be much interested in this if I had no nice memories connected with this music.

### 925 „Another city to refuse” CD

(CANNONBALL 666 RECS.)

The second piece of work is a compilation of several recordings from 2005. It begins ominously with a clean guitar and some cheerful whooping, but suddenly it starts surprisingly and in comparison with the previous CD you can hear a significant difference. Sharp, shouting downtuned hardcore punk gets much more space and there's far less of those melo-parts, though you can still hear lots of the spirit of the first CD. Actually what changed the most is the way of singing and instead of that melodic yelling (which is still present, but not so often and a bit sharper) the guys tried more shouting and screaming. Well even ska, rap and acoustic parts appear... man, one acoustic song sounds exactly like one of those Britpop bands that I used to listen to when I was twelve, haha... but who cares. With such a stylistic diversity it's not easy to please everybody and... I actually like most of it. Fuck that. It's about the content... isn't it? Haha...

### AKU „Demo” MCD-R

(BLACK HOOD SOCIETY: [g\\_a\\_rezistenta@yahoo.com](mailto:g_a_rezistenta@yahoo.com); [BVHc: www.bvhc.tk](http://www.bvhc.tk))

The hyperactive powerhouse of Timisoara gave birth to a new band. Maybe pioneers of Romanian grindcore??? I don't know. But it sounds like this - short silence, brutally downtuned guitar mutters something (don't look for a bass, the line-up is made just by guitar and drums + one more vocal), the drummer Tavi (also vox in PAVILIONUL 32) gives a shout or eventually starts a short but slow monotonous rhythm and right afterwards everything turns into a few seconds long double vocal chaos. This takes turns in irregular intervals and suddenly the six and a half minute is over and the CD ends (it's that kind of a small half-sized little bastard, it's my first time holding it in my hands...). The fast parts don't offend me, the slow ones on the other hand, thanks to the mumbly sound of the recording and the colour of Tavi's voice, sound at times like if you accidentally play a record at slower speed... Well - it's not a blast that I would be listening to everyday and would be getting crazy, the guys are definitely not the masters of their instruments but that is evidently not the purpose and maybe that's why I feel some kind of sympathy to this band. No technical masturbation, just fun of being the fastest band in your surroundings and shouting out your anger. Judge it by yourselves. Btw. The last song's called "Sekunda", the lyrics is just "Sekunda!" and it lasts one second.

[www.myspace.com/akuhxc](http://www.myspace.com/akuhxc)

### SENSELESS / PRO MASA split CD-R

(PUSHMAJKAR: Loncarević Goran, Trg Streljanih Rodoljuba 14/16, 19370, Boljevac, Serbia, [pumajkar\\_zin@yahoo.com](mailto:pumajkar_zin@yahoo.com); MAMMA RECS.: Davor Gromilović, Gruje Dedića 40/1, 25000, Sombor, Serbia, [docaska@yahoo.com](mailto:docaska@yahoo.com))

Home-burnt CD-R, with a cover at first sight matt and quiet cover, but at the second side its really nice made, full of information about both bands. SENSELESS were from Croatian Požega, they played in 1995-2001. According to their own words they were influenced by bands like DOOM, DESTROY!, ENT, NAPALM DEATH, PATARENI etc. and you can hear that. This CD is a live recording from their last show, so the sound is not that powerful, but some songs, if recorded with stronger sound, could have been a real blast. Well I wouldn't mind being at that concert. Good crust/grind shit. PATARENI cover is great, the final cover of DOOM sounds more like a joke ("Relief" - but instead of "alcohol" they scream "rakija!"). Suddenly the sound volume doubles, you jump up from the chair (at least that's what happened to me) and PRO MASA is starting. Demo from 2000, this Serbian band is unfortunately also part of the punk history. The sound of the recording is once again a big raw shit but it fucking kills me. Brisk crust/punk with perfect female scream. Well sometimes there's some weaker clean guitar parts, even some attempts for singing, but this fortunately doesn't last very long and you will get no big mercy. The singer goes at it again and she really has a crazy voice, fuck after this recording she must have been completely dumb for at least two more weeks! I'd really like to see these two bands live. What a pity they're not anymore! So thanx for this CD-R at least!



## GUITARS AND SCREAM or WHAT WAS BEHIND THE WALL

### Punk rock and hardcore in Czechoslovakia before 1989

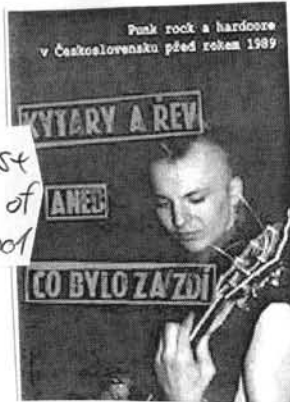
= translation of the first two chapters of the best (and practically the only good) book on the history of Czechoslovakian punk (bc. Originally written in 2001 by a (not so much...) anonymous author in the Czech language. To be continued...

#### FOR THE BEGINNING... PROBABLY AN INTRODUCTION

1980's in the Czechoslovakian socialist republic. Endless queues are being stood not only for bananas, but also even for toilet paper. The wired borders are impenetrable in both directions. The communist party has one and a half million of members (= whole one tenth of the population), *Státní Bezpečnost* (aka StB - State Security; secret police forces) have about a quarter million informers. Army service is compulsory for two years. Winter brings smog each year, some areas of northern Bohemia and northern Moravia are slowly becoming unsuitable for living. Most towns are decorated with architectonic treasures of concrete culture, whether it be never-ending labyrinths of prefabs or megalomaniac traffic buildings liquidating the historical centres. For any significant advance in career it is necessary to own the party membership card. Regularly initiated phobias of a nuclear war are keeping the society in fear and civil defense exercises are being held several times a year in every school. Ideological message starts from an early age - children are first organized in *Jiskry* (Sparks), then in *Pionýr* (Pioneer), the youth in *SSM* (Socialistický Svaz Mládeže - Socialist Youth Union). On their TV screens, the apathetic nation watches talks of the almost senile old men from the hardest Bolshevik core, which didn't mess up with the contra-revolution in '68 and was therefore found suitable by the comrade powers to rule this concentration camp. If you're not interested in politics, you can watch entertaining programmes in which only screened artists perform - usually those, who signed collaboration with the regime, the so-called *Anticharta* (regime's reaction to a pro-democratic declaration called *Charta 77*). A couple of dissidents, who survived a deportation operation named *Asanace* (Renovation, Decontamination etc.), are in and out of prison by turns, but hardly anyone is interested in them. Apart from hunting for scarce goods, which is an activity that takes quite a lot of time in those days, a considerable part of the people escape from the killing reality to their weekend houses. The elections that offer no choice are attended by 99%. Compared to Poland, Hungary and Yugoslavia, Czechoslovakia is really an outdoor museum of tough communism. The more interesting it is to study how did punk rock - a musical virus, that has protest and provocation encoded right in its essence - establish and survive under such conditions.

*"Yet in 1985 during our first visit to Czechoslovakia we had the impression, that there's a completely different situation compared to the west and that is, that underground takes a totally different meaning there. Here it's being formed by young people with good social background, who want to scare their parents. Whether or not somebody does a music that is being labelled as underground, I think that in the west it has no political relevance. The political aspect of the works is exactly what did interest me about playing in Czechoslovakia. We felt, that our work can have much more of importance, therefore we were trying to organise our playing more there than here. What impacts it has, this I cannot judge of course, but I really assume, that the ruling powers in Czechoslovakia behave awkward. In the west the youth rebellions have often been connected with music. Since the 50's, or actually since the World War II, maybe even before it. The capitalist system was smart and quick enough in the art of transforming and tying all these rebellions to the system. And moreover very profitably. Rebels will become people who buy products, which have written "rebellious" on them and that's it. This is something that the rulers in Czechoslovakia still haven't realised and they will certainly achieve the very opposite, which I don't take for so bad, because this way they will strengthen those social powers that they are persecuting."* (Mark Chung/EINSTRZENDE NEUBAUTEN, interview in Šot no.3)

It was exactly that space-time, in which the bands were living in back then, that used to bring about such situations, when even an ordinary thing like organising a concert looked like a war game, when coloured hair and piercing in your ear functioned as an invitation for a beating at a police station and when releasing a record equalled a utopian dream. There's no doubt that if the bands, that will be spoken about on the following pages, played now (or then, but in some country more western from our borders), many of them would end up in the claws of the music business - they would be releasing records on major labels, they would be written about in coloured magazines, we would be watching them in TV. Maybe some of them would deny this on principle, but the point is, that you didn't have this chance here and then. For as long as until a certain slight warm-up by the end of the 80's, practicing punk rock was an activity that was dangerous even for those, who otherwise wanted to be obedient and just peacefully thrash their three chords in a cellar. Similarly as it worked in the 70's with THE PLASTIC PEOPLE OF THE UNIVERSE (aka PPU, a well known Czech underground rock band that was persecuted heavily by the regime), who were no anti-regime profiled band in their beginnings and to the other side of the barricade they were forced only after the repressions from the state authorities, similarly it worked with punk. The bands were "against", whether they wanted to or not - by the essence.



#### What memories has that period of bloom for Greek punk left you with, in general? Do you get nostalgic over it every once in a while?

I already mentioned that the period during which I was into the scene (fall '84-summer '86) might very well be the most colorful of my life. Let it be mentioned here that I've never been a punk. I just liked the people & the scene & I got into it. The majority remembers me as the guy with the [long] hair that played with ADIEXODO & then with GENIA TOU CHAOS. As a person, I never get nostalgic over anything. But I'll never forget the time when we were playing with ADIEXODO in Megara. We'd gone there together with about 60 people. GENIA TOU CHAOS & APOGOSI [DESPERATION] (their second show) were also playing there. Chaos ruled in the movie theater. Everyone was thrashing about like crazy. We were the first band to play, they were throwing cans at us for the fun of it, they used some fire extinguishers, & someone with a chopper bike - probably a friend of the kids - drives into the movie theater & starts revving up. Everything had drowned into a cloud of foam, dust, & smog. All that while we were playing; in the midst of chaos & havoc, we see a weak ray of purple light coming from above & all the while growing wider, growing wider as if the sky was opening up. We were mystified for a few seconds; the scene was apocalyptic, until the sky opened up completely. In reality, the movie theater had a sliding roof, & the manager cranked it open to save us from asphyxiation. It was, though, a scene that will remain unforgettable to me & to the rest of the kids in ADIEXODO. We were probably also the only ones who could see it from our place onstage.

#### Some claim that that explosive period imploded unspectacularly, referring to a "strange" massive drug trafficking within the scene, dirt-cheap drugs that one could find easily. What's your position on this issue?

I wouldn't say that that period imploded without a spark. I don't even believe that it ended. Simply, through its well-defined form in the winter of '84-'85, up to the first incidents in the School of Chemistry (for those who remember), it reached a climax. After that, I believe, it started transforming. I don't think that drugs, if any, were responsible for that. Some fell into them to a self-destructive degree, but it's certainly not honest for one to blame things on external factors and shove aside one's personal responsibility to one's self. It's about choices & everyone suffers their consequences. As to the drugs per se, even from the point of view of marketing (for any merchandise - because it is a merchandise) a well-defined group of people naturally provides a bigger ease in the distribution of any merchandise than isolated persons. I think that the "distribution HQs," if any, had an understanding of what it was they were doing. Nevertheless, I'd consider talk about an organized plot of distribution to achieve some fictional targets of fission & deterioration an exaggeration. I think that, more than anything else, it was the financial aspect that was in their minds.

Enallaktikh lysh (Alternative solution)  
For thousands of years theres been no change  
The same reality exists and crushes us  
Revolutions have become a waste of adrenaline  
And their endings have become a never-ending circle.

Our life passes by with no alternation  
Even our dreams are standardized  
We go on living stuck in a permanent inertia  
And monotony is crushing us

For thousand of years repetition of history  
The names only changed, the things remain the same  
We are frozen, apathetic  
And into our lethargy with no hope of escaping

Our life a passive waiting  
Stress, arrhythmia, exhaustion and decay  
Decay! Decay! Decay! Decay!

#### In the long run, what does the term punk signify for you in this era?

The term punk is, for me at this time already, a vivid & explosive fragment of the past. Punk today would bear a bigger relation to a picturesque situation of folkloric content, rather than to the scream of agony of some people for life. As a term, it has lost its momentum. If one wants to revisit its real meaning, they'll have to focus on where punk existed as an integrated phase, an autonomous way of expression. That's why nowadays I don't talk about punk, simply because there's no punk movement anymore. It would sadden me to refer to punk simply, in the same way that I refer to any other musical genre, as if I were saying, e.g., jazz-rock. It holds a special place inside me, & I wouldn't want to debase it like this. Fortunately, though, life goes on. The beautiful thing about life is that it's identified with motion. Motion brings about changes of manners, transformations of ideas, new impressions. All that under the condition that one always wants to live, to try relentlessly for the best possible [outcome], because one has nothing to lose, nothing better to do. Names & terms change, the essence though doesn't: never give up!

#### v/a „Push maj kar“ CD-R

(Goran Loncarević, Toplica 2/18, 18000, Niš, Serbia; pumajkar\_zin@yahoo.com)

... or "Compilation of punk bands from Eastern and Southern Serbia"... or... "The aim of this compilation is to remind of the old bands from this region as well as to introduce the new efforts." The order of the bands is chronological, so the CD is opened by KAPODISTRIJA, false-sung new wave/punk from the break of 80's/90's. The first song is okay, the second five minutes long is boring, but the third one is great - brisk punk rock with clean guitar and amazing chorus - "Why have you left for Australia? Why have left for emigration?" TECHNOLOGDJA OBRADJE played in the early 90's and here they have just two songs of rather slow, but quite interesting punk. BEMVEICI play punk'n'roll with low-fi sound and probably not very serious lyrics (considering such song titles like "Eat shit", "Keith Richards" or "Favourite pub"). As opposed to many similar bands their songs don't over two minutes, which is cool. PROMISING YOUTH don't really sound much promising in the beginning, with their three-minutes long slow new wave/punk opus, where they repeat one riff all the time and the singer mumbles something to it. Another song comes from a different recording and sounds a bit better, a bit psychedelic, but the essence is the same. And the last song I don't like at all. Another band is NATO PICVAJZ from mid-90's with three songs of classic UK punk. The second piece is a fine cover of PETER AND THE TEST TUBE BABYS (surprisingly "Banned from the pubs") with lyrics in Serbian. Oilpunk is not my bottle of rum and it interests me only sporadically, the less on live recordings and ZENTARE U KLINCU make no exception here... sorry. TWO FOLD have pretty interesting music - masterly played punkrock, but fuck the vocals kill my ears... imagine for example D.O.A. with the singer of FIVE or whatever fucking boyband is popular nowadays...

Destroy! The last band is GETTA GRIP and here they have a live recording from some fest. I can guess they play rather fast melodic punk (more listenable for me than the previous band), but I'm not 100% sure as this part of the CD-R is skipping and the last 10 minutes are finished in less than 1 minute. Well sincerely... There were songs/bands that I liked a lot, there were such that I didn't like at all. However I really appreciate the idea of such a compilation (especially when each band is written a short info about where they were from, when were they playing and what did they release), because I believe, that the people from that Eastern/Southern Serbia, who might have a much closer relation to many of these bands, will probably be approaching it from a different point of view than me.





**You joined ADIEXODO at a time when the band had already left a certain trail behind. Were you stressed out at all as the "newbie"? Did you feel equal to the others?**

My only anxiety then was that I wasn't a bass player, & I didn't know how to play the bass at all. *Dimitris* invited me over, as we were also childhood friends. *Sotiris* & *Yannis* liked the idea, & they helped me in their own way to learn & stay in the band. As to [feeling] equal, sure, since there's no leader in a punk band, & based on that principle we continued as DEUX EX MACHINA later on.

**In DEUX EX MACHINA you were the voice, while in ADIEXODO you were playing the bass. How did you fare as a bass player?**

In the beginning, awfully. *Yannis*, an awesome drummer since then already, had demands that I, irrelevant as I was, couldn't meet. With time though, I did better. At the best point, we broke up. I learned what a rhythm section is [through working] with him.

**Can you recall anything from the (last) show of ADIEXODO in Kallithea?**

I just can't remember whether the last show was that of Kallithea. *Sotiris* remembers better. I think that it was in Rodeo club with I just can't remember whether the last show was that of Kallithea. *Sotiris* remembers better. I think that it was in Rodeo club with PANX ROMANA and X-MANDARINA DUCK. That of Kallithea, nevertheless, was the most characteristic of the era. Tremendous energy, from both the band & the audience. Imagine that the organizers cut off the power on us twice, because they thought that the people who were dancing were actually fighting. Incidents, stage [diving], havoc. I think that shows like those of that time never happened again. Pure adolescent energy.

**38 xilosta" (38 mm)**

I want to see thousands of "innocents" blood on the streets  
I want thousands of "innocents" blood to run for revenge  
"innocent" journalists - "innocent" cops  
"Innocent" juridical officers - "innocent" upright citizens

Revenge - revenge - revenge - revenge

Blood - the horrible remembrance of some night in  
Stourmara Street

Blood - the last image before the silence  
Executioners journalists - executioners cops  
Executioners juridical officers - executioners upright citizens

Revenge - revenge - revenge - revenge

The one who shot was not alone  
More inconspicuous executioners where by his side  
The ..... were by his side  
The ..... were by his side  
The moral were by his side  
The fair were by his side  
The peaceful were by his side  
The public opinion was by his side

The executioners are innocent  
The guilty are dead

Revenge, revenge, revenge, revenge

\*the song talks about the murder of the 15-year-old anarchist  
Mihalis Kaltezas by the cop Melistas on the night of 17-11-  
1985. The cop shot Mihalis Kaltezas in the back at stourmara  
street, exarhia, during street-fights after the demo for the  
anniversary of the polytechnio university revolt against the  
dictatorship. Melistas was found innocent 2 years later by the  
Greek "justice".

**In the long run, why the break up?**

The band broke up because it'd said what it had to say. It was, I think, the most honest thing that could happen, that is, to end as purely & honestly as it started. Back then, it was harder to go on playing. Neither technical support, nor places existed, but there was an abundance of the desire to have a good time, which is the most basic. It's fortunate that Enigma Records was around to put some records out & thus all these things were documented.

**Tell us a few things about joining Deus Ex Machina.**

After ADIEXODO, *Dimitris* went to the army [the military service in the greek army is mandatory for men to this day]. During all that time, *Dimitris* & I were discussing forming a new band once he was out again. We started out in '88 with *Dimitris* on guitar, *Yorgos Trevlos* (drums), & me (bass-voice). We were still looking for a vocalist, though. Right after, I left for the army & the lineup with *Costas Diavolitsis* on vocals & *Dimitris Manthos* on bass appeared. When I was out again, I played with DEUS EX MACHINA in some shows as second guitar, & when *Costas* left, I joined as the vocalist. Everything happened so quickly that in a couple of months we got in [the studio] & recorded the "Execute/Iraq 'N' Roll" single.

**No matter how hard this might seem, could you compare ADIEXODO to DEUS EX MACHINA?**

A comparison's impossible. They were two separate cases, if you also take into account the role that age plays in each occasion. Different times, after all. Nevertheless, I feel lucky that I participated in these two bands.

**YANNIS VENARDIS**

**It's being said that an important reason that led to ADIEXODO breaking up was your departure to America for studies. Did you think it through before you left, or you didn't experience the slightest drawback?**

Although I'd decided to leave for the US since the fall of '85, I don't think that this decision of mine played a crucial role in the band's break up - in my opinion, the most important reason was the feeling of the members, & maybe mainly of *Dimitris* & *Sotiris*, that a cycle had been completed. The general punk phase had started dwindling, as I assume they felt it. All that, without them cutting loose from [certain] persons & situations. But my impression was simply that they had started getting interested in describing more personal[ized] trajectories amidst what was happening. On top of that, they had to join the army a little while after I left, & that, I suppose, would influence things one way or another. As to how I was viewing the whole situation, although *Adiexodo* marked an unforgettable & one of the most colorful periods of my life, I'd always had the sensation that it was a situation through which I'd do the best I could, & when I'd have felt that the time had come, I'd follow my own path. That's how I am in my life in general. I've observed, though, that when I follow a situation to the very end, things go smoothly most of the times. I simply believe that it's a matter of some cycles coinciding, as they come full circle, with the important, though, condition that the best possible outcome is constantly sought after at any given time.

Because the power then must have disliked completely everything about punk - especially it was not doing very well in its attempts to make it „civilized” and to adjust it censorship-wise (so as it did e.g. with heavy metal) to such a shape that would have been suitable for non-problematic consumption by the socialist youth. The problem was not only the provoking visage of its protagonists, and the music that was even harder to digest than metal, but especially the lyrics, depicting, usually with a raw sincerity and without any complicated metaphors, the real life right here and right now. Punk has always been music of people who have felt rejected by the society or didn't want to be accepted by it, it's always been a space, where everyone had their chance to express themselves, to create their own way, with no respect for conventions and norms. Needless to say, that something so spontaneous and authentic was seen as something at least suspicious, or even dangerous by the regime.

The simple fact, that one doesn't need to be a musical virtuoso to play punk rock, that it's a real street music that can practically be produced by anyone and therefore it's not necessary to have any expensive equipment nor a luxurious show-hall to organise a concert, resulted in punk being played almost everywhere in the country and mostly at events that were organised by it's fans themselves. Their not asking for any permission or doing the concerts half-officially with the aid of various cheating, caused attacks of rage to the authorities responsible. Not the crazy music nor the appearance of the punk fans, but it was particularly those spontaneous unofficially organised and uncontrolled activities, that did in the end most often become the reason for the repressions against this style. While some punk bands could (since the mid 80's, after the „dark ages” had passed) without any bigger problems have regularly performed at official rock exhibitions even in Prague's *Palác kultury* (Culture Palace; right in the lion's den - normally it was a place where the Party congresses were taking place), private shows were being dispersed even in November '89. As time went by, mohawks, safety pins and three-chord rage became still sort of tolerated, but if this contra-revolutionary activity was taking place somewhere in a barn or in a cellar out of the regime's supervision, there were troubles.

Of course, the situation differed in various parts of the country - according to what officials were holding particular posts. Most liberal situation was in Prague, contrary to that a tough situation was e.g. in České Budějovice, Ústí nad Labem or Hradec Králové and their surroundings - after all, in the first one already in 1974 a police commando massacred a concert of PLASTIC PEOPLE, in the second they wanted to send the band EXTEMPORÉ to jail for saying the word „shit” on stage and Hradec Králové was a town, where even a completely official and until then tolerated band PRAŽSKÝ VYBĚR got into serious problems.

On the other hand, it wouldn't be correct to over-idealize the past regime's Czechoslovakian punk rock. Although it operated in incomparably more difficult conditions than there were in the Western Europe, it certainly wasn't any fellowship of saints. The fact, that all were „in the same boat”, didn't mean, that people didn't fight at shows, destroy themselves with drugs and booze, pretend to be an elite of Czech punk, that no racist bullshit did appear in the lyrics or that the bands didn't resort to making concessions with the official institutions, when they got the chance. In the fourteenth issue of *Vokno* (Window), the best-known local samizdat, *Mikuláš Chadima* describes Czech punk in the second half of the 80's:

„A frequent guest at private shows is also punk rock. It's surprising how many punk bands have appeared in the last years, long time after punk has almost died out in the countries of its origin. Not even these bands, playing a style that went out of fashion long time ago, do come from big centres. The bands F.P.B., HRDINOVÉ NOVÉ FRONTY, RADEGAST, OJI OJI HUBERT MACHÁNĚ and others, that form the best that Czech punk offers, are only a proof of this. They don't bring much new musically and it's no surprise. Real punk is a rigid style that has hardly anything to be changed about it. And that's not the point anyway. It's about shocking, often at any price.



*Punk is not only music, but also a cult, that is not manifested only through music, but also through clothing and rude, bad image. All this is supposed to persuade the surroundings that punks are the worst, the most calloused and the most cynical men of Czech rock'n'roll. But in many cases it's just a game. Just and only a game. If you open a conversation with one of these "sharp" guys, and you hold up through the introduction where he will try to persuade you that he's dead serious about his image, you will find out that they are ordinary young kids dreaming about fame and big shows (though they pretend that they don't give a shit) and that their real opinions are often more conform than yours. This all is not, or doesn't want to be understood by the StB, which made punk, as other styles before, primary object of its interest. It's logical. Compared to the longhaired bearded rockers of the previous years, a messy, provocatively behaving punk covered with make-up and pierced with safety pins, has to appear like an embodiment of contra-revolution. For the more clever and less paranoid cops, punk is a good object to make the reports filled with statements and to prove an intensive activity in defence of socialism to the bosses. Punks are usually pretty young, inexperienced, when questioned, they say a lot so a cop from an "anti-punk" commando can quite easily get to advancement and a higher salary. It was amusing for me recently to have read some articles in our samizdat or exile periodicals, where its writers were trying to appoint punk something like an opposing vanguard of Czech rock'n'roll. It's a misleading way of thinking that shows just one - that these writers know shit about Czech punks."*

And one more view, this time from a French correspondent of Maximum Rockandroll Lük Haas (introduction to his Czechoslovakian scene report published in November '86):

*"Having just returned from a trip to Czechoslovakia during which I established contacts with Prague punks, it's time for a scene report about the past and present situation there. It is quite hard for Czech punks, and their number has declined over the last two years. Estimates run at around 200 punks in Prague and about 20 skinheads (skins there are anti-fascist), but they are sadly divided into differing groups, each more or less centred around some band. It is quite sad to see this in a country where being punk is a daily fight against the authorities who try to smash anyone who is out of "official standards". There are a lot of problems with the VB (General Security police), who systematically control the punks, prohibiting concerts and acting brutal (knocking them down, tearing off earrings, shaving hair etc.). Punks are driven to the police station, beaten, photographed, card-indexed, and sometimes even sent to psychiatric hospitals.*

*Czech punks are very pessimistic and have nothing to hope for in this country where anyone who goes without a job for more than a month is considered a criminal and put in prison. And there's no way to avoid the army, which is more violent than the police and where National Military Service is required for 2 years and where it's almost impossible to travel outside the country.*

*The Czechoslovakian state affirms officially that there are no punks in ČSSR, but punks exist and continue to survive."*



#### PUNK PREHISTORY

*"I've been, I think, one of the first punk listeners and fans in Czech. Sometimes back in '76 we got some records from England of SHAM 69, SEX PISTOLS, CHELSEA... simply the best punk bands. The first listening was quite dramatic, although I had the reference that punk bands were very fast, these records went beyond my expectations. So we were listening to it with rapt attention, saying: 'Well, guys, this rocks!' Only then I found out, that they were maxi-singles and that we played them at wrong speed, so it was really fast, because it played much faster than it was actually supposed to. However the beginnings of punk were undoubtedly very important, because the 70's were a time of monstrous bands and monstrous gigs and I didn't feel good about it at all, actually about those stadium-shows I don't feel good even nowadays, it's awful. But it was punk that brought normality into it again, venues started to work again. What's sad is, that a couple of years had passed and punk bands started to behave the same as those giants: We are punk and who is more. So at that point I told myself I was sorry..." (Mejla Hlavsa, Mašurkovské podzemné no.18/96)*

#### Besides Athens, do you recall live shows of yours in other places? Generally speaking, what are your most intense recollections from all the shows you played?

ADIEXODO played in every town they got invited to, keeping in mind, naturally, that punk bands were not welcome at any show of that time. Thus, I remember that we played in Patra, Agrinio, Megara, & other cities. Unfortunately, we never played in Thessaloniki - where there were many fans of the band - when we had the chance, because of an unfortunate event (our drummer, *Yannis*, broke his leg in a fight with some skins). The best show was definitely that in the Technological Institute of Patra, where we played with STRESS and ANTI, & the most important show that in the University of Athens against "Epichirisi Areti" (over 7,000 persons) [the University was squatted at the time,] where nearly all of the Athenian punk bands participated. Personally, though, I'll never forget our last show in Kallithea.

#### Inverting the order usually followed in an interview, could you, after all these questions, give a short description of how you met for the first time & of who had the idea for the name you adopted?

*Dimitris Spyropoulos* & I met accidentally at Dragon fly (a legendary hang out of that time) towards the end of 1983, & we were both looking for people to form a band. The guys from GENIA TOU CHAOUS, who were acquaintances of both of us (before GENIA TOU CHAOUS, *Aris Lampridis*, who later became GENIA TOU CHAOUS' drummer, & *Costas Hatzopoulos*, who later became GENIA TOU CHAOUS' guitarist, and I had tried to form a band) introduced us to *Stathis Papandreou*, & we met *Mimis Alimprantis* on the way. The first rehearsal, in fact, took place in *Thodoris Iliakopoulos* [GENIA TOU CHAOUS' lyricist & vocalist] place, where GENIA TOU CHAOUS was rehearsing at the time, & the first live appearance took place in Agia Paraskevi, at the Anemoni movie theater, together with GENIA TOU CHAOUS. The name is my idea, but it was immediately adopted by everyone, because it expressed us all.

#### As far as I know, "Ypocoutoura (Subculture)" is your favorite track. At the long end, was the hate & contempt for all sorts of "specialists" & "intellectuals" of this faceless system an important driving force behind the band? How do you feel today with all that TV bullshit, ranging from political analyses to reality shows?

I never had any trouble with something being "intellectual" or someone being a "specialist," yet I always was & still am repelled by all sorts of "fakes," who are trying to convince us that we are "common mortals" in comparison to them, & that we are complete morons, while they've seen it all & know it all. Specialization & the intellectual are neither ways to exhibit our "know-it-all" mentality, nor a way to make "ignorant people" pay for our complexes. It's exactly for those "know-it-all", the "I think deep", & the "I'm doing art" types that the track was written, which is indeed my favorite. As for the TV, I think that we're not really as idiotic as its level seems to be, it's just a junta of a new sort, where the spectator has no right to choose & tolerates this whole "thing." Talking of which, where did they see "reality" in all these shows? It's an oxymoron, at any rate, that the state channels be much more interesting today than the supposedly free private ones which are busting balls about the freedom of mass media.

#### Allow me a personal question: in your life's third decade, how "young" do you feel & what do you most desire for the future?

Biologically speaking, it's certain that time acts on us no matter how much we dislike it, the spirit, though, doesn't grow old if we're not inert. I feel that I never left puberty (haha, laugh out loud), it's simply that my life experience grew a lot, & as a result I reevaluated many of my opinions on one hand, but I also felt even more certain on many choices of mine on the other. I sincerely don't know how young I am, it's difficult, after all, for one to observe this on themselves as years go by, but I'm striving to keep up with evolution, & I want to believe that I'll stay "immature" forever. "Maturity" is, after all, very close to decay, as I told you earlier.

#### As an epilogue, what would the lines for ADIEXODO be in your life's diary?

Dear diary (haha): My best years, the biggest thrills, the truths, the innocence, they all stayed there, at the last show in Kallithea. >From that point on, all will simply be an enlargement & maybe a repetition for me. The first love can never be forgotten. Everything simply stayed there.

- Ypocoutoura (Subculture)
  - Little man with a big nose
  - You enjoy the role of the big prophet
  - Everyone before you is a common mortal
  - You create with the perfect logic
- You at your art and we subculture
  - Subculture, subculture, subculture, subculture
- Great intellect in empty heads
  - Absolute knowledge in sterile brains
  - Their creating is empty
  - Art for them means compromising
- Oikogenia (Family)
  - Family - a domineer institution
  - Family - it perpetuates rotten products
  - Family - it manufactures our future
  - Family - it fills us with wounds
- Family - society's.....
  - We simply call it autocracy
- Family - patriarchy or matriarchy
  - Family - it passes us its taboos
  - Family - it fills us with guilt
  - Family - it kills our spontaneity
- Family - stupid tenderness
  - Family - pointless care
  - Family - pressure and control
  - Family - misery and sadness
- Diprosopa systhmata (Two-faced systems)
  - Two-faced systems, hunting for money
  - Marketing and market, little men and money
  - Free property, KKE[= communist party of greece] and church
  - Right and left wing, the same shit
- So what if you are not a right-winger
  - So what if you are not a left-winger
  - You are part of this system
  - You yourself are a system
- Free ideology, dictatorial beliefs
  - Poetry, philosophy, art, money and idiocy
  - Democracy, everyday monarchy
  - Communism and anarchy, far away utopia
- Ethic and orthodoxy, charitable mania
  - Glossy magazines talking about politics
  - Political and youth..... and filing
  - Everyone calls you a fascist if you aren't a left-winger

**What are your views on DEUS EX MACHINA, & especially given the participation of the ex-Adiexodo guitarist (mainly) & the bass player?**

DEUS EX MACHINA are one of the best bands of the "alternative," english-versed scene in Greece, according to my opinion. Despite the participation of the ex- ADIEXODO members, they have their own, personal sound, & that shows the musical evolution of these persons, as well as the permanent residency of inspiration [in them]. Any objections that I might have concern the language, but this is a purely subjective issue. I'd rather that they used Greek verse, but this is something that I also wish for every other Greek band.

**Moving on to you, your participation in SPYRIDOULA [the legendary band of Pavlos Sidiropoulos, which kept performing even after his death; definitely not punk sound-wise] surprised [many people], obviously because of stylistic differences (to put it that way). What do you have to say on that, & also on a new band that's being put together?**

My participation in SPYRIDOULA (as a singer & lyricist) was a very interesting collaboration & an interesting challenge. The kids & I alike tried to approach two different eras of greek rock & find common expressive ways, breaching a convention that was imposing taboos & borders where, in my opinion, there should never be any. Music is a universal medium of communication, & rock's force, especially, is based on doubting & overthrowing whatever boundaries might exist. I consider that the "experiment" worked out well, in this manner at least, but the collaboration couldn't be long-term, because SPYRIDOULA is the oldest still-active rock band in Greece & has a certain trajectory that it must follow. As for the new band OI AGIOI (THE SAINTS) that's now being formed, its core is comprised of me & Dionysis Stefanopoulos (STAINED VEIL [new/dark-wave band with one LP (1986) on the short-lived Smash Records], YELL-O-YELL [legendary new/dark-wave band with two LPs & a 7" on the first greek indie label, Creep Records, & one more LP (their last (1986)) on Smash Records], SPYRIDOULA) & it will be soon on stage.



**Getting back to the record, "38mm" is its most ravenous track [the track screams for revenge for the execution in cold blood of 15 year old Michalis Kaltezas by the riot pig Melistas on 11/17/85]. What are your feelings today towards that story with Kaltezas?**

The exact same revulsion & disgust that I felt that night. There are things that get imprinted & stay inside us forever, undiminished.

**From what you can recall, did all of you, as band members, listen to the same things more or less? Has what you listen to changed considerably in the process of time?**

Not the same, but we all had similar influences & open ears, & that had a particularly positive influence on the band, because that's how our personal & characteristic sound was created. My influences became broader with new ones added with the passage of time, given that I never treated music in a racist way & that music is always evolving. Despite that, I think that some of my influences were never gotten over (SEX PISTOLS, JOY DIVISION et al). Anyway, I consider SMASHING PUMPKINS to be exceptional among the new bands.

**Personally, the enmity between anarchists & communists seems paradoxical & maybe even ludicrous to me. That is, if we assume that, despite the partial ideological differences, the enemy is common. What's your position on this issue?**

The enemy is common on one hand, but, on the other, I'm afraid that it frequently is our own self. Unfortunately, it seems that what's more important to some people is to belong somewhere, than where they eventually belong. Personally, I believe in no titles of any sort & in no hue (I mean political), there's no need to engage our thinking & our dreams in a "barn," & most importantly, nobody has a need for labels & "certificates of activism." At any rate, before we fight the "common enemy", we will first have to fight the tiny fascist lurking inside us.

**Back then, a punk was certainly more prone to finger-pointing than today. How did you feel about that? Maybe as the lyrics in "Apomonosi [Isolation]" describe?**

I was feeling comfortable enough with my appearance because it was my choice, I consciously wanted to maintain my right to differ & to provoke. What the lyrics describe doesn't have as much to do with appearance, as with the differentiation from the socially & politically acceptable ideas. Marginalization & isolation don't happen because of appearance (& this becomes evident today that all dressing codes are acceptable as fashion), but what really stings is disobedience to the system's mandates, & mostly doubt.

The invasion of punk into Czechoslovakian socialist republic comes with a little delay – in England it exploded in the years 1976-1977, here the first bands hit the stage two years later. Of course, this nonconformist music style was not reaching the local listeners' ears as easily as in the west. The most common way of punk education was the import of vinyls from abroad – but only few people could get them. This circle broadened a bit after first punk records started being played at musical listening evenings. These listening evenings, usually organised by Jazz section (Jazzová sekce – Prague-based group of music-fans concerning on popularising new music genres), used to be, not only in case of punk, one of the very few opportunities to find out what new was going on in the world's rock – the information blockade worked perfectly.

In the visual respect punk got a huge service from the German teenager magazine Bravo, which by then documented this shocking fashion style heavily. Copies of Bravo with coloured photos of dressed up punks were thus circulating among local teenagers, who then started (for obvious reasons relatively shyly at first) adapting their appearance.

However, punk didn't find it's first fans among the adolescent youth, that would have discovered it through TV or music charts, but among hairy fans of underground and alternative music, who were at least over twenty years old. It's logical – it was exactly this group of people that were, thanx to their nonconformity, open to this new style. One of the big popularizers of punk was especially Karel Habal, manager of the band OLD TEENAGERS and later a singer of GARÁŽ, or the circle of people around the Jazz section, which held (in spite of its misleading name) spreading information about modern rock styles as one of its main tasks.

The adolescent years were gone also for the members of the band which was the first to have brought punk to attention of broader listenership. Since their beginnings sometimes around 1974, Prague's EXTEMPORE (or THE NEW ROCK & JOKES EXTEMPORE BAND in their complete name) had been flexibly absorbing various influences and when their leading figure Mikuláš Chadima gets to know punk rock in his twenty-six years of age, it reflects in their music immediately.

*"Karel Habal loved punk and he was one of the first ones to have had records with this music. When he played a SEX PISTOLS record to me for the first time, I was cheering. This music seemed to me like an important turn. It was simple and it was completely full of energy. Punk was not in at all by then, thus Karel was happy to have found a kindred spirit, and started feeding me with records. Though other punk bands apart from SEX PISTOLS didn't impress me that much, I considered punk to have been very important for the domination of jazz-rock and our profi-rockers to be broken. The thing is that a Czech fan will always believe more to that what is on a record with a western label, then to that what's being done at home. I have doubts, that if some band here had started playing punk simultaneously with it having been emerging in England, Czech rock fans wouldn't have been willing to go to see such thing. The fact, that this music was being released in England on records, was giving it sanctification, which was enough for a Czech fan to have started listening to it and considering it a music that is good. After all, it's on a record! Right after my return from the army I met Karel at an opening concert in the pub „U Záborských“. I took the advantage of my army haircut, my father's coat and old sunglasses and to Karel's delight I appeared there in this dress. „You look exactly like a punk from Soho“, shouted Karel cheerfully, when he saw me. During the holidays he went to England and brought back lots of records. He lent me some right off.“* (Chadima in his book Alternativa)

By then EXTEMPORE needed to prepare a more dance-programme so that they could have played not only the concerts, where they presented especially their more experimental songs (at first in jazz-rock vein, later on influenced by the bands from Rock In Opposition movement), but also rock dance shows. Chadima decides to cover a couple of songs by bands from the first generation of British punk and to write original Czech lyrics to them. Thus EXTEMPORE started practising stuff from STRANGLERS („Krysa“, „Český holky“), WIRE („Škáva a láva“), GENERATION X („Den co den“) and MAGAZINE („Anonym“). These were later accompanied by more, already non-punk covers by THE FUGS and DR.FEELGOOD.

On 23rd May 1979 they perform this borrowed repertoire live for the first time in the pub „U Záborských“ in Prague-Karlín: „After a composed block Zabijačka (Pig- slaughtering), that was still carrying elements of by then slowly fading jazz-rock and „progressive rock of the 70s“, the band covered several cover songs of then English fashion favourites GENERATION X, STRANGLERS, DR.FEELGOOD and WIRE. But! All with Czech lyrics. No wonder that the out-sold room took it with pleasure. The public were already sick and tired of the academic music of the Prague ensembles and here the opportunity turned up to start again like from the very depth of the 60's – unvarnished, from the energetic essence of rock. The lyrics promised humour (sometimes even black and cynical), prank, parody. Insanity be beautiful, beauty be forced.“ (from a book Excentrici v přizemí)

The concert ends up in a big success – the equipment was so loud, that the vibrations during one of the bass solos caused breaking of the glass covers of the bulbs on the opposite wall and the punk rock covers had to be encored several times.

A week later, on 3 March, EXTEMPORE drive away to play their punk rock dance show in Libouchec near to Ústí nad Labem. Northern Bohemia thus became the first place in Czech, where punk clashed with the interests of the repressive bureaucratic machinery. The thing is that Chadima opened the performance in front of the hall full of tough north-bohemian long-hairies with words: „It's being said that the new EXTEMPORE plays bullshit. So we'll play one of those bullshits to you!“ The concert is being recorded and although there were no riots taking place during it, in the very night after the show the whole police machinery starts rolling on. Half an hour after the last visitors leave the place, riot police squad arrives with helmets and riot-equipment. Not finding anyone on the place, they split in two groups – one locates part of the people near the train station on a car cemetery, the second stops the train where the rest of the people are driving, and in both cases the concert visitors are brutally beaten. And that's not the end – the band is examined repeatedly, Chadima is threatened with arrest and he is accused of disturbing the public peace. After

an exhausting legal battle he manages to get away with just a 500,- crowns fine.



Chadima and Fernet

„It is clear from the recording tape that M. Chadima, as the leader of a musical ensemble EXTEMPORE used the word bullshit several times when introducing the song, instead of „a song Pig-slaughter“ introduced the song „Nosh-up“, his overall behaviour had a strongly negative impact on the youth present, who gathered here from various places of CSR, thus they behaved loudly, they were whistling, shouting, getting half-naked, touching each other in the concert hall, their own outstanding feature was noise, which had a bad educational effect on the youth present. This is being witnessed by numerous witnesses. Chadima acted on the stage like a clown, he was jumping and screaming around and the situation became so critical that the event had to be stopped prematurely.“ (quotation from the decision of the Public peace protection commission of the Municipal National Committee Libouchec, as printed in the book Alternativa)

In the first half of '79 EXTEMPORE perform their punk repertoire several more times, among others on 23 May at a concert on the occasion of the 8th Prague jazz days in Eden in Vršovice. When a new live programme is made, it includes also a one-minute song „Libouchec“ – lyrics-wise being a sharp revenge to the authorities concerned and musically the only original punk song in the band's repertoire.

They ceased their activity in summer 1981. Their short punk period is documented on tapes „Zabřajka“ (on Fist records) and „Jaro, léto... + punk“ („Spring, summer... + punk“ released after the revolution on Black Point). „Libouchec“ appears on the tape „Velkoměsto“ („Big city“) on Fist Rec., on the compilation tape „Hrubý Pankovský Hláška“ and after the revolution on an LP of the same name on Globus rec.

For the already mentioned concert in Eden EXTEMPORE invited ENERGIE G as their guests – a young punk band, whose performance here ended in a typical way, when after not more than three songs the club manager turned off the electricity shouting „This is too much!“.

ENERGIE G begins in early '79 and before their split at the end of '81 they play about 20 shows out of which many end up similarly to the one in Eden. In the programme of the Jazz days they are claimed to be Prague's first punk band and the fact is, that if talking about authentic punk rock played by teenage rebels, they are undoubtedly its pioneers. They differ from EXTEMPORE not only by their young age, but also by having their repertoire almost completely made out of their original songs (a few covers of CHLSEA and SHAM 69 being an exception) and by playing it, unlike their skilled colleagues, very clumsily at first. The punk rock of ENERGIE G is really a simple thing, a kind of a cramped try for a local answer to the first British punk bands. Their line-up stays the same for the whole time of the band's existence: Kryštof Pávek (vocals), Michal Cingroš (bass), Matouš Forbelský (guitar), David Cajthaml (guitar) and Jakub Cajthaml (drums). In the above-mentioned programme of the PJD the organisers assigned a symbolic age of 15 to each of them and they were far from the truth.

As a coming youthful blood from their beginnings ENERGIE G received lots of willing help from the people in the underground (Josef Janiček from PPU, Ivo Pospíšil from GARÁŽ), as well as from the Jazz section and thus they could have played on the 9th Prague Jazz Days:

„The morning programme was opened by ENERGIE G. As their name says – with energy. It seems that the band's not progressing, since their show on a riverboat they advanced in terms of coordination, but that's it. They surely need a more rich and especially original repertory, that seems to be a disease of many young bands. But all in all, it was a good opening show – dynamic, vital, full of youthful enthusiasm.“ (a review in the 9th PJD programme)

„The punk that we performed by then, can of course in no way be compared to what it is nowadays. There was also a different atmosphere concerning it, after all there were no real punks in those days. There was maybe one such group in Prague

but they only spend their time in the pub „U Fleků“ and I only know that they were turning up their noses at us. Punk in those days was more of a new branch of underground.“ (Cingroš in a book Punk Not Dead)

Close relationships with the underground finally became fatal for the band. In November 1980 a music journalist Chris Bohn from London's magazine New Musical Express visits Prague in order to write a bigger material about the unofficial rock scene in the eastern block countries. Through Chadima he meets members of various bands including ENERGIE G the result is a politically musical report „A trip across the curtain into the forbidden areas of eastern rock“. About a year later when StB find out about this „subversive material“, they decide to attack the weakest link in the chain and one after another they call individual members of ENERGIE G to interrogations. There they reportedly do not only betray that it was Chadima's work, but they even bring the magazine to the secret cops. Finally they have to sign a statement that they won't play anymore. Since that time the word was going around the Prague underground circles, that they were police informers. However it might have been just a secret police provocation and it's impossible nowadays to find out what was the truth, the band's days were thus definitively numbered.

Raw pessimistic lyrics of ENERGIE G in one of their songs: „I have no ideals, no goals and what's bad – I'm just afraid of this moment, of this age“ fits exactly to these times and there's no doubt about its authenticity.

What's left from ENERGIE G is a video recording of their common shows with GARÁŽ in Karlín 1981 and a part of a concert in May 1980 in Zofin also appeared in a documentary movie „Praha Caput Regni“. The film was supposed to be semester work of the Film university students, but it ended up in a safe and its creators had to repeat the whole year. Also a couple of not too bad live recordings exist, but nothing has been officially released so far.



„Ta Kelia Tis Odou Mesogeion [The Cells at Mesogeion St.]“ [a track about being jailed in the police HQ at Mesogeion St. & awaiting trial] sounds autobiographical. What impressions has that whole incident left you with?

I wouldn't like to dwell on the story per se - it's not important anymore, anyway - but on the track's timeless truthfulness. „Ta Kelia Tis Odou Mesogeion“ are, on one hand, based on a rough personal story, in reality, though, it was an excuse to stigmatize a situation which was, after all, common among the people of „the scene“ [the term „the scene“ is used throughout the interview to collectively denote the people active in the anarchist/anarchopunk movement of the time] at the time it was penned, & I believe that this same situation will always be [common among people fighting] against any status quo (the flavor, shape, & color of the status quo are unimportant). The impression I'm left with is that, despite the democratic front that society wants to put up, [society] simply is a democracy of yessirs, & the dissidents will always have to face the same, possible beautified (& that's even worse), fascist reaction when they claim their right to differ.

**To family. You're not referring to the establishment in particularly flattering words [to say the least...]. You now have [your own] family. Have your views changed significantly since that time?**

Having given birth to a child with the person you love, & having chosen to live with them is a far distance off the meaning we usually attribute to the establishment. Seeing a person grow up free is magic, & being part of the process of life is a very big challenge. I'm still against family in its usual meaning, that is, against family that's formed not by choice, but as [a means to fulfill] a social need or to put the lid on the parents' insecurities.

**The only record you ever released ("38mm"), on 1986, is one of the most rare records of the scene. How many copies were pressed? Was action taken towards rereleasing it?**

The record was pressed in approx. 800 copies, many of which went abroad (mostly to Finland, where the band strangely had fans). As far as I know, there is action taken towards rereleasing all of Enigma Records' important releases.

**Your lineup never changed dramatically. When was the last time you got in touch with, or, to put it differently, what are your relations like today with the others that played in the band?**

First off, the times that the lineup changed were not that few. The first lineup was: *Dimitris Spyropoulos* - guitar, *Sotiris Theoharis* - vox, lyrics, *Stathis Papandreou* - drums, *Mimis Alimprantis* - bass. *Maria Vasilaki* (14 years old at the time) replaced *Mimis Alimprantis* (who became a sailor & fell out of touch from then on). Then *Papandreou* left & *Yannis Venardis* took his place. When *Maria Vasilaki* (who became a sailor & fell out of touch from then on) her position was filled by *Nikos Zoumperis*. The place of left (she's currently playing with *Despise* & we haven't been in touch for years, either) was taken by *Nikos Charalampopoulos*, in the band's last & longest lasting lineup. When the band split, I found myself in *STAHTES*, *Dimitris Spyropoulos* formed *DEUS EX MACHINA* [punk band, the 1991 debut of which brings to mind such bands as *KAFKA PROCESS* and *SO MUCH HATE*. They released their third full-length in 2003 - with *Y. Venardis* on drums - which contains more stoner-oriented tracks,] which *Nikos Charalampopoulos* also joined later, & *Yannis Venardis* left for *America* & later joined *LEFKI SYMPHONIA* [singular & mesmerizing new wavy band with greek lyrics]. With *Yannis Venardis* & *Dimitris Spyropoulos*, we get in touch from time to time. I think, though, that, despite the difficulties in keeping in touch, [which are] due to each one's routine, we're joined by moments that can hardly be erased from our memory.

**An inevitable question concerns your relations with GENIA TOU CHAOS (CHAOS GENERATION).**

*GENIA TOU CHAOS* are doubtlessly one of the most important bands of that time. Despite the rumors about an antagonism between [them &] us that were doing the rounds, the truth is entirely different, & in fact the kids of *GENIA TOU CHAOS* were of great help to us when we started out. I would say, in fact, that we are "sister" bands, given that we were playing nearly all shows jointly, & that we put out the first essentially punk release (the split tape produced by *Art Nouveau* [titled "*Genia Tou Chaos & Adieuxodo wish you bon*

*appetit*," released in 1984]). I also want to point out that, in contrast to other bands of "the scene," *ADIEUXODO* & *GENIA TOU CHAOS* were among the few bands of "the scene" the members of which were actively, & if you like "activistically," involved in most of that time's incidents (squats, reaction to "Epichiris Areti [Operation Virtue; an infamous clean-up operation orchestrated in 1986 by the then "socialist" government to repress punk hangouts & terrorize punks in Athens]," marches against *Jean-Marie Le Pen* etc.), & also that none of these bands ever missed a concert organized to pledge solidarity or express dissent, & this shows, at least, an ideological parallelism [between them].

**When, exactly, did you split up, & which would you consider as the most important reason(s) for it?**

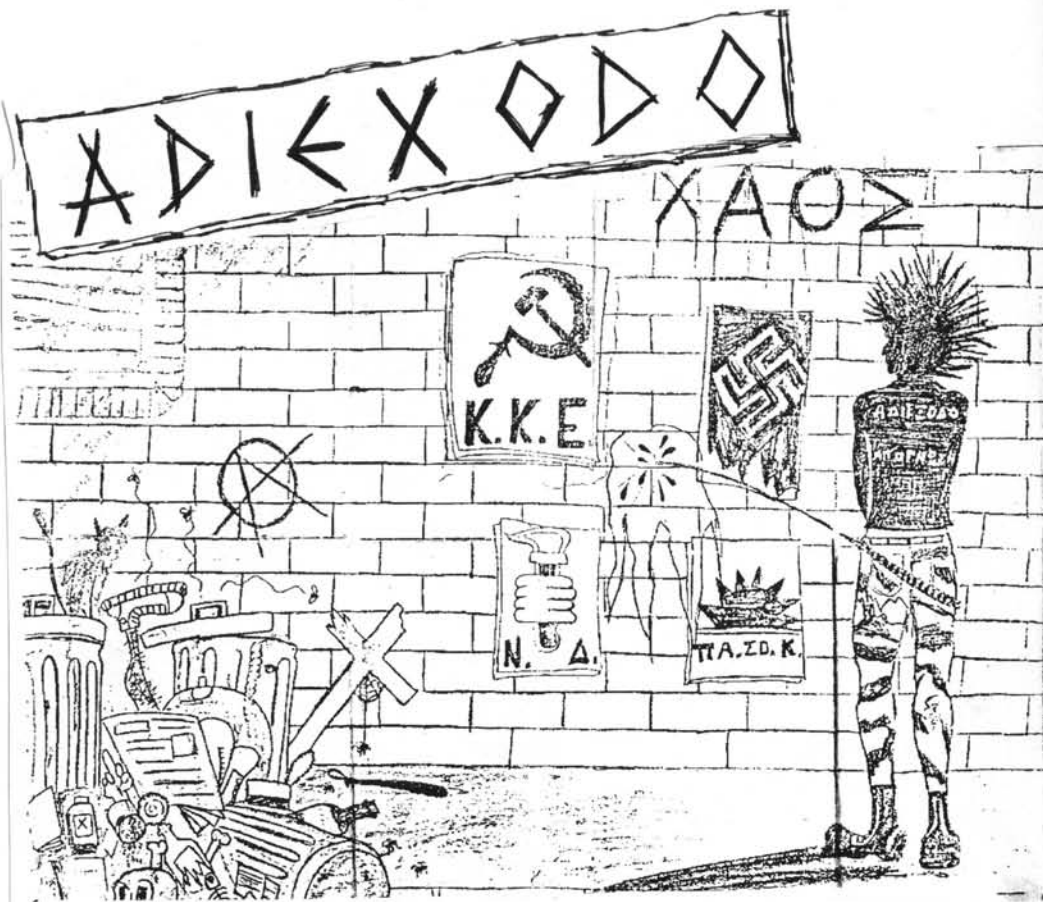
The band split up in late 1986. The last live show was at the *Kallithea Municipal Theater*, a truly incidental show. The excuse for the splitting up was *Yannis Venardis'* departure, who would be leaving for *America*. The real reason, though, was that after the band's adventurous, three-year-long trajectory (1983-1986) & the release of the record, we felt (*Dimitris Spyropoulos* & I, who also comprised the band's core) that we had nothing else of importance to say through this format, & that, if we kept on, we'd be meaninglessly repeating the same thing. Today I realize that it was a sincere, honest, & correct decision.

**Your note in the split tape with GENIA TOU CHAOS is utterly pessimistic, verging on nihilism. How distant does, eventually, the "gallows" - that seemed a solution at the time - seem to you nowadays?**

The gallows is still there waiting. As long as I can express myself through creation, quest, & evolution, & for as long as the teenager is still alive in me, the gallows will be waiting (& it will be waiting for much longer, bastards). I'm stubbornly denying to mature, & the gallows will always be reminding me that maturity is the prologue to decay & spiritual death. I'm not afraid of a gallows of any sort, as a matter of fact, as a solution to keeping my dreams real.

**The press, to hear me say it at least, hardly bothered about you, despite your popularity among a then-hatching "alternative" crowd. What are the reasons for that? (Maybe you stayed away from the usual kissass practices?)**

The press? What press? If you're referring to the miscellaneous lackeys of the time, they, for one, had all kinds of "alternative" bigmouths, "high duds," & those spoiled by the miscellaneous "buddies" (producers, friends in editorial positions in the mag, etc.) to fuss over. *ADIEUXODO* never approached anyone, because they were saying what they had to say from onstage and through the vinyl. It's also important to mention that *Enigma Records* never kissed anyone's ass, either, & therefore nobody in the music press had anything to gain from its bands. *ADIEUXODO* were not, after all, particularly esteemed in the scene of the "cultured," who were looking for ways to fulfill their own vanity of "discovery" through reviews and interviews. To them, *ADIEUXODO* were a "common folk" band, which didn't fit their "elitist" and "refined" taste. At the end of it, we're lucky they never put us in their tabloids.



"ADIEXODO is yet another band that participated (together with GENIA THOU CHAOS, EX HUMANS, GROVER, PANX ROMANA and STRESS) in the legendary, scene-defining compilation "Diataraxi koinis isyhias". I guess this sentence which was stolen from one summarizing article about the history of this old band from the Greek Athens, implies, that the history of Greek punk is gonna be a bit obscure thing for most of us.

At first I couldn't get used to the way how the old Greek punkrock bands played. Most likely because of that weird-sounding phrasing (but that definitely doesn't seem to be a domain only of the old bands – well the Greek language with all its –oi, –ia, –os, –us etc simply DOES sound crazy – at least to me from my Slavonic point of view – and there's no other language similar to it). But the more I was listening to certain bands, I often started to appreciate them and found some hidden magic of it. As for ADIEXODO, the first song of their LP „38 mm” got stuck in my head so much, that I just had to start looking for some more information – this time I was lucky, cause someone took the effort to find the original members of the band and to make an interview with them, which finally appeared in its English translation on [www.greekpunk.com](http://www.greekpunk.com). I can only recommend these websites to all those interested in Greek punk. When these sites are active (about 20% of my access tries) they contain a huge archive of mp3s of Greek bands – well, many of them are pretty boring alternative-rock-shit (on the other hand, how many bands does one appreciate only after understanding their lyrics?) – but if you go through it, you might find some really interesting bands! You can also get some lyrics, bios, interviews, photos etc. Very praiseworthy activity, at least from my point of view as a person, for which it would have been pretty complicated to get to such things.

ADIEXODO were active in the years 1983-86. They played interesting punkrock with an old dirty sound and original aggressive vocal. Often I can even hear in their music and sound marks of the melancholy of JOY DIVISION, which they actually claim themselves to have inspired them (however, in their interpretation they better remind me of WARSAW – the punkrock-avantgarde of J.D.). Everything sung in Greek (at times, this language-sound-rhythmical combination evokes the fury of the Finnish LAMA). Another thing is the lyrics, that were actually what made me fully appreciate this band – raw, straightforward evidence about the reality of life in Greece in mid-80's. One might say it's „classical” punk-topics (cops, church, politicians, society...), but in this case given in such a manner and from such a point of view, that to me they seem completely authentic. I was also pleased to have felt from the interview that at least some of the band members, practically „veterans” have kept their attitudes and especially a rational approach until nowadays. The rest is up to you to read and judge.

The original interview comes from a fanzine „Horis kanona”. I omitted some parts (mainly those concerning the recent musical activities of the guys). And one more comment – Greek bands often use two versions of their name – the Greek and the English one (eg. ΧΑΟΤΙΚΟ ΤΕΛΟΣ are much better known as CHAOTIC END)... so I hope you're not gonna be confused.

Translated from Greek by automaton 3. A “[ ]” signifies a translator's addition to the original text.

Similarly to EXTEMPORE, also ZIKKURAT was not purely a punk band. Their influences were punk rock as well as jazz rock and art rock and thus their repertory did include not only numerous covers of British '77 bands played with amazing precision and energy, but also long improvisations. The stamp of a punk band came to ZIKKURAT a bit out of plan right at their first live performance which took place the same day as it did for ENERGIE G, on the 9th PJD. They were the last band to perform and because of lack of time they couldn't have included any jazz-rock pieces in their programme so they went on just with the punk stuff. They started off with a cover of THE DAMNED „New Rose” and except one original song the rest of their show was all made up of covers (especially by the SEX PISTOLS from which they had rehearsed their whole „Never mind the bollocks” LP).

ZIKKURAT is being founded in 1978 by two fifteen year old movie-college students Jiří Křivka (guitar, vocals) and Tomáš Havrda (drums), later joined by Vilem Čok (bass, vocals). This trio forms the basic line-up of the band, which is occasionally being supported by other musicians – a saxophonist Ota Baláž, guitarists Milan Purnoch and Jaroslav Zajpt and others.

„In spring '78 I heard the song „Five Minutes” by STRANGLERS in the radio I got an electric show immediately. I already knew about the existence of punk in connection with the New York scene, beginning with Patti Smith and year 1975. Čok and me bought the STRANGLERS and RAMONES records on a music exchange (i.e. popular illegal street markets/exchanges of recordings which were unavailable in official shops, often being dispersed by the police). When we played them then, both of us got a headache. Then I „discovered” the SEX PISTOLS and remembered Baláž having showed me their photo in Bravo in the ninth class – it didn't attract me by then. But suddenly it was here. It was a total blast – I've never heard such sound from a record yet. As our first punk thing we did „Bitching” by STRANGLERS. Things by RAMONES and THE JAM followed. that was 1979 already and we started playing in three guys. However, we were still only practising and Vilem stopped being interested. He put an advertisement to a notice board service: „a bassist with two years practise is looking for a band”... One day I met Pavel Kikar on the street and I complained to him we had nowhere to play. He immediately recommended to me to take part in the Prague Jazz Days. We had rehearsed stuff from SEX PISTOLS, DAMNED and 999. However, we have just been recording some jazz instrumentals with Baláž, so we wanted play some improvisation as well. We were no punk band. But they introduced us like that in the programme, so we decided we would have to thrash the place.” (Křivka in the book Punk Not Dead)



The appearance at the PJD brings ZIKKURAT not only a warm review in the Jazz days bulletin („The highlight of the evening came this time exactly at the end – punk as it should be, brisk, sharp, played with courage, spontaneity, and ease which is hardly ever seen in our country.”), but also offers for other concerts and one could say it became the breaking point which brought the band into broader attention. Thus until spring '82 they play altogether 22 shows, which is a pretty high number in those days. ZIKKURAT appears especially in Prague (U Zábřanských, Lucerna, Ořechovka, Na Rokosce), but one of their most important shows is the parade in Veselí nad Moravou on 20th July 1981. In his book Chadima reminisces the bigheaded band-members having denied playing first and thus were they supposed to end the festival as highlights. However the songwriter Pepa Nos played before them. Apart from his anticommunist attitudes presented also on stage (these were especially the reason why the festival got banned soon), he was also renowned for his being able to eternally drag out the time of his production with no regard for other bands to play. The disorderly audience, didn't want to let him leave the stage for long and when ZIKKURAT was supposed to play with a delay, the excited fans of Pepa Nos screamed at them „Veksláci, go home!” („veksláci” were unpopular illegal foreign currency speculators before the revolution, the name comes from the German word „wechseln” – „exchange”). But the band didn't get puzzled and confidently they stuffed the people with their 60 minute punk programme.

Apart from the already mentioned covers and jazz-rock trips, ZIKKURAT had also played a small number of original punk songs – above all „Zkažený zub” (Rotten tooth), „Filosof” (Philosopher) and „Jez hodně banán” (Eat a lot banana). A fusion of punk and alternative rock was their probably most popular song „Disco 2000” sniping at the then so popular fashion style of the local youth. As it was already said, all the three members were excellent musicians – hardly ever could you hear for example „Anarchy in the U.K.” in a better version than the one from ZIKKURAT. The band practised even 12 hours a day and not only by this did they differ so much from the image of average punks. For some people their punk was more like a pose, to which they did resort, when they found out, that their own improvisational discharges, which they preferred, didn't attract the audience as much as the punk repertory.

„Vilem Čok was rather a showman, exhibitionist and a clown. And also a transvestite – he dressed himself as a woman, he filled his breasts with little balls, used make up and lipstick. I remember him once in Čimelice having pierced his mouth with a chain of safety pins and the muscle on his left hand with a nail number 10 and having played with that... Punk was an ideal provocation for us – it questioned everything. For me it was a possibility to air my energy and feelings of the hopeless rage that the Kafka-like atmosphere of the time sometimes drove me to.” (Křivka in Punk Not Dead)

The quite good running band stops getting on well after the common show with GARÁŽ on one of the Prague's riverboats. That is when the members of PRAŽSKÝ VYBĚR start taking notice of Čok and they start hunting him heavily for the free position of bass guitarist who had just gone away for the Karel Gott orchestra. Čok is not much eager to join the by then still chronic jazz-rock PRAŽSKÝ VYBĚR, though Kocáb and others relentlessly keep pushing him. Only when on 11th July 1981, after a show in the village Vrchovina, ZIKKURAT is controlled by the office for economic criminality and they are taken away all their money, Čok decides to definitively leave the band (he also takes the song „Na Václavském Václaváku“ (On Wenceslas Square) with him, that later modified becomes one of VYBĚR's greatest hits) – and that means the end. Half a year later ZIKKURAT comes together for three more shows out of which the last took place on 17th March 1982 in Prague's 007 club.

Thanks to the band's active recording of their shows, a number of quality live recordings remained. Out of these did in 1991 Křivka (who had meanwhile appeared as a guitarist e.g. in PŮLNOC) compile a compilation double-LP ZIKKURAT „1979-1982“, on which all of their important songs can be found, including those few punk rock ones. The song „Zkaženěj zub“ appeared on a compilation LP „Czech! Till Now You Were Alone“ released in Italy, apart from that ZIKKURAT appeared on compilation tapes „Bohemia Punk Vol. 1“ and „Hrubý Punkový Hláška“. There were also released single tapes with concert recordings, which were distributed especially through Fist Records and S.T.C.V. Great is the live tape from Veselá nad Moravou, where more than a half of the set is made old punk rock classics covers, which haven't appeared on the double LP.



The group of four Prague's punk band that played by the end of the 70's and that appeared at the 9th PJD is closed by ANITIMA 16 (ANTIDARKNESS 16). However, only very few snippets of information about this band survived in the programmes of the Jazz Days and most probably not even any recordings exist. According to the witnesses of the times they played similarly clumsy punk as ENERGIE G, to which they were close also with their age – ANITIMA 16 was founded in October 1978 by three pupils in the ninth class of one Prague's elementary school. Later guitarist of MICHAEL'S UNCLE and PŮLNOC Karel Jančák appeared in their line-up. Their first gig took place on the occasion of finishing their school attendance, the second one was right at the Prague Jazz days, where they appeared on 4th November 1979. There are no records about further existence of the band.

With exception of Prague, punk rock wasn't being played anywhere else in the 70's Czechoslovakia – with only one exception. That was the north Moravian town of Havířov. By then maybe eleven or twelve years old Milan Junta brought home the Bravo magazine from his holidays in Yugoslavia and soon after this shocking meeting with punk he forms a band HLAVY 2000 (HEADS 2000) influenced by RAMONES, SEX PISTOLS, CLASH or EDDIE AND THE HOTRODS. Then they play their first show in a pub „Na Horakůvce“ in Šenov near to Havířov. That was probably in summer 1978 and in the same year another concert occurs in the same location. Well, somewhere is already the year 1977 being stated – but the truth is nowadays hardly possible to find out. Neither is anything more exact known about this band's line-up except for Jonšta having played guitar there.

HLAVY 2000 were a completely local matter and as well as in the case of ANITIMA 16 no recordings have probably survived. Milan Jonšta later founded RADEGAST – pioneer band of Czechoslovakian hardcore.



The shy beginnings of the domestic punk rock by the end of the 70's were still characteristic by relatively bearable conditions from the side of the ruling regime, which at least somehow tolerated the existence of the alternative rock scene. In those days the StB officials had their hands full with work on liquidating the underground and Charta 77 and therefore they didn't cause much troubles so far. Back in those days punk was more a part of the relatively legal alternative rock scene around the Jazz Section rather than a completely independent underground.

However, with the beginning of the 80's the system starts tightening its grip. The frontal attack on the whole rock music comes in the years 1981-1983. In November 1981 comrade František Trojan, a diehard Bolshevik, who had a year later been one of the main persons standing behind the liquidation of the Prague Jazz days, becomes the boss of the cultural department of the National committee of the capital city of Prague. Only a few days after his commencement of the function he makes up a list of almost forty bands who are not allowed to play. Out of the punk bands there's ZIKKURAT, ENERGIE G and EXTEMPORE – but all of these are already broken up in that time. Repressions continue with a series of articles in the newspaper, of which the best-known one comes out in March 1983 in the weekly newsletter of the ÚV KSČ (Central Committee of the Communist Party of Czechoslovakia) Tribuna. It's authors, hidden behind the pseudonym Jan Krýžl vomit here with a typical vocabulary of StB:

„It is no coincidence, that the so called punk rock as well as the „new“ wave have been and are being spread via western radio stations as well as by other means (e.g. smuggling of records and cassettes) also to our republic. The intention followed by the divertive headquarters is of two kinds: on the one hand it is to use this music rubbish to directly affect our youth, and on the other hand, under the slogans about a „new“ world wave, to provoke also in our homeland formation of such bands, that would produce this music rebelling against all aesthetic and moral standards. The aim followed is clear – by the means of deafening noise, monotonous melodies and primitive, often abusive lyrics to give also to our youth that time-tested and well-tried music drug which also in our country would indoctrinate the young people with the „No future“ philosophy of life and such attitudes, that are strange to socialism. Via this music also our youth is to be led to ignorance, passivity and rebellion against the society...“

It's clear, that in such atmosphere most punk ideodiversions couldn't have played. Although even in these dark times many bands did more or less survive, the real boom of punk in our country arrived only since the mid-80's, when the regime's pressure lowered a bit. In the worst years, in Prague the torch was taken up from the pioneers of the 70's by the bands SUCHÝ MOZKY, KEČUP, A64, V3S or VISACÍ ZÁMEK, in Teplice by F.P.B., in Pilsen by ZASTÁVKA MILEČ, in Bratislava by EXTIP and PARADOX. We will talk about all of these later on.

#### Blood painted paradise (925)

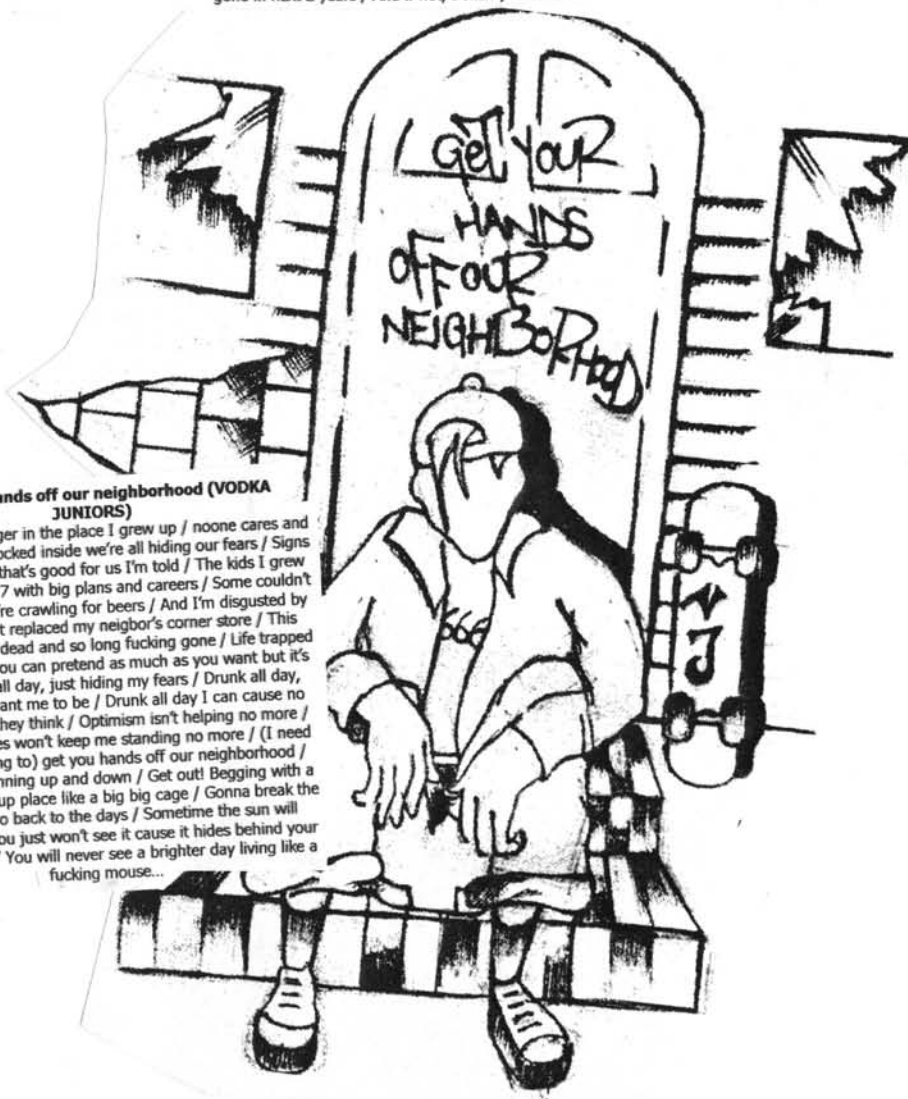
Priest says your life is a sin / You don't wanna throw ya life in the bin / Oppress our world / Oppress our mind / Why can't you let me be free... / I don't wanna be a lamb in your blood painted paradise / We are the kids of your rotten ideas / We are the seeds of your sickening lies / The vomit of lamb will splash on your face / Fuck all your gods we believe in our minds!! / You sit and enjoy all your wine and your jewels / You should be nailed to the cross you invented for fools

#### Half a kilo of meat (Полкилограмма мяса – I KNOW)

Born in pain / To live in suffering / On a leash, in a cage, in a wooden box / Poisoned with the scent of fear / From little up / Sentenced Sucker / Who said it's hard to kill? / Money at the pay desk, receipt in the teeth / Half a kilo of meat is someone's death!

#### Lying corpses (AKU)

Lying corpses at the door / Begging mercy and understanding / In the name of Unity / I should spend and you should profit / But you're gone in next 2 years / And if not, I wish you were!



#### Get your hands off our neighborhood (VODKA JUNIORS)

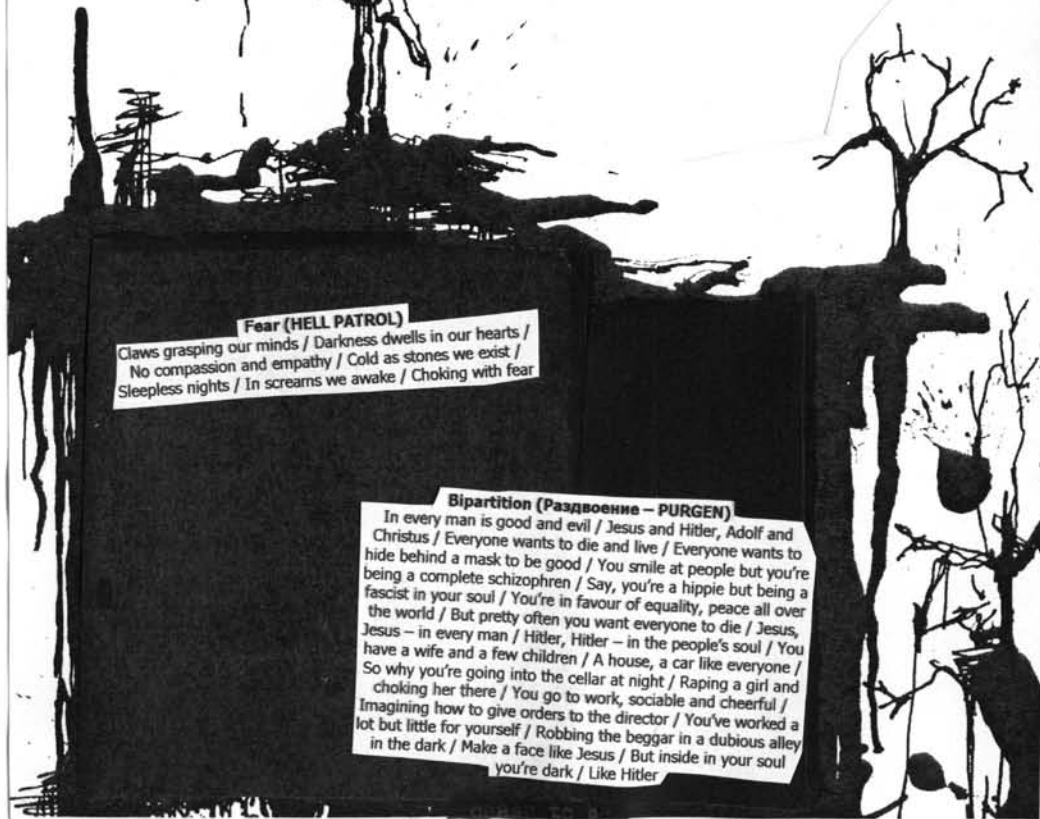
I feel like a stranger in the place I grew up / noone cares and noone knows / Locked inside we're all hiding our fears / Signs read something that's good for us I'm told / The kids I grew up with work 24/7 with big plans and careers / Some couldn't take it now they're crawling for beers / And I'm disgusted by the market that replaced my neighbor's corner store / This neighborhood is dead and so long fucking gone / Life trapped in black boxes you can pretend as much as you want but it's gone / Drunk all day, just hiding my fears / Drunk all day, just like they want me to be / Drunk all day I can cause no troubles or so they think / Optimism isn't helping no more / Positive attitudes won't keep me standing no more / (I need to do something to) get you hands off our neighborhood / Ghost town, running up and down / Get out! Begging with a shout / Fucked up place like a big big cage / Gonna break the chains and go back to the days / Sometime the sun will fucking rise / You just won't see it cause it hides behind your 6 store house / You will never see a brighter day living like a fucking mouse...



**Vote for death (SENATA FOX)**  
 You say you know my needs / You say you'll make it right /  
 You say you give your word / But your words are lacking  
 truth / Compete, compete for better chair / The only thing  
 they care / We think they are our helping hand / For them  
 we're just a mob / It's not rulling of majority / It is tyranny of  
 minority / When you vote in democracy / You vote for death

**Paths (Тропинки - SELFSHIT)**  
 I've got the paths that scare me / I've got the paths that  
 hurt me / But I have to go

**I won't (He smory - BRUD KROU)**  
 I go but whither and why / Constantly slipping into a hole of  
 hopelessness / Don't see support / Living in a world of everyday  
 madness / I am made not to think / Not to be conscious / They  
 say you just have to get used to it / But I won't get used to it / I  
 won't



**Fear (HELL PATROL)**  
 Claws grasping our minds / Darkness dwells in our hearts /  
 No compassion and empathy / Cold as stones we exist /  
 Sleepless nights / In screams we awake / Choking with fear

**Bipartition (Раздвоение - PURGEN)**  
 In every man is good and evil / Jesus and Hitler, Adolf and  
 Christus / Everyone wants to die and live / Everyone wants to  
 hide behind a mask to be good / You smile at people but you're  
 being a complete schizophren / Say, you're a hippie but being a  
 fascist in your soul / You're in favour of equality, peace all over  
 the world / But pretty often you want everyone to die / Jesus,  
 Jesus - in every man / Hitler, Hitler - in the people's soul / You  
 have a wife and a few children / A house, a car like everyone /  
 So why you're going into the cellar at night / Raping a girl and  
 choking her there / You go to work, sociable and cheerful /  
 Imagining how to give orders to the director / You've worked a  
 lot but little for yourself / Robbing the beggar in a dubious alley  
 in the dark / Make a face like Jesus / But inside in your soul  
 you're dark / Like Hitler

**Libouchec (EXTEMPORE)**  
 There's one region I really like  
 I'd love to go playing there  
 Every week  
 On Saturdays, Fridays, and Sundays too

The North Bohemian region  
 Especially around Ústí nad Labem  
 That's rockers' paradise  
 Everybody loves rock'n'roll over there

The North bohemian region  
 Especially around Ústí nad Labem  
 There's rockers' paradise  
 They lock them up over there

**Day by day (Den co den - EXTEMPORE)**  
 Day by day, they step on my feet  
 Day by day, those weird creatures  
 When in a full bus I'm hanging on the handrail  
 With my sleepy brain I'm barely able to think of the world

Day by day I'm in a hurry  
 ..... alone in my own car  
 I'd just laugh at the overfilled buses

Every morning - day by day

Day by day I ask myself  
 Day by day, why don't I have a car?  
 Like a peacock I could ride in it alone  
 And laugh at the overfilled buses

Day by day I'm swearing then  
 Why the fuck have I bought that car?  
 The streets are jammed and it's impossible to ride  
 To the overfilled buses I open the door now

**Disco 2000 (ZIKKURAT)**  
 I've disco boots, disco jeans  
 Disco girl, I'm not lazy  
 I like exercise and ABBA as well  
 I have a discotheque head!

Disco socks, disco watches  
 Disco dumplings from my disco mum

Oh, baby I love you tonight!  
 Oh, kiss me in the disco night!

I don't want to dance the polka  
 When I have a disco girl!

Whoops --- some extra-space appeared ---

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 Banxat (Indonesia) Boshet recs (Israel)  
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 texts about Bolivia, Israel/Palestine...

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 de cosas desde países 'subterráneos'



Almost one year after the tour, we met again somewhere in space Paaya, and again we took the opportunity to drink together. This time in Graz. The morning after, he asked us if we want to write something about our Balkan tour last year. We think, we have something to say in this subject, we decided to write about it. Here is our blood, sweat and tears...puke and shit...and piss.

...KURWA APARATA again on the way... After our last tour in 2005, a lot happened to us. The line up changed; Gerhard and Michi left the band, instead of them Ritz and Julka started to play. Between 2005 and 2006 we've played almost no gigs outside Vienna, sooo the possibility to move somewhere has lured us as well, top fighting us to death. Except Slovenia, we never played in countries like Croatia, Italy or Serbia before, so we were wondering what will happen in lands of 0,66l bottle beer.

The concert we began the tour with was in Graz, in K1, except EKH the only one squat in Austria. Normally it takes 1,5 hours to drive to Graz but we were going with a 32 years old Mercedes van which cannot be pushed to make more than 80 km/h. We must consider that for us every drive takes double amount of time as normal. So, in the early afternoon we packed our stuff to the car and left for two weeks. To K1 we came without any problems, cause we've played there before. Anyway, we know Graz from our earlier accidental escapades, like our own pocket. We had to wait a long time for the gig to start, first people appeared about 22 o'clock to create typical atmosphere like from a Mad Max movie. About half past ten, we began to play as a first band this evening. Our concert was nice, especially, because we know all these bastards for whom we played. The atmosphere at this evening was anyway the best we have ever seen there. After that, MUTATIA installed their bodies on the stage. Yee Their bodies. Young band from Vienna, playing their second gig there. Musically it's crust with mixed female/male vocals and different rhythms. Unfortunately they fucked it up, about reasons ask yourself, dear reader, at 3 o'clock in the morning in some hospoda. In the meantime, they also had a lot of practice and today, I recommend to go see them if you have the possibility (no, you won't have the possibility, they already managed to split up - Paaya). Last played AKTIVNA PROPAGANDA from Ljubljana. Fast, raw punk rock with radical lyrics. It was nice to see them live again. After the gig we threw the rest of our brains away and we must say it was really nice, except that DJs played techno all night (BLLEEEEEEE).

In the morning of 5.5.; fast coffee and little breakfast, luckily we had packed the equipment the night before already. We knew it would be much harder in the morning with a big hangover. Before us were 600 km. Next gig was supposed to be in Modena at LA SCINTILLA squat. We came in the late evening to the place. Big two floors building, situated on the suburbia of the city, all painted with graffiti. Earlier, it had been a squat, where a couple of people were residing. Today it's only a gig place. At this evening we've played with 3 other bands: MIND THE GAP, TAJSLK and ISOLAMENTO - all from Italy. At the same day in Cremona remotod of 120 km away, a festival with DISFEAR, SEEIN RED, AGATHOCLES, ENT, CRIPPLE BASTARDS took place. So, lots of a local crew went there, which left only few punks on our concert. Anyway, generally, no band has stayed in my memory, maybe cause I was bored, tired or just drunk. Despite the bad sound and all that, we've managed a good gig.

Morning after at 6-th of May, we left to Slovenia; 500 km distance to Novo Mesto. Again all day on the road. In the evening we arrived at the club called LEGLO. Really nice place; just two rooms in a kind of garage house. One was used as a concert room with a bar, the second as a sleeping room for the bands. Everything has been done DIY by local crew. This evening about 100 people came. We've played together with GALLIWOG INSANE and DICKLESS TRACY, both from Slovenia and VASELINE CHILDREN from Zagreb in Croatia. DICKLESS TRACY gave really nice concert, it was dirty and angry metal with many changes of rhythm, well played, songs well arranged, everything gave us feeling these people know exactly what they play. Painted faces of the band members brought us all to a positive laugh. A big plus of this gig was the good sound. Our concert went really good even we've played late and quite drunk. All people got crazy when we start to play cover of ODPADKI CIVILIZACIJI "Vojna-smrt". It was great to see all them dancing. After that we had party with disco sound. Some of us had fun until early morning.

The next day Milenko, one of the organizers, took us for coffee/beer to a bar. There, from the terrace you could have a view of the whole city and around. We liked it so much, especially because we were there with the more local bastards from Novo Mesto (greetings to Pecza - drinking, stinking, never thinking - extreme noise grind chaos master) that we have sat there till early afternoon. At this day we were not in a hurry. We should play in Ljubljana, remotod from Novo Mesto about 70 km. So nobody of us had anything against sitting a bit longer there and drink some nice breakfast. To Metelkova in Ljubljana, we came about five o'clock in the afternoon. After short analysing of the situation we decided to take a walk to the city... there was nobody and it looked like we still had lots of time to waste. The concert was supposed to begin at about 22 o'clock. For Sunday, frequency of audience was quite good. Except us at this evening played BAKA YARO from Ljubljana; Swedish sound in veins of WOLFPACK, WOLFBRIGADE. Normally this sound is not my cup of tea, but then I liked it as well. Our concert was so bad that we had to play "Vojna-smrt" again to make people happy. Aftershow party again with a disco sound (what are these people having with this disco???)

The next gig was supposed to be at 11th May in Bačka Topola in Serbia. Stressless, without hurry, with three days reserve at 8th May we left to direction Belgrade, to where we've been invited by Andrea and Nesha to spend the day offs together. The distance seemed for us too far to make in one day, so about 300 km before Belgrade we found a place in the nature where we could make a campfire and relax a bit with a couple of beers. The next day, on the border, we were searched by customers, luckily they have resigned quite fast, it took just about half an hour, probably because of the rotten air inside of our car. To Belgrade we came in the early afternoon. The city received us with total chaos on the streets; lots of people and the cars which don't give a shit for traffic lights. After we arrived at the main station, the place where we should meet Andrea and Nesha, suddenly the police stopped us and told we parked the car in the wrong place (we've parked on the parking place). They wanted 50€ from us, in case we're not paying, they take us to the police station, after short discussion, we payed 20€. Of course, we didn't get any account. After longer time came our guides and took us to the flat, where we could take a bit of peace (read: to drink some beer). Time in Belgrade was passing very easy. Andrea and Nesha took us to the city, where we could see some relics from the civil war. Yee Visit in Belgrade was for us very amazing - completely different city as we're used to. These days will stay in our memory for a long time, especially because all the people took so good care of us, we felt like at our own home.

11th May in the early afternoon we went direction Bačka Topola, where was supposed to be our next gig. On the way, about 30 km from the city, we had an accident. We fell down with our 6 meters bus to the pit, provoked to stop by police. They've just jumped out from the bush in last moment, giving no changes for our driver to stop the car in an easy way. I think, it took about 1 hour till the bastards had organized a tractor, which could put us back on the road. The cops have recognised their fault and in end effect we had to give just money for beer to the driver who came to help and not them. Concert place proved to be a nice pub called "Panta rhei", stylised hmmmhhh how to say... like from a fairy tale, with a garden full of nooks and funny midgets, everything painted in different colours. Inside of the pub everything looked also very lovely. The gig was started by a city band called INDEPENDENT REACTION, played punk rock. Relaxed and in good condition, after Belgrade, we had played quite energetic and

fresh. After the gig we went for a short party to some flat; short cause our driver, Steve wanted to be back in Belgrade the same night.

Soo we arrived at the capital early morning, all tired and drunk as a dogs. After few hours of sleeping, early afternoon, we went to the city centre, where was supposed to be the next gig. It was an Info shop "AP 13", a small room with a bar on the side, situated in the big, monumental, post communist building on the 7th floor. People told us that normally they organize their gigs somewhere else, but that time in Belgrade there was a flood and they had no other choice than to move the gigs to this emergency place. During waiting for the concert we went to a shop, where naturally we've been again controlled by police - really lots of them there. At least about 22 concert began, maybe 20 people came. As a first played DAŽD from Belgrade, I must say it was really good mix between early NEUROSIS and AMEBIX. As a next NAKOT also from Belgrade, crust as fuck with a female and male vocal, straight, fast, forward. Both band names are good to remember. As a last we played, a good gig that ended again with "Vojna-smrt", and again all people with their hands up... After the gig we went on the roof of the building, where we got a pretty nice view at all the city. Talking about war experiences, drinking beer together, at that moment we just surrendered to that specific atmosphere. It was wonderful time in Serbia, thanx and cheers to all the people we met there!

Next morning, after warm goodbye, we went to direction Zagreb. 400km, again almost all day on the way. To the squat "Villa Kiseljak" we arrived late in the evening, gig has already began. Lots of people, usually completely drunk skinheads, in the back ground we have heard boring street punk. We were pissed off, completely stunned, didn't expect that kind of atmosphere. Luckily after the band stopped to play, almost all the skins went away, uffff. On the stage installed VASELINE CHILDREN, played their 20 minutes set. That evening, I liked them more than in Novo Mesto. As a next we and I must say that was the most drunk concert we played during the whole tour. Next day last gig in Slovenia in MKNŽ with OI POLLOI. Lots, lots of people I think all the Slovenian punx came there. We've played there the best gig on this tour, which had been recorded on the mixer unit. Really great audience that evening. Concert of OI POLLOI maybe I will leave without any comment. In the morning short coffee/beer and then back to Vienna to the common reality.

Short retrospective of the tour: Everything, every gig was working out well, lots of new experience, moments we will remember still long, long time, new friendships. No stress between band members. We make quite big minus cause of horrendous prices of the highway in every country, where often we had to pay much more cause we were foreigners. Anyway, we are really happy we did it. And the most important: Cheers to all the organizers of the gigs, all the people we met/drank together and...Serbian Police



KURWA APARATA February 2007

Written by Pawel

Thanx to Carmen for helping with translation