

! The zine goes with a CD compilation!

- 01 GRAŽDANSKAJA OBORONA - Kogo to esche
- 02 GRAŽDANSKAJA OBORONA - Sistema
- 03 GRAŽDANSKAJA OBORONA - Plastelin
- 04 HUMAN ERROR - Semmi nem számít
- 05 HUMAN ERROR - This age decline
- 06 HUMAN ERROR - Fuck the police
- 07 DUplet - Ne mesnaj me kurit
- 08 ME4TEC - Euronews
- 09 ME4TEC - Magnity
- 10 TOLERANTA - Nadte visoka cina
- 11 LIBERATE OR DIE - Davi faschizm
- 12 MURDER - Back to hell
- 13 CLEARsIGHT - Enough
- 14 TRUE - Legal robbery
- 15 PAVILIONUL 32 - Viata normala
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- 17 ČAPAJEVs VAGONS - Mezha darbi
- 18 DILONIS - Get mit uns
- 19 INOKENTIJS MAARPLS - Taa kaa pavasarii
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- 21 NAKOT - 1999
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- 23 RAINCOAT 34 - Zkeušej
- 24 GELDSHIT - Sprzedana młodość
- 25 MLADINA KINA - If you don't let us talk
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# D R U N K N A C H

## O S T E N #2.

interviews:

HUMAN ERROR

DEFECT IN INDUSTRY zine

GRAZHDANSKAYA OBORONA

CRITICA RADICALA



Ukrainean scene report

EASTEUROPEAN  
PUNK-NO  
FUCKING PARTY  
CRUDE  
REALITY!

HC/underground in Latvia

BalkanicaCore 2008

History of Czech punk - KEČUP, A64

REVIEWS

LYRICS

MiSo

28. 12. 2009 in Brno, Czech Republic, late at night  
listening to old SUICIDAL TENDENCIES, MELLAKKA and RISPOSTA



Cheers again!

Alright... today it's been exactly 1 year and 3 days since I was writing the editorial for the Czech version of this issue. Yeah. That's a long time. And moreover, the Czech version itself was already pretty much delayed. It's been 2 years and 3 months since the English version of #1 came out! Fucking hell! Well, since that time, the conditions have been constantly working against me... State exams at the university (successfully passed with B), bachelor thesis (defended), moving house (managed after 26 times of running up and down to the 5th floor;

the contact address remains the same), one year of having a stable job (half-time teacher of English at a Roma primary school), attempt to repair the flat into bearable conditions (more or less successful), continuing a Master study of English and history (5 months to finish), trying not to feel like dying alive (pretty unsuccessful for some time but pretty good at the moment), add a lot of effort in starting a local DIY centre in Brno (futile so far), some emotional slaps, long-time frustration from the dysfunction of Festa Desperato and lack of possibilities to discharge all that shit. But still, #2 is finally out! I just hope and wish to improve this awkward periodicity at least a bit. Although so far it's been only going worse. Let's see.

I'd like to apologize to anyone whom I was supposed to have sent anything or wanted to make a trade - I'd love to improve the whole distribution with this issue. An innovation is, that this issue should be already done in a profi printer. The reason is obvious - doing copies on a xerox machine makes it too expensive and also the paper is too heavy (not good for sending zines by post). However, a pdf file + mp3s should be again available from the Internet - free for download and non-profit spreading. Feel free to make more copies of this zine (include the CD-R please!) and add them to your distro. However, I'll be glad if you let me know about it. Thanx!

Not a long time ago, DISTRESS from Russia were heading to a European tour. Although all of them had already been to the EU, several members of the band were rejected their visa. This happened two times in a row (finally they managed to get here two months ago). On the other hand, Romania and Bulgaria have joined the EU, which on the one hand makes it easier for their citizens to travel. On the other hand, the citizens of Serbia got into even deeper isolation (Q: AND PUNX? A: AND PUNX!). The number of countries where they were allowed to travel without visa has lowered again. REFLECTIONS OF INTERNAL RAIN from Novi Sad had to cancel their whole tour after being rejected their visa by the Hungarian embassy three months ago. Good news is, that since 19<sup>th</sup> December 2009 the visa requirement to the EU has been cancelled for Serbia, Macedonia and Montenegro, which makes it much easier to travel and tour now. However, let's not get fooled by the story of the Schengen system as a guaranty of free travel between states. This freedom is again only meant for the lucky ones = those inside the fortress (and even those can be easily rejected when there is the will from above - see the last COP15 protests in Copenhagen for instance). I don't feel much competent to write anything sophisticated about many issues that seem interesting and important to me. Drunk Nach Osten has been and probably will remain aimed especially at the 'cultural' events in the area (of course with frequent overlaps in the form of lyrics, interviews or certain information...). However, I would still not like to degrade punkrock to a mere hobby club of "friends of fast guitars", where the content of the lyrics would only be an unavoidable accessory because lyrics about fucking and smoking weed would "sound weird to that d-beat". Of course that it's great to be DIY, to work self-sufficiently in a network of friends, just as it's great to sing about things that are pissing you off. Awesome! But another thing is to try to resist these things on a daily basis (either by what you do or by what you don't). Another thing is to keep broadening your knowledge and to move yourself forward (as DREAD 101 from Prague used to sing - "So much ignorance among the sheep in the herd. Read or die...") Don't believe that ignorance is strength. If you were interested in what's going on in the Eastern Europe except for loud rockandroll, you can get the ABOLISHING THE BORDERS FROM BELOW magazine. It's published by a collective of (mostly Polish) anarchists in Berlin and it's written in pretty simple English. Check [www.abb.hardcore.it](http://www.abb.hardcore.it). Btw. If you happen to know any of the publishers, tell them they're wankers - I wrote them two times. Once offering them free space in DNO for their own promotion; once offering them distribution in Czech. Never received a word for an answer.

I also wouldn't like to give anyone the impression, that DNO is trying to build some artificial barrier or even rivalry between 'us in the East' and 'them in the West'. Christ no! I appreciate and respect every sincere DIY activity, be it done by a lonely guy in the middle of Siberia, a girl in Indonesia or by a collective in London. Then, logically, you might want to ask why do I not write about other 'neglected' scenes. The answer is simple - I'm not so tempted by them cause as they say - near is the shirt, but nearer is the skin. The regions I write about are usually less than one day of a train ride away from here. And still the mutual collaboration is pretty weak. This is a thing I'd like to help to change. Maybe you can help me. If you were interested in other 'unpopular' scenes such as the Latin American, Asian etc. try to get for instance the WE'RE GONNA FIGHT zine (from France, written in English - [xwgfx@yahoo.fr](mailto:xwgfx@yahoo.fr)) or SWINGKID from Germany ([kamillentee.waldesruh@web.de](mailto:kamillentee.waldesruh@web.de)).



THE POLICE ATTACK  
CAUSED SUDDEN  
PANIC AMONG  
HAVOC AMONG  
THE FESTIVAL  
VISITORS...





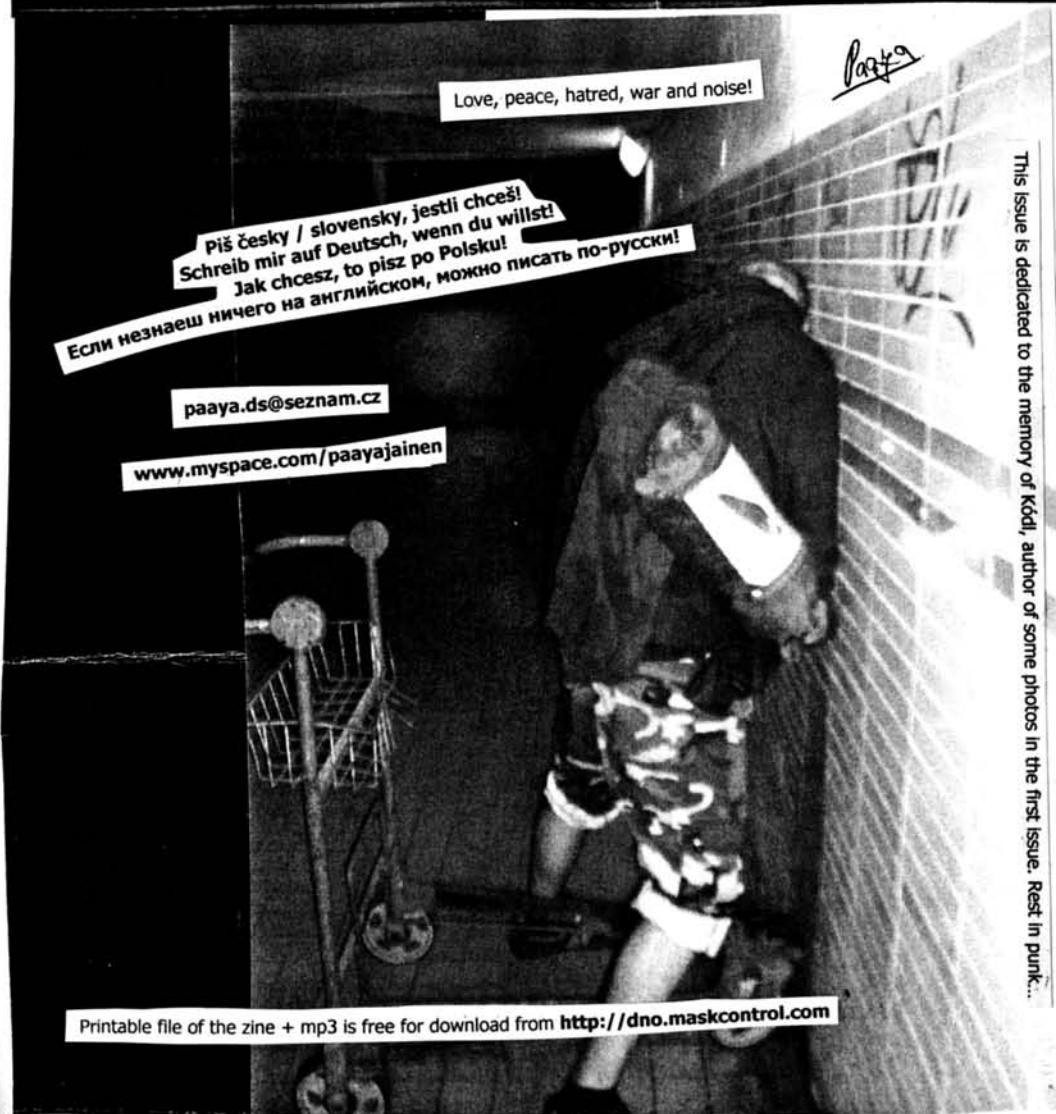


**A FEW MORE NOTES TO THE REVIEWS POLICY:**

1. I only review DIY bands (and zines) from Eastern Europe (ex-USSR, ex-Yugoslavia, ex-Czechoslovakia, Poland, Hungary, Romania, Bulgaria, Greece, Albania) – no matter which country they were released in.
2. Reviews of Czech, Slovakian and Polish stuff will appear only in the English version of the zine.
3. Mosh metal / macho HC / pop punk / ska / gore / indie-emo to be sent only at your own risk.
4. What doesn't fit shall be forwarded to some other zine.

As you see, the zine is being published in two language versions – first Czech and later English. The content is mostly the same, but there are some articles that I don't bother translating (usually Czech-written tour reports). That's why some bands from the CD do not appear here – RAINCOAT 34 and GELDSHIT are Czech/Polish bands whose tour report from the Balkans appeared in the Czech version.

Thanx to Mišo from Bratislava for the cover artwork, for the article about Latvia and for everything, to Miju for translation help and to those whose photos I might have used without asking... You others go fuck yourselves and I'm finally going to sleep.



Love, peace, hatred, war and noise!

*paaya*

piš česky / slovensky, jestli chceš!  
Schreib mir auf Deutsch, wenn du willst!  
Jak chcesz, to pisz po Polsku!

Если незнаеш ничего на английском, можно писать по-русски!

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This issue is dedicated to the memory of Kódi, author of some photos in the first issue. Rest in punk...

Printable file of the zine + mp3 is free for download from <http://dno.maskcontrol.com>



**HUMAN ERROR** are one of those bands that are able to certainly smash my head at a show and when I think about it, I've already travelled a couple of times outside Brno just to see them playing live (I guess they've never played here yet - but 29.5.2009 is coming!). Once in Pardubice, once in a far away Slovakian town of Zvolen (+ a cool afterparty), each time a brutal wall of aggressive crustcore in the vein of **EXTREME NOISE TERROR / SKIT SYSTEM**, a bit of old school grind core and cheers... They're definitely not unknown in Czech-or-Slovakia, but I haven't read any interview with them so far, so here it is. It was made chaotically via email during spring/summer 2008.

**Jó napot kívánok! Hogy van? Kérem beszéljen lassabban! Beszél angolul? How come that the famous fucking LP on Profane Existence isn't out yet? Where's the problem?**

**Dr. Slayer:** We don't know exactly. PE mentioned different reasons why releasing that LP takes so fucking long time, but hopefully it will finally come out soon!

**How did it actually occur, that the record was going to be released on PE? Had you been offered to release that vinyl, let's say, either in cooperation of several smaller labels, or on PE, what would have been more tempting to you? Why?**

**Dr. Slayer:** We just spread our mp3's to 1000 different labels and PE was really interested to make this release on vinyl. That offer seemed the best what we could imagine, but on the other hand we turned so sceptic day by day as we felt the time just ran and nothing happened except some general propaganda or advance news on PE site and in their magazine.

**And how about the other recordings of Human Error up till now? Tell me more about them.**

**Dr. Slayer:** As far as I know the label that printed our first split LP with SYSTEM SHIT called Undislessed records does not exist anymore. We got our copies and sold out those vinyls. We also don't know anything about Eclipse records from Japan that released our split CD with LYCANTHROPY. The 200 copies we got are sold out. We released the "Torture Culture" MCD by our own efforts, but that was 400 copies on CD and only 150 on MC. They are also sold out.

**Recently I've read some scene report from Poland, where the author was complaining about their scene being weakened by the massive migration of the Polish punx to the West. Is this a common issue in Hungary as well? When we saw each other the last time, your drummer was just leaving to get a job in Britain, I guess Csiga did also spent some time in the Netherlands...**

## CIRCUS OF CLOWNS IN BLUE AT BALKANIKA CORE FESTIVAL (public announcement of the organisers)

BALKANIKA CORE FESTIVAL is an international hardcore punk festival with aim to become one of the bigger and recognizable festivals of this kind in the southern part of Europe. It is non-profit and made without any kind of financial support or sponsorships, based on the voluntary work and the love and respect for punk music in all its forms. Balkanika Core is one of those festivals where performing bands and visitors come together and the whole happening becomes a space of gathering and mutual assistance. In those 3 days Balkanika created a world where no socially political laws of everyday life apply and we can say with certainty that they passed without violence and hate, with respect for equality and tolerance between people. Sadly the visitors and employees of Supernova shopping center weren't willing to see that, their judgment of the festival visitors was immediately based on their appearance and the easiest solution for them was to use open intolerance and verbal violence which ended with police intervention.

On Thursday, 28.8.2008 there was approximately 600 visitors from all over the world at the festival. Despite the amount of people there were no incidents that day. But the next day, the visitors who left the festival site and went to the shopping center were being treated with intolerance because of the way they look. They were thrown out of bars and shops, people approached them with arrogance and despise and were disgusted with punks sitting, laughing and drinking in front of the shop. We must say them again that they didn't pose a threat to anyone who was about to go to the shopping center, no one was harassed, in any way again that they didn't pose a threat to anyone who was about to go to the shopping center. Incident that happened impaired or hurt, but still the shoppers felt threatened only because this (sub)culture is unknown to them. They felt unwanted, is a result of shopping center premises owners' attitude and actions towards the visitors of the festival. They felt discriminated and were not treated as other guests which brought to tension. Are they not good enough as the others; is their money not good enough??

Police intervention because of breaking public peace and order OUTSIDE OF THE FESTIVAL AREA was excessive, as if the great number of foreigners would be a threat to them. Visitors were chased away from the Mercator center and escorted to the festival area where the police broke into the camping site and beat sleeping people with nightsticks. They sealed the whole area and waited for backup which came in great number despite the fact that alleged offenders (two of them!) were already taken into custody and there was NO NEED for such a reaction. Police representative Mitja Herak who was the leader of this police circus demanded that the organizers end the event and remove everyone from the site within one hour and made an OPEN THREAT TO THE ORGANIZERS that in other case POLICE WILL ATTACK with the riot police force, water cannons, K9s and tear gas. In all this time the organizers tried to cooperate to make some sensible deal with them but all our suggestions with which we could avoid the unnecessary aggression were refused without compromise. Only when a part of people left the area we accomplished a deal to clear the site until 11 in the morning. The rest of the evening passed in peace despite the police show and the organizers arranged to make the rest of the festival in Metelkova in Ljubljana. We would like to thank Menza pri Koritu and A Infopoint who gave us support, provided the space and helped us to make the rest of the event possible. Concert there happened in peace and great atmosphere, despite the fact that the concert hall was three times too small and the conditions for

making such an event were a lot worse. Here we would like to thank all you people who accepted the situation and we apologize to all of you who didn't get the chance to get inside. The Sava Island and the Bazen squat area were thoroughly cleaned.

It's perfectly clear that ending the festival was totally unnecessary and prejudicial because the alleged breaking of public peace and order didn't happen at the festival site. We would like to know, if this is where legal principles on repression limits and appropriate police intervention come to reality, the reality full of politicians' nice words of the public state. Their actions show us that the constitutional categories of our country such as right to gathering, equality and tolerance are merely dead letters on paper and police completely disregards it. Why not finish football matches because of the massive riots, fights and vandalism which are a lot worse than some incident that happened in Kranj?! Despite good organization the police representative accused us of not having enough security but we reject that as we took good care of the visitors and the whole area. What happens outside the festival is not our concern, although we informed the local community and shopping center where they hired their own private security. Media that reported about the event didn't get their information about it from people involved but simply accepted the official police explanation and declared us as rioters. We absolutely REJECT that as we believe the incident happened only because of intolerance and excessive police repression.

With this circus of the clowns in blue the police representative Mitja Herak showed absolute incompetence of flexibly handling the situation and resolved to the easiest solution - abusing absolute position of power and only because of organizers' intervention by calming people down no riots happened. Police representative who is most pleased with a "successful" action had shown to the people from the whole world that Slovenia is still a police state and by recruiting about 50 members of riot police he has again spent taxpayers money. The organizers regret that despite the so-called police expertise this lonely incident grew up to unnecessary extensions and we are certain that the whole situation could be solved in a lot more peaceful and sensible way. And last, this event does not mean the end of the festival - the support of the visitors, performers, affinity groups and organizations reassured us that Balkanika Core is a good and needed festival. So all we can say is:

See you next year!

AKD Izbruh Kranj and Club Gromka/R.A.F.A.L., AKC MM, Ljubljana

Balkanika Core festival organizers

Kranj, 2.9.2008



I wasn't so excited about the following WOLFBRIEGADE, but I've never seen them live before, so I was curious. And later satisfied. There were very few melodic riffs and onanies, striking energetic songs prevailed. Great! Experts (if I can call a person who has a Wolfpack logo tattooed on his arm an expert...) claimed, that most of the songs they played were from the WOLFPACK era. Okay, the last ones, AGATHOCLES are a band which I respect in many ways, but they don't interest me much musically, so I rather hand around in the outside and after a while our crew is calling me to go nach Hause. Aah what a drag... we have eight hours of driving ahead. How have we survived that? Well I have no idea how about the others, but I survived quite easily - 30 km after Ljubljana I fell into a coma, still embracing an open bottle of vodka.



31. 8. 2008, Sunday  
 "Freezing morning, neck-vexing dryness" (INNOXIA CORPORA). I wake up just when we're lost in the suburbs of Vienna looking for the right way nach Böhmen. I force the torso of my body out of the car and with initiative I ask some noble Austrian senior women (probably heading for Penny Market) about the way to "Brünnerstrasse, bitte?". One says "Nein" and the other passes me by in silence with disgust in her face. I've probably forgotten to brush my teeth. I was told that during the piss-stops I was half-asleep falling into roadside ditches and then on the way I was pouring the rest of vodka out of the window. Shit. I'm not going anywhere next time. Or maybe better yeah...



**Csiga:** Yeah, two years ago I spent a short time in the Netherlands. That was maybe five days, a part of my holiday. I liked it! Hehe! The situation is the same in Hungary. Very important and active members of our scene moved to the West, what I can understand on the one hand. But let's take a look besides the scene to different parts of the society. Doctors, teachers, workers or experts try to find a better job. The scene is not the only one what will be weaker... Anyway I also spent a half-year in Germany, which was important. But I learned where my place is, and that's Budapest, Hungary.  
**Gábor:** It is a common thing in Hungary that people leave the country because of better chances in the west. It is quite usual here, but I think everywhere in Eastern Europe. We have another drummer now, he was also in the States but only for a year. Hope it was enough for him!  
**Dr. Slayer:** Oh yeah it's true, in the last years a lot of guys left the local scene because of moving somewhere to West Europe but the real reasons why our scene is weak is the lack of interest, narrow-minded attitude, division and other bunch of fucking shit.



So how is the present line-up of HE? You've already gone through a couple of changes, but two members - Gábor and Slayer - have remained since the beginning, right? What would have to be the thing that would make you decide to split up, or at least to change the name of the band?  
**Dr. Slayer:** We really love to play in this band and we won't give up! Csiga, Gábor and me have stayed together for more than 7 years, but we haven't found a drummer who would have thought or wanted to play the same way like us. This is our fucking curse. We exchanged more than 7 different drummers in these years. In April we found a guy called Mark and we really believe he will be a stable member of Human Error. We have played some gigs with him and we are really satisfied with him on the musical and human side too. Indeed I'm the only one who is a totally original member of HE. Gábor joined a bit later than me, originally I was the singer but later I gave up and turned to play bass...

How did you get to tour the Ukraine? What towns did you play? Does playing there differ somehow from what you are used to? I've seen some photos of huge halls, high stages, hundreds of people...  
**Dr. Slayer:** The Ukraine was fucking great! We loved those fucking gigs, the travel, those people, and adventures except the bad experiences with the cops and soldiers. We played in Kiev, Vinnitsa, Rivno, Uzhgorod. It was one guy from Kiev called Dennis who organized the tour for us. Two years later (last summer) we played at the No Border Camp Festival where there was a fucking great party too! We are preparing a two weeks long Ukrainian and Belorussian tour in October with the Ukrainian HC/metal band called THE SYMBIOZ.

UPF Presents **Core Solution**

15 OKTOBER, 18:30  
 Club Basement, Str. Zalomit Nr. 4, Macazin Steava, Gradina Cismiciu

**HUMAN ERROR** (the crust/grind, Byzanceur, Vorpostel)

**THE SYMBIOZ** (the punk/metal, Vorpostel)

**RISE OF CADIA** (metalcore, Vorpostel)

**NIHILISTIC** (hc punk - Craiova)

**HUMAN ERROR** (grind crustcore, Vorpostel)

**NECROCANNIBALISTIC VORPOSTUM** (porocore/grind, Vorpostel)

**REMORSE**

Club Basement, Str. Zalomit Nr. 4, Macazin Steava, Gradina Cismiciu

Orta 21.00

hc punk / grindcore - Budapest, Ungaria

DATE: 16.11.07  
 POČETOK: 19:00  
 CENA: 20grn

**Csiga:** Oh, there are a lot of nice people! Greetings to Karina!!! :)

**Gábor:** The Ukrainian gigs were really fuckin' great! Good people, who were interested in the band, fucking great crazy audience and a really interesting country. We had some problems with the cops there on the roads, but people have to be careful about them. And it is good if you have money in your pocket for them haha!

**Where do you actually see some imaginary border of DIY, which you never want to cross?**

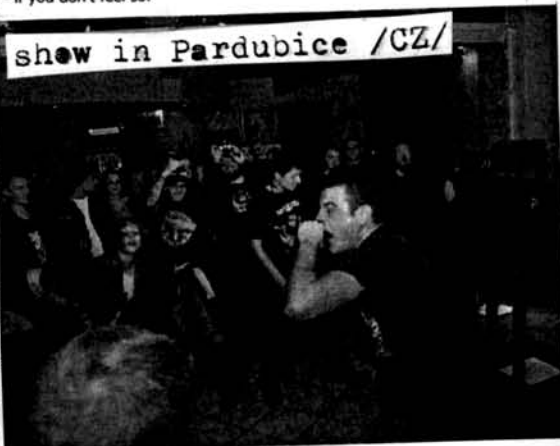
**Dr. Slayer:** Good question. I really like to control all the things of the band (in the positive way, you know, I'm not a tyrant, haha), but I think we still accept everything of the so called imaginary border of DIY what doesn't change our original ideas and motivations about our expression and the whole sound of the band.

**Gábor:** I think a band like us doesn't really have any other chance to go further and to work well, only D.I.Y. If you want to reach something it's only up to you, hardcore and punk bands' only chance is D.I.Y., otherwise you would only have to play in the rehearsal room for years while nothing happens. Is this a point? I say: No. I don't really see borders of D.I.Y., do what you want, can or feel just don't give up the attitude for outer reasons - if you don't feel so.

**What was your motive to start playing in a band? And what is it that keeps you still doing it? Is it more a matter of your own mental survival, expressing your own anger, or do you have any ambitions to change anything with your music/lyrics/attitude..?**

**Dr. Slayer:** The first reason was: we love fucking mighty d-beat and the wonderful blastbeat! We felt and still feel a lot of anger, frustration, but we ain't no company of aggressive empty heads. I think we cannot change so much about the society and the world, but try to spread a message and try to collect those people who are thinking in the same way.

**Gábor:** As Dr. Slayer wrote first of all the music was the motivation for us. Because we love fucking noise. We aren't an active band politically or in agitation but we have our own opinion about things and the band is a good platform to talk about them. I think punk/hardcore is not about ideologies and slogans, it's about your own point of view which doesn't have to be the same as what other punks think, and specially not the same as "normal" people's thinking. The music itself can be your opinion of life and if you choose to play that shit, and touring, making gigs, meeting people everywhere in the world for "0" money is already a resistance against this materialist ideology that is so common in our world.



**Do all of you come from Budapest? What do you like about living there and what do you hate?**

**Dr. Slayer:** Almost, our new drummer Mark comes from Budakeszi, but this is very near to Budapest. I like to live here, but a lot of things are changing to worse here... As a fucking tourist trap it is still a perfect town, but the real alternative way of thinking and acting is still missing here...

**Gábor:** Probably I love Budapest, I grew up here and I like the feeling of it, and there are many good places to go drinkin' ha-ha! What I don't like about it is that the underground scene is fucking small, or there are too many trendy bastards here, and there are so few places for the underground bands. What was great got closed down and there are only 2-3 places where bands can play and they aren't the best... The other thing what I don't like is people's unconcern about the real underground.

**Csiga:** Budapest is my place, my home. I was born here, have my friends here, my family, my roots... the language etc. I think all of these are fucking important. I like the Danube river with the bridges and very beautiful buildings of the city. They make me wonder all the time if I have a walk. What is still missing here is more green, more bikeways, more possibilities of the way of alternative living and thinking (squats, clubs...). I hate the thousands of cars, the malls. And the fucking dogshits on my street! :)

**Budapest made me wonder with its huge amount of homeless people. Sure, there are also many of them in Brno, but it never really happens to me during a single night walk through the town to see so many people on various places sleeping in the doorways, under the bridges etc... On the other hand, I think the main difference might be, that the cops in Czech are just trying to push these people out of the sight of the public, to maintain some hypocritical „clean image“ of the town. Where do you see the problem? Is homelessness really a bigger problem in Hungary compared to other countries, or is it just that the government/town are not trying/succeeding to conceal it?**

**Dr. Slayer:** You are right, here there are many homeless on the street. Most of them are the victims of society's system, but a couple of them are just simple alcoholics who really do not want to do anything just hang around... I think probably in Budapest, there's much more homeless living on the streets than in other Hungarian towns or neighbouring countries... Here the problem of homelessness is very 'in sight' of you...

**Gábor:** Yeah, homelessness is a big problem here. You are right, there are many homeless here. I disagree with Dr. Slayer, I think a part of them are victims of society but the bigger part simply don't care about anything and don't want to make anything about that situation. So my opinion is that first of all it is upon the people, the homeless, that they don't want to work, don't want to do anything.

**Csiga:** Two million people live in Budapest (ten million in Hungary), which is the most densely populated Hungarian town. The 2nd, 3rd, 4th... biggest towns are much smaller and have only 400.000-500.000 inhabitants. I think it's far easier to find a way to live as a homeless in a big town than in a smaller one. Just take a look at New York for example. The other problem is the question of the flats in Hungary. The so-called normal way here to get your own home is buying a flat, not renting. Rented flats are baselessly expensive. You have to be rich, or can get a credit, or inherit from your grandparents... these are the best possibilities if you want a home. I'm of the opinion that most of the homeless people in our capital are victims of this fucked up flat system.

point turn out to be the shopping cart combats. One punk sits inside the trolley (usually the one with the highest level of alcohol and with the lowest level of self-preservation instinct) and the rest of the team gives him/her a push. Two gangs stand opposite one another and cheer their favourite before the final battle. Who survives with the less serious injury is the winner. The sports passion escalates at times into stupid and pointless fights, but damn it. As INNOXIA CORPORA used to sing on their first LP: "The top of the final skirmish, random bullets flying across the saloon increase the number of corpses..." As the dawn comes, even the last beer gets the foul taste of stupidity and my sudden ability to speak fluent Croatian only strengthens my opinion that something in my brain has gotten out of control and that it's high time to let the body and the soul take a rest.

**30. 8. 2008, Saturday**

After about three hours of sleep in the open air next to the car we're finding out, that the announced common breakfast of all festival visitors has either been cancelled or we had missed it, so we're getting into the car and through small villages we head for Ljubljana. On the way the whole Czechoslovakian crew makes a stop by some dam. The Slovaks give radical jokes while I'm lying on a mat, listening to The Stranglers and The Clash and trying to recharge some energy.

The organisers managed to arrange a continuation of the festival in Ljubljana's well-known DIY centre Metelkova. In brief, it's a whole area of old squatted army barracks in close proximity to the city centre. Awesome. There's lots of time so we're taking a walk through the town. It's quite fine, although the nicest places by the main square in front of the bridge are occupied by sport fans - there's a basketball tournament going on (if I got it right, then basketball in the Balkans means almost as much as soccer does in Brazil, haha). We're walking past the river, buying some food and slowly going back to the venue. Most of the time in between the bands I'm rather standing by the distro and trying to get rid of all copies of D.N.O. I have...

The first band to play are the pioneers of Romanian political HC - PAVILIONUL 32. One of the most tour-wise active bands I can think of now. A couple of days before this trip their drummer left. Who fucking cares? They called their friend from Transylvania, took three rehearsals and left. Respect! The guy played pretty confidently! Otherwise I have the feeling, that P32 are slowly but surely evolving in better and better direction. Raw and angry "positively-committed" HC/punk. Cool. The show by the way takes place in a room which is not even half as big as Bazem. It doesn't worry me that much, as I always somehow manage to get to the front in time, but I heard that many people couldn't even have gotten inside, not to speak about a totally crazy stuffy air. Well let's thank the police of Kranj.

The second band is TRUE which my friend Adam and me have seen in Zagreb two years ago. However, it's impossible to compare these two shows. TRUE play a fucking original fusion of metal, crust, grindcore and traditional music and their distinguishing sign is tambura - a kind of a local form of balalaika. This time it was easy to hear and it was perfect! Great blast with atmosphere.

Belgian vagabonds VISIONS OF WAR are coming next. With one of their shows in EKH in Vienna they set my standard for them so high, that it's almost impossible to get over it, but still they give a perfect set. Crust as fuck. And then - the ones I was pretty curious about and that I approached with similar fears and doubts as in the case of MOB 47 - EXTREME NOISE TERROR. Jammed in a corner by the speakers I'm almost hanging in the air and waiting for what is to come. Lichter from Slovakia stands half a meter from me on the edge of the stage and wants to take some pictures. He can't. His camera lens are steamed up. Although I'm again a little bit suspicious about today's value of their lyrics, what ENT performed here music-wise was simply a butchery. If I knew, that I could come back to my place by the side of the stage, I would immediately let go, raise my fist and fall on the people underneath. Fuck no. During this set one simply felt like taking an axe and joining the list of mass murderers. That was HELL!!!





It's quite late already, beers are getting less and a huge banner appears above the stage that says: KONFLIKT. The self-appointed legend of Slovakian punk starts its reverend marathon of danceparty rock yodelling and I'm standing on the „gallery“ (that is where the swimmers used to enter the water from), when suddenly I recognise an Austrian friend standing near me watching their set. I adopt the difficult task of persuading her that she's just having the privilege of seeing the best Slovakian punk band, that is enormously admired by the whole ex-Czechoslovakia. She's already used to various abnormalities in my musical taste (a couple of hours long drive in a car with me listening to Czech songwriters, that she could never understand, had already trained her enough), so it was quite easy to make her believe it. Only when I attempt for a simultaneous translation of her lyrics into English, does she start getting the point of my joke. VÝBOR VEŘEJNÉHO BLAHA (a great hip-hop/punk band from Czech) used to have a song that said "Even a total bullshit sounds kind of more tempting when sung in English." It doesn't really work with KONFLIKT though. OK, maybe I'm biased towards them, because I never really much liked that band even

when I was fifteen, but especially am I extremely suspicious of bands, that call themselves legends and that ask big money even at DIY shows. Well, after getting outside I'm finding out from some outraged members of the Slovakian crew, that I'm far from being the only one who's not happy about the presence of this band. For a while we're discussing what kind of alcohol caused their invitation to this fest and then we're progressing towards more enjoyable conversation topics.

My doubts last, though in a little bit different form – the "highlight" is coming. MOB 47. The more do I love this band's recordings, the more am I afraid of seeing their live reunion. Tapping of the sticks and here we go... well, it's all song I love, but there's something missing. Maybe I have some inner block that I just cannot get over, but the whole performance makes a quite hesitant impression on me. Ake, the guitarist, is doing the vocals. It seems to me like if my uncle who works for Telecom was given a guitar in his hand and was told "Trash it, son. Just like in your youth. They won't notice." And the majority really doesn't care and they dance wild. There was also a DISCARD cover. The final impression for me is that I haven't expected much, so I wasn't even disappointed. I had enough fun simply watching the drummer's right foot... incredible speed. Shortly afterwards I get really tired, so I drink a good-night-beer and go to sleep.

### 29. 8. 2008, Friday

Here comes the sun...tudududu... here comes the sun and I say... Alright - a couple of warm-up quarrels with Radka instead of a breakfast and morning exercises, a short shopping in the supermarket where there are dozens of punks sitting outside observed by stranded security guys, and we're going downtown – or better to say uptown. We're climbing up the hill, walking through the tiny streets and after a while we run into our travel companions from Prague. There's basically nothing important going on, we're undertaking a little walk down some protected valley past a stream, chatting about bullshit and later retreating to the festival area where we spend some more time by the sluice, drinking and chatting with the East Slovakian bastards. I do now and then take a dip in the ice-cold water of the mountain stream.

As it's getting colder we're going back to our tent, when I meet Pawel from KURWA APARATA asking me whether I have already heard the news? He says the cops had a conflict with some people by the supermarket who had supposedly smashed some car, and the cops took this as a pretext to stop the whole festival. In one hour the whole site is to be abandoned. Shit. For a while there arose quite a chaotic atmosphere of searching for some relevant information. Negotiations with the cops are going on, but their demand for our leaving the area lasts... Pigs in riot gear are coming. However, the

organisers don't want any riots

and also quite easy after all the hundreds of potential protectors would have left). OK then, we're all packing our stuff as a precaution, wanting to be ready for a possible departure, but so far we're not about to go anywhere. To be honest, most people even CANNOT leave, because they have no sober driver. Some can't bear the view at the packing people and start making hysterical scenes, but I'd say that most people tried to keep their heads calm. There emerges an improvised info-point with up-to-date information. In the end, the concert for that day is being cancelled, because the town took away the necessary permission from the organisers. However, a deal was made, that we could stay in the area until 10 AM. Well that's what I call complete stupidity. Fucking hell, even if I were to take look at that from the point of view of the fucking cop, then I'd still prefer a crowd of people having fun at a concert on an isolated island to a gang of 600 angry punx who have nothing better to do than get wasted under the stars.

One way or another, the evening becomes a pretty pleasant open air party and in spite of all the anger from a spoiled concert I'm still quite happy on the other hand, that I can use the time to talk to people I haven't seen for a long time... A poster appears by the info-point announcing the list of bands for tomorrow's show, which is to happen in the nearby capital Ljubljana. A part of the line-up consists of the bands that were supposed to have played today a part of tomorrow's bands is on the other hand cancelled due to lack of time. We're thus missing five bands: GELO, DRILLER KILLER, NULLA OSTA, DISLIKE and also the organisers' band – HELL PATROL. I regret the last three the most and especially the very last one, as this has been the third time I went to see them somewhere, this time actually even to their home town and it's been the third time it hasn't worked out. Great pity! This was supposed to be have been their last but one concert and nowadays the band doesn't exist anymore. Well hopefully at the fifteenth year of Balkanikacore in 2023 I can expect a reunion!

There's overall high spirits in the whole area around the building, where some are having fun playing cards, some sleeping under a pile of beer cans, some forcing unknown drunk punks from their tents (Obstik and Mira... that reminds of one who in the Vrah club in Rožnov, when late at night I was searching for my sleeping bag, having finally found out, that it had been squatted by some punk. I woke him up saying that at least he could have asked me, and the guy reacted by "Sorry, I didn't know..." and jumped out of the bag having had his dirty muddy boots still on...). Especially popular amusement at one

Is there or has there ever been any squat in Hungary? What's up with the AK57 centre in Budapest? What's the story of this place? How does it work?

**Dr. Slayer:** There are still no squats here. Squatting is almost impossible here for many reasons, but first of all it's the cops, the narrow minded building owners, the lack of interest in the scene etc. AK57 does not exist anymore, that was no squat, that was a rented place but those guys will start something here. I helped them with something in some ways, but I don't know the real story and why they gave up...

Another thing that comes to my mind when I remember my last visits in Budapest is that I always got caught by an inspector in a tram (Csiga remembers... hahaha). Was it just an accident and my bad luck, or are there really so many of them? Is free riding OK, or do you "not want to rip anyone off", as someone did say in some questionnaire about a free public transport? Are you trying to find some alternative ways of transport around the town, for instance bikes etc, or do you prefer riding your asses in cars, hehe..? Are there any such events like critical mass taking place?

**Dr. Slayer:** The Critical Mass bicycle movement is stronger year by year, here in Budapest it is a good thing! Here it's absolutely unimaginable to make the public transport free and lots of Hungarians choose death or life without the fucking car, this is fucking sad... I hate traffic jams, just sitting in the fucking car and waiting to move by steps ahead... I just use my old Skoda Favorit late at night or at weekends...

**Gábor:** No it wasn't an accident – they are so many haha! Free riding is ok if you do it but you have to watch out for the inspectors. On the underground it's almost impossible to cheat because the inspectors won't let you down. Otherwise... fuck them and cheat!! Bicycle is quite popular here and as I see there are more and more people who use it. That's good.

**Csiga:** I live in the city, have no car, my bike was stolen, so I walk a lot, which I really like! If I go to work or have a longer trip, mostly I know the way to do it for free. Of course shit happens sometimes... so that was our bad luck two years ago when RISPOSTA and FESTA DESPERATO were in Budapest :) Critical Mass is very famous in Budapest. My opinion is that the traffic

conditions in the city are not safe enough but the situation is much better than earlier if somebody wants to choose such an alternative way like riding a bike.

Csiga, apart from Human Error you also play in the oi! band BÖILER and I guess you have quite a few friends among skinheads. That's quite an interesting situation for me... so far I haven't met practically anything that would excite me about the oi culture, vast majority of the skinheads I happen to meet are rather scaring me off – starting pointless fights, making stupid jokes on the level of eleven years old adolescents, macho behaviour, excruciating patriotism, way too common friendships with nazis and similar scum, etc... What is it that you enjoy about playing in BÖILER? Is there anything you dislike about skinheads? Or in other words – how does such a symbiosis of a crustie and skinheads work?

**Csiga:** How does it work?! Symbiosis? I've never given a fuck! All of the guys from the two bands are fucking great! That's most important. I know what you mean 'cause you are from Brno, but we've never had such a problem in Budapest or in Hungary. I'm just fucking glad I play(ed) in the best Hungarian bands which are BÖILER and HUMAN ERROR!

**Dr. Slayer:** I think you do not know, but I was the founder bass player of BÖILER, haha. I really loved to have played with them! Csiga also loves those fucking awesome guys and he spent a lot of great years with them! We never think about it, between the two scenes, the experience was fucking different but fucking same at the same time...

Hungary and Slovakia are notorious thams -to various mutual nationalist attacks... (based on the history of the region –Slovakia was a part of the Hungarian monarchy for a long time, until the end of the World War I) Have you ever had problems in Slovakia because of being Hungarians? Have you ever experienced such a stupid way of thinking towards other nations also with the Hungarian "punx"?

**Dr. Slayer:** We never felt or got any bad things or reactions in the punk scene but we have got some bad experience on the street because we are Hungarians! In the punk scene everybody was fucking friendly and nice but on the street, on the parking place and in the shop sometimes the people are very unfriendly when they realise we are Hungarians...

**Gábor:** Yeah it is a nationalist opposition it both countries but I didn't experience it. But it is a different thing to go there with a band and guys are waiting for us, it's a totally different thing to as if you were a tourist. I have some friends who told me that they had problems but it wasn't that serious. We can hear of attacks in the news sometimes, so it is a real thing but as I said, I didn't see it. **Csiga:** Why does the question always look like: "Have you ever had any bad experience...?" Why not: "What kind of a nice and good experience do you have...?" I've been to Slovakia many times with or without a band and I don't remember any shit. Of course I also heard about attacks or nationalist problems but they are not my experience they are from the media.



Csiga

Dr. Slayer

**Are you of those fanatics, who commonly go to see shows outside their own town, or are you rather lazy bastards waiting for the band to come to their district, satisfying their travelling needs with their own band's tours? What concert (of those where you haven't played yourselves) did you travel the longest distance to?**

**Dr. Slayer:** Haha! We are no fucking lazy bastards! Many times we travel a lot to see some awesome bands! Last time I was in Czech Rep. to see fucking PISSCHRIST, they are the fucking d-beat dealers from the highest level!!!

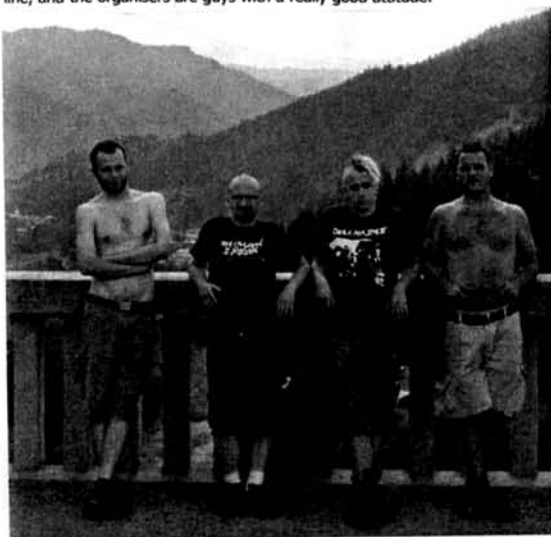
**Gábor:** I'm fucking lazy but if someone is really interesting for me and it is in other city or country I travel there. That's not a problem for us.

**Csiga:** It depends... Sometimes I'm a lazy scum, sometimes I organise my favourite band myself in my town. Mostly I just go for trips with the band but I would say I never have enough travelling. That's one of the best things! Gonna be ready to rock with HELLACOPTERS in Berlin soon!

**Last year you played the Free Fest, what event is that? Do you go there every year? How does this festival look like?**

**Dr. Slayer:** Yes, we will play there again, we were there all the 4 times and every time we played with a different drummer, haha... We love this festival because of the atmosphere, good people and bands but first of all the attitude! In this festival the Hungarian hardcorepunk scene wants to show our power and possibility to do something. Every summer in Hungary there's a lot of commercial festivals with high price tickets and mainstream bands... Our scene needs to show we are here and we can do a festival without fucking mainstream propaganda, multinational corporations, stupid security and other bunch of shit. Freefest rules! [www.freefest.hu](http://www.freefest.hu)

**Gábor:** We played there every year, it's been going on since 4 years now. It is the best punk festival in Hungary. The attitude, the idea of it is ok, and people who are really in the scene are there. That's a good festival in Hungary. It is outside the mainstream line, and the organisers are guys with a really good attitude.



**Who writes the lyrics in Human Error? You rather used to sing in English before, now it's also Hungarian... Why the turn? Which language do you prefer?**

**Dr. Slayer:** On the first LP I wrote a lot of lyrics, but later Gábor came as the owner of the lyrics. To change either from English to Hungarian or split to both of them, well, this idea came from the experience: a lot of different bands from different countries sing in their native language and translate it to English. We would like to make almost 50-50% of this way, with the translations, because we feel it important that people understand our thoughts.

**Gábor:** Some old stuff is from Dr. Slayer, some others are from an old guitarist called HL but usually it's me who writes them. The first Hungarian song was "Amerikai Álom" (American Dream) I liked to scream in Hungarian so I wrote more and more. Now it looks like that it is almost half-half of it. That's all. And I didn't start to write Hungarian lyrics because of other fucking bands ha-ha! Dr. Slayer talks bullshit haha!

**It seems quite probable now, that starting with September I will become a teacher at some primary school, so I'd love to know your comments about what is so fucked-up about the school system? How would you make it better?**

**Dr. Slayer:** That song was written by Gábor. I think it's about the bad way of teaching, the boring categories and about the simple brainwash. Learning and finding new interesting things are still fucking awesome things, but it's very important how you can do it!

**Gábor:** I was maybe 17 when I wrote it, it's a real teenagerpunk track haha! But it is about the too much needless shit what guys have to learn, and some false methods that teachers, and the school system use. But I have to say, that the school system that was

10 years ago was much much better than now, this song is much more actual now than when I wrote it. Our new/old government introduced a new way of system, much more similar to the American school system and it IS a bullshit. Education is important, just the way of it is what matters.

**OK, that seems to be it... Köszönöm szépen! Sok sikert kívánunk munkájához az új évben! Éljen a tartós béke!**

**Gábor:** Haha! Cool Hungarian slogans!! Thank for the offer to be in your zine! Greetings to all the friends and fans out there! Cheers!

**Dr. Slayer:** We salute you! Thank you! We're preparing for our new album, watch out!!! Big hello to all of our Czech and Slovakian friends!

**Csiga:** Thanks a lot Paaya! Sorry for the slow answering. I told you so; We are lazy bastards!

**28. 8. 2008, Thursday**

So, before the dawn Radka (my girlfriend at that time) and me are taking a bus to Jihlava, where we pretty soon meet the two cars from Prague and listening to the sweet tones of DISCARD and DISCHANGE we are heading towards the Alpine passes. Apart from about fifty quarrels and split-ups with Radka there was nothing interesting going on on our way. Only before the last ascending towards the Austrian/Slovenian border we get kind of confused at a roundabout and we drive on a wide dug up dusty and sandy road. Fuck that's a landscape just like somewhere in a desert. We attempt for some jokes about the Paris-Dakar rally, when suddenly the local radio starts playing some traditional arabic-sounding folk music – holy shit what's that? Bermuda triangle in the Alps? Are we gonna drive through the tunnel and get overtaken by a guy with turban on his head and a camel under his ass? Well in the end we really do come to Slovenia, so it's alright. We're drinking water from a mountain stream, taking delight in the view of the mountain peaks and negotiating bends on a brutally twisting road.

After about a half an hour we're finally entering a picturesque piedmont town of Kranj. We get shown a way to the festival site by a crew of British punx that we are passing by (it's the same gang that a friend of mine and me drove with from Berlin to Packebusch earlier that summer... these bastards are still on the road). We drive onto an island on a river. Most of the island's area is seized by a shopping centre and a parking lot. On the other side behind the trees there's an old squatted swimming pool – the so called Kulturni Bazén (Swimming Pool of Culture), that is being run by Alternative Cultural Club Izbruh.

We are greeting the friendly hordes from Prague, from West and East Slovakia, from Vienna and I don't know where from and we're setting up our tent right next to our friend Herbert who deserves our respect for hitchhiking with his friend all the way down here from the north of Czech. Actually except them two, three cars from Prague, us and Mira and Obstik, there's no one else from Czech here. What a shame! But what the fuck... punxnotdead or not? Haha. Throughout the whole festival time there's a racy form of a reality show going on behind the thin walls of our tent, which definitely makes us Herbert's favourite neighbours.

Alright, so we're further going to the river to cool our beers and the hardy ones even to cool their skinny pale bodies; and as the sun sets people are allowed into the concert room. The show takes place right inside the pool itself = huge hall, you go down the stairs, blue tiles everywhere, a "gallery" all around, and a bar of course. Awesome. There's shitloads of people, KURWA APARATA alko-crust-punk warriors from Vienna are starting the show on a huge stage. Classic set – not great, not bad. Finally I see them playing the cover of the old Slovenian band ODPADKI CIVILIZACIJE – "Vojna Smt" (don't expect any bold experiments with singing long lyrics in a Slavic language – the lyrics has only two words – War. Death. War. Death. Ad nauseam.). The reaction of the audience coming mostly from ex-Yugoslavian countries is wild as expected.

I only manage to see the following FxPxOx from the second half of their set, I'm not in a mood somehow. We're standing on a kind of a bridge that goes across the pool a couple of meters high. The more am I sorry about that because today is one of the definitely last shows of this thrashcore commando from Macedonia. At least for the locals they're quite a well-known name, so the pit is full. Lots of speeches between the songs (funny, relaxed but still interesting...), fast and well-played songs with Džano the butcher behind the drumset. In the end they manage to return the good mood to me and I'm leaving the stuffy hall with a pleasant feeling reminding me somehow of my first show of BALACLAVA (a cult Czech HC band; that was before they started playing their cheap version of metal haha).



Meanwhile the space in front of the house gets filled with distros, the outdoor bar goes on, punx are sitting all around, drinking and chatting. From time to time some disoriented person approaches me asking me about some drugs without actually making it clear whether they offer or demand. I'm hanging around drivelling, cause the next band – Slovenian DREK U PEST wouldn't be fun for me even if played backwards. Annoyingly melodic punk'n'roll lacking energy... nothing for me. I'm only coming back to see AKTIVNA PROPAGANDA. Fuck yeaah! In the last issue I described them as an express train whose breaks have failed and the description is fortunately still valid. Well-thought-out and well played political hardcore. And what I really liked was that Tine, the vocalist, remembered that there were lots of foreigners in the audience and therefore he didn't speak in Slovenian nor Serbo-Croatian, but English. FxPxOx had the same approach. Not that it's such an important thing, but it's pleasant to see that someone thinks about that. I cannot imagine a Czech band doing that somewhere at the Play Fast Or Don't fest... Tough Balkan pogo starts raging under the stage. This time it's not such a big problem to withstand most of the blows of the local fighters and mosheros, but still I do somehow feel good about the fact, that at shows in Czech I mostly happen to meet some really stupid and aggressive macho dancers only in some smaller towns and villages.



# BALKANIAN CORE

## FEST I

28. - 30. August 2008

Izbruhov Kulturni Bazen - Kranj, Slovenia



### End of winter 2008 AD

A herd of weird looking and even weirder behaving people sits round a table in a dark corner of one Prague's Žižkov-district bar and chat about a piece of paper that came to their filthy hands from some far away southern countries. The table is bending under the weight of beer, powerful words are being said and are coming together in even more powerful sentences and decisions. A crusade to the transalpine regions has been made a deal...

Well there's not much to hesitate about when looking at a flyer promising MOB 47, WOLFBRIGADE, EXTREME NOISE TERROR or VISIONS OF WAR on the one hand, and on the other hand several bands which at least in my humble opinion belong to the top of the recent Balcan HC/punk. So the expedition has been made a deal, but the means of transport has not. The original plan was to take a free train (as my father works for the Czech railway company), but this hasn't worked out this time so we must start a whirl of phone calls to all our friends begging for two places in a car. As the Brno-punx are lazy bastards unable to travel further than 30 km we are finally being saved by a car from Prague...

**Fucked Up School System**  
Essential education  
In a conserved school system  
**Absolutism and corruption**  
In leading corporations  
**Imperative defencelessness**  
Of the creatures of power  
**Discrimination, lies**  
The victim is the idea

**This Age Decline**  
Behind the illusions of welfare  
Privation injures...  
This age declined  
Increasing ignorance  
Ghettoised generations

**Torture Culture**  
Here is no candour  
Here is no good taste  
Just hard brainwash  
And empty speech  
That's the development  
Or the modern culture?  
Just one is fix  
The age of anti-reflecting came

'56  
Fought for freedom against totalitarianism  
1956  
The bastards betrayed us - Total fucking control

[www.ebmrecords.com](http://www.ebmrecords.com)  
[www.profaneexistence.com](http://www.profaneexistence.com)  
[www.myspace.com/thehumanerror](http://www.myspace.com/thehumanerror)  
[disbeatrawpunk@freemail.hu](mailto:disbeatrawpunk@freemail.hu)

[www.humanerror.hu](http://www.humanerror.hu)



Brothers in arms  
or sverige mangel à la Hungary

**JACK - „Demo 2007“ CD-R**  
(Vatai Levente, Kiskunhalas 6400, Kuruc V.t. 15, HUNGARY; [vatai.levente@gmail.com](mailto:vatai.levente@gmail.com); <http://jack.punk.hu>, [www.myspace.com/jackpunk](http://www.myspace.com/jackpunk))  
The Hungarian JACK have been around for over ten years and from their initial punkrock phase they have evolved towards their recent sound, which is a real aggressive crust/grindcore. However I preferred their material from a couple of years ago, that sounded rather as some frantic screaming Finnish hardcore, the songs from this demo aren't bad at all. Expect a powerful downtuned sound, deep roars in Hungarian and many rhythm changes. I don't know whether this recording was also meant to be released somehow more officially, one way or another it's a shame that the cover is restricted only to a blurry background picture of an industrial landscape, a tracklist and a band contact. I'd welcome the lyrics and their translations - just as I would in case of all bands that have something to say... and especially when it comes to JACK I'd really like to know what their poetry is about. So far we'll all have to be content with the songtitles. However, these might imply a lot - *Öntudatlanu, Barát vagy ellenség, Az egyetlen út, Hlába siránkozol...got it?*

### SELF TITLED #1

(selftitled@net.hr)

I brought this piece from that Balkan trip in 2006 that actually laid basis to this zine. I had run into it at a concert in Zagreb in DHP/AK47 distro. Most of this zine is written in Croatian, but with a dictionary and some effort, it's not that bad (but I'm Czech, so...). The format is quite irregular, somewhere between A5 and A4, cut'n'paste punk as fuck graphics and pretty broad coverage. The first some interviews - Spanish oil band OPCIO K-95, CASEY JONES, Nextpunk recs. Label, interesting, but short chat with a former bassist of NAUSEA, probably the most interesting interview was the one with the Moscow street punk band RAZOR BOIS (if only the local skinheads in Brno were at least slightly similar to them in their opinions and approach...). Scene reports from Hungary and France follow (the first one in English and the other one in so bad English, that I haven't read it to the end... sorry, I'm too sensitive to that) Then comes another report from Switzerland, travel story from Istanbul, articles about Food Not Bombs and Škatula Infoshop in Rijeka, Croatia, and a million of columns to the top, or better to say essays from several same authors, in which they spit at possibly everything that might make one angry about this self-appointed rotten scene. By all means, full number of points goes to the concluding short story, that (as from what I understood with my miserable knowledge of Croatian) speaks about the life of a tribe of thirty Punk Warriors at the end of the 21<sup>st</sup> century: "Life is hard, painful, and every single day is a big fight. Fight for dear punk life... We live in a total underground, yet in the very real meaning of that

word. We live on what we can. Gone are the talks about vegetarianism and radical veganism. You eat what you snag. We drink specially filtered water from the sewer. There is no alcohol among us, we're basically all sXe, but living such a life we don't perceive it that way. The one who can afford a sip of lousy cheap wine is a real happy person... let alone those that own ancient punk tapes from the 20<sup>th</sup> century." Or: "Although our shelters occur very deep under the ground, we were already approaching the surface. The Dad of punk, Granddad's successor, was with us... All the way we were coming across lots of garbage, dead bodies of animals, which I had never seen before... At that moment Dad pulled out a sword, and it was not an ordinary sword... He told us it was coming from the 20<sup>th</sup> century and that it was hammered by an ex-member of the legendary AMEBIX. Fuckin' hell! You learn a lot from our Dad!" the guys who made this zine have a very fair relaxed approach while still being able to say what they dislike and that's cool. They go their own way. So I hope that there have been some further issues since then and I also hope to read the rest of the story, haha.



### VAPAUS #2

(Juraj Katalenac, D. Cesarica11, 310 00 Osijek, Croatia; jurko.katakizma@gmail.com)

Wow! Well this zine really got me. It's made by Jurko, a young punk from the Croatian town of Osijek, which as far as I know is mostly dedicated to melodic punkrock. Jurko, however, is a black sheep. The first issue of Vapaus, which I haven't read, was aimed exclusively at raw Finnish punk. This time the coverage is wider and comprises also other areas (especially ex-Yugoslavia), but the criterion of roughness, rawness and anger remains. On the monstrous number of 90 pages of A4 (but still xeroxed!) there are mostly interviews - usually full of interesting questions and often interesting answers as well: Slovenian SOD'N'DAN, Alexey Shvedov - main person of the bands OTKAZ OT NASILJA and VOJNA NOMER PYAT' and a popularizer of d-beat in Russia, Belgrade rawpunks VOJNA SMRT, Finnish dads from RATTUS, quite well-known British punk drawer Simon Gane, great old Spanish punk band IV REICH, Croatian anarcho-chaos HIJOS DEL PUEBLO, stolen interview from old MRR with Slovenian U.B.R. and also with MODERAT LIKVIDATION. Plus a couple of pages only with bands' lyrics (Great! I've been missing this since some time, among all those boring talks about what number of snare drum hits was necessary to make it real punkrock), a couple of photos and some good old cut'n'paste graphics, some profiles of both new and old bands, reviews of books (!), videos, zines, concerts and music (practically exclusively Finnish and ex-Yugo production). I liked Jurko's columns (or short essays) at the beginning of the zine... Not that I would agree with all he says, but that might actually be the reason. The only thing I don't like just like in the case of most zines of A4 format, are the unnecessarily big letters and wasting of space, but that's just a matter of taste (and a couple of trees). Brr... fucking exhausting thing, but I'm looking forward for the next one. Written all in Croatian. Read at my toilet in three weeks.

### KRÍZIS KOMUNIKÁCIÓ #1

(Tüdő, Madácha 8/5, Komárom, 945 01, SLOVAKIA, crust@freemail.hu)

Tiny first issue of a new zine by Tüdő of E330 (cool Hungarian/Slovakian raw hardcore band - r.i.p.). The cool cut'n'paste/collage graphics is very refreshing in this age of computer-made-zines. The content is aimed at Slovakian scene mostly - some interviews are great (those with SUPRAPHON FAMILY - East Slovakian drunk noise bastards, and with Rišo from SANGRE DE CRISTO and organiser of amazing shows in Žiar nad Hronom), the interview with the Italian thrashers CONTRASTO was also okay, just the one with a new Slovakian band RASKUDA was quite boring and shallow. I cannot much see the point in reviewing mp3 recordings from the Internet either. But all in all it's a nice start and if you're able to read some Slovakian it's a cool medium to get to know some more about the scene over there. It's pretty personal too. Try it.

### HIJOS DEL PUEBLO - „Konstantin rat“ CD

(DHP / AK47 RECS.)

"The Sons Of The People" is a musically political project from the Croatian town Pula. It has members of HOMO HOMINI LUPUS, NULLA OSTA and FREKVENCIJA. They thrash frantic screaming hardcore/crust with occasional grindcore blasts. It is quite an unconventional act as the cover consists of an A5 format book with lyrics and comments in both Croatian and English. These present a huge portion of pretty simple and pragmatic anarcho-propaganda, which is actually even acknowledged by the band as the original purpose of starting the band. Well, nothing new for me, maybe I'd just point out the idea of "constant war" - simply said, don't expect any saint Revolution that will overnight turn water into wine and shit into pickled tofu. "Everything can be better and anything not good enough must be criticized... There will always be borders you must fight against, prejudices to question and ignorance to illuminate." So, how to sum it up? Musically it's not bad, it has energy. But I'd probably more appreciate this band live, rather than listening to their record every other day while dancing the floor through (that would be a mess... there's a mouse family living under the floor of my room and I wouldn't like to get to know them personally.) And as for the lyrics - if you had read all anarchist pamphlets when you were fifteen, you won't learn anything new from here. Otherwise you can go through the booklet, but don't forget using your own brain.

### MLADINA KINA / BOJLERS - split MC

(rokkupljen@gmail.com)

I got to this tape in summer two years ago when Slovenian MLADINA KINA played in our practice room together with VASELINE CHILDREN from Croatia. It was a killing show. The tape is fairly inconspicuous, with a photocopied punk as fuck pasted cover full with lyrics. Simple, handmade, not scampered - great. MK play energetic old school HC/punk in the vein of 80's American bands with a touch of early Yugoslavian HC sound. On the other hand, their brothers in arms BOJLERS sound more "European". The first songs reminds me a lot of FLEAS AND LICE, otherwise it's not quite original, but still sympathetic fast anarcho-punk. Both the bands recorded in the same place and the sound is pretty garagey/practice-like, but it sounds great, at least in the case of MK.

### MLADINA KINA CD-R

(rokkupljen@gmail.com)

This is a three months younger recording, taken just a while before the band's tour. It (was supposed to have) appeared also on a three-way split with VASELINE CHILDREN and HOME SICK HOME. There are only six songs on the disc, but it's just enough. Less means sometimes more. Compared to the previous tape this CD has appreciably more professional sound, but no worries - that doesn't mean sterile. All songs are sung in English this time and they're soaked with positive energy. I almost envy these guys their attitude. I wish it lasted them long (and I'd say I don't even mean that ironically this time). The drummer seems to have increased the speed since before, and their music turns from 80's old school HC to thrashcore in the vein of such bands like E.T.A. etc. Yeah and the guys are coming from a little town called Dravograd where they put on shows. Try to get in touch with them, if you wanna play there.



### POGREŠANA KVALITETA - „Novo upanje“ CD-R

(PMlacnik@gmail.com)

I've got the feeling, that everyone's kind of craving for the most professional, the most powerful sound these days. Seems like if punk were afraid to put that anger and noise of theirs into the sound of a raw garage recording. The Slovenian PK are definitely not afraid of doing that and the result is just fine. They play punk/hc that is not much original, yet pretty energetic and angry, without pointless slowdowns and breaks, with choral singalongs. If you told me this record was coming sometimes from late 80's Italy or Spain, I might pretty easily swallow the bait. The date of the recording is missing on the cover, however it wasn't a long time ago. The lyrics are straightforward and simple, written in Slovenian. I'm curious about any news concerning this band.

### ANKLYM „Otcy mjaso“ CD-R

(rp@freeshell.org)

In the last issue there was a review on an older recording of St. Petersburg's ANKLYM in which I wrote about Roman A. Pavlov and his original publishing acts. This is another one of them. The CD-R is put into a classic white envelope with a postal stamp on it. The stamp bears the band's logo - two crossed balalaikas and a "St. Petersburg Alco Folk" slogan. Let's fucking go - accordion, a drum, a trumpet, an organ, a tambourine and god knows what other shit instruments taken away from garbage... It sounds like if a bunch of young countryside metalhead hippies and elderly Russian muzhiks got wasted together, with the cheapest toxic vodka, took down the instruments that have been hanging on the wall of the bar since the fall of the Soviet Union, intended only for decoration, and subsequently started a session of cover songs and improvisations. Even the famous DEAD KENNEDYS cover appears here ("Nazi punks fuck off"), a Finnish song "Perkele" as well as cover songs by NIRVANA, MINISTRY, SHOCKING BLUE ("Venus!!!") and by a cult Petersburg band KHIMERA. And the original songs by the band aren't any worse than the covers. One and a half day later they might get bored of that, they're gonna puke onto a bank of snow and fall asleep on a frozen puddle... pff. Oh and for gourmets - the CD includes a booklet with lyrics and a multimedia track with videos from shows. A couple of months ago I visited a common show of ANKLYM and BALALAIKA NOISE (Roman's solo noise project) in Brno and I almost died of laughter. Total killing live set and a great performance.

### KOMATOZ - „Within the law“ CD

(komatoz.spb@rambler.ru)

(www.myspace.com/komatozpunk)

Fucking hell! Forget about the old KOMATOZ! These Petersburg punx have probably came to the conclusion one day, that it's up time to stop beating about the bush. They have tightened the screws and went radically heavier. If you know their older songs in that fast punk style, you'll find them here changed beyond recognition (and still the song itself remains the same, just the way of performance is totally different). Their music advanced towards sharp thrashy guitars and drums and towards brutal evil roaring vocals. Uncompromising thrash punk as fuck. I've already seen KOMATOZ like this in summer 2008 and 2009 in Czech and I can say it was a blast. The front cover art was done by Steve of VISIONS OF WAR and it looks great. Of course there are enough new songs as well. The lyrics are again in Russian, direct and angry. As my friend says... this is one of the recordings that would deserve to be released on vinyl.



### PARTIYA – „Detstvo“ CD-R

(PRIMITIVE DISTRO: P.O.BOX 356, Minsk, 220050, BELARUS; [okpunkrock@mail.ru](mailto:okpunkrock@mail.ru); [www.distro-fik.tk](http://www.distro-fik.tk))  
As far as I know, PARTIYA is the longest working Belarussian diy punk band, which however in their conditions means about 9 years?!? Within their last year's tour they visited Czech as well. Most of the tour was organised by Wahnfried from Dresden, among others the organiser of Paranoiafest, huge fan and supporter of East European punk efforts ([www.myspace.com/wahnfried](http://www.myspace.com/wahnfried)). The show in Milada squat in Prague (R.I.P.) that I visited was maybe not of the best ones (actually like most similar shows where there are fifteen people in the audience and where the vocals are amplified by a guitar combo) but I enjoyed it anyway. But let's talk about the recording – it lasts for about twenty minutes and PARTIYA show their typical, a bit chaotic crust/punk/hardcore with an everlasting line of long-drawn screaming vocal only sometimes interrupted by an atypical riff or solo, occasionally even played with clean guitar sound. Don't know. My feelings are ambivalent. On the one hand, I really like the production of this band. On the other hand everything blurs together after five minutes and I cannot remember anything of it. I've heard some older recordings and I think those were a bit more straightforward. For fans of dirty raw hardcore it's probably okay. I must give them an extra point for the lyric against sniffing glue. The "leader" and organiser of the band is the guitarist/vocalist Mysh. He co-released this record so you can get in touch with him directly. He's also running a distro and a fanzine called "oDIYsia". The CD is beneficial for a convicted Russian anarchist Pavel Delidon, who got ripped-off by a mom of an important businessman for whom he had worked illegally. The guy broke inside their house to take what was his, but got caught by his former boss and in the resulting conflict he used a pepper spray against her. More info at [www.avtonom.org](http://www.avtonom.org).

### OMIXAH – „Friends for ever... punx for life“ CD

([omixh77@yahoo.gr](mailto:omixh77@yahoo.gr); [www.myspace.com/omixh77](http://www.myspace.com/omixh77))  
OK, first off – don't let yourself get distracted by the Greek alphabet. The name of this band is not read as "omiksah" (as most of my friends say it), but as "omihli". That's just an introductory philological remark (correct me if I'm wrong as well). This band from Salonica has showed up here in Brno some time ago, but to me their production seemed pretty uncertain. The recording is way better, it sounds much more energetic, though it is basically nothing for me. Not much outstanding average chaos punk drawing especially on the so popular American wave like THE CASUALTIES, THE UNSEEN, A GLOBAL THREAT etc. And lyrics... my booklet has only the outer list and it seems someone had torn out the rest so I only have two lyrics to read but still, I'm sorry – no way. I'm too demanding when it comes to the usage of English with non-native singers and here it simply sounds awkward. Maybe it's my occupational disease of a teacher of English, but I'd really prefer reading English translations of songs that were originally sung in the native tongue (giving the guys more space to express their ideas naturally as they know it best) to listening to proven phrases with wrong grammatical structure, poor

vocabulary and awful pronunciation. I don't want to question the meaning that the lyrics have for their authors, but their primitive language form simply won't add much to their credibility. Maybe it's enough for you, but not for me. FLEAS AND LICE cover for the end – what else than "Up The Punx" – sounds fine. Altogether it isn't bad, but not very interesting for me.

### STAGNATION IS DEATH / TED KACZYNSKI – split CD

(RESIST REBEL REVOLT RECS.: [rr.punk.ru](http://rr.punk.ru))  
S.I.D. are from Poland and their vocalist Luki is a pretty nice guy, who lives on driving bands on tours. I just met him with TED KACZYNSKI and also with KOMATOZ or PARTIYA (if you were looking for a van to go through Poland or elsewhere in the area, take a look at

[www.myspace.com/punktravel](http://www.myspace.com/punktravel)). His band opens this disc with five slow songs of something I might call (as a total genre ignorant) a faster emotive anarcho-sludge (fuck me, what a label!). Well OK. I think that this band is miles away from what most people would expect from a real slow sludge shit. This, however, doesn't mean I don't like it. I only don't want you to get confused and disappointed. This band plays slow, but not THAT slow and their music expresses anger and rage rather than total desperation, which is also cool. Their colleagues TED KACZYNSKI from Moscow have played in Czech two years ago and in my opinion the recording sounds more confident than their live performance. The music might be described as angry and aggressive hardcore in crusty outfit. I quite enjoy it from the CD and although there are not many memorable moments, I'm tapping the rhythm for myself all the time. If you're a proud member of some d-beat committee that analyses which band is pure and which one is not (wow, I'd exchange my problems for yours, trust me!), you will probably condemn them, but the others might surely give it a try. Finally, I must just say that reading Polish lyrics in gothic type is still kind of manageable, but working out the meaning of Russian lyrics in a prehistoric version of Cyrillic is a pain in the ass.



### ZASRALI SOLNCE – „Zakon vne zakona“ CD

([zasralysolnce@hotmail.com](mailto:zasralysolnce@hotmail.com))

The picture on the cover is cool. It shows an old car with a huge "Militia" sign in Cyrillic turned on the roof. Finally someone who doesn't just steal photos from American and German riots, but who refers to the reality of their own environment. But that's just a remark. "They shitted on the Sun" are from Belarus I guess and they play angry, yet still kind of "positive" hardcore. However, to me it doesn't stand out above other bands of the kind. The slower swaying parts and double-pedal interventions could be omitted and the rap passage in the one but last song fucking irritates me (it sounds just about as awful as when RADEGAST from Czech tried it in their song "Bad day" or when DEZERTER did that in "Polska złota młodzię?"). The fast moments are okay, though they don't drive me crazy. I like the song "Fashizm ne proidyot!" ("Fascism shall not pass!"). It is like meant for some mobilization video of Anti Fascist Action. I can imagine, that a local show among the band's hardcore fans might be great, but listening to it alone here by the PC in Brno won't make me excited.

### 5 UGLOV „Massovyy gipnoz“ CD

(KAP-KAN: [music@da.ru](mailto:music@da.ru))

I received this recording quite some time ago in my first letter from Alex Distress. So 5 UGLOV or 5 CORNERS in English are also from St. Petersburg, but this time it is no dirty raw punk nor d-beat, but that heavy double-pedal tough-guy hardcore. Coloured cover, tattooed arms, t-shirts of IRON CROSS and AGNOSTIC FRONT... don't know. It's hard to describe and compare something I actually do neither look for nor listen to at all (the sole exception be 1125 from Poland, and still I like just one album of theirs – it's called "Plonnie serce" and it is energetic, played with fucking speed and good lyrics). I'm not really bothered by anything concerning this band, some moments are fine and the lyrics in Russian also seem to make some sense, however it is not my stakan of vodka. The best thing about this record is the promo video included on the CD (from 1999) where the guys play on a roof of some old prefab – poses, tattoos, pitbulls, burning barrels and even the song is the best one (it's not to be found on the record itself). Oh and not to forget – "All rights reserved. Unauthorised copying of..." you know the shit. Fuck that.



### ANAEROBA CD-R

([anaeroba@gmail.com](mailto:anaeroba@gmail.com))

Another late afterparty at the EKH squat in Vienna, another More Noise For Life festival, just another beer and I'm trying to communicate with a guy from Slovenian ANAEROBA without any use of our English. Surprisingly enough this mixed inter-Slavic conversation of ours works quite well and as a farewell I get this CD. At first glance it's a pretty nice piece – the cover artwork was drawn by Sonia from Nottingham, the author of such covers as eg. "Fuaim Catha" LP by OI POLLOI or "No World Order" by CONCRETE SOX. Great job. A shame is, that this is more or less all of the cover – ie. no lyrics, no info, nothing. Just a tracklist and contact address on the other side. Anaeroba play sophisticated dark political crust, influenced (as they admit themselves) by bands such as AMEBIX, ANTISECT, DISAFFECT, DEVIATED INSTINCT etc. You can hear a damn lot of these bands in their music, but not seldom do they come up even with rather melodic parts (I know it's a taboo to say that, but there really IS a piece of TRAGEDY influence and I'm surely not of those who see it around every corner). Personally, I don't like the vocal so much for its flatness and mumbling, but it's seemingly supposed to sound like that and it's rather a matter of custom. Some time ago they played in Prague's 007 club with SEVERED HEAD OF STATE. It sounded all alike to me live, but still I'd like to see them again. The recording is pretty good, search for it!

### DISTRESS – „Progress/Regress“ CD

(Alexander Jakovlev, P.O.BOX 44, St. Petersburg 192 171, RUSSIA; [alex.distress@gmail.com](mailto:alex.distress@gmail.com); [www.myspace.com/distressrawshit](http://www.myspace.com/distressrawshit))

Another piece by my pets from St. Petersburg... Ten songs recorded shortly before the band's first visit to Czech in summer 2006. With few exceptions most of the songs had already appeared on their previous recordings (demos and/or split with KOMATOZ). I must say, that I don't like this eternal re-recording of old songs very much and DISTRESS are unfortunately just unique in this aspect (out of all songs here just about half of them are new). I also had to try to get used to the drummer's double pedal and I never succeeded completely. But in spite of all this I'm still drooling – perfect angry and raw d-beat/crust, this time already slightly more complicated in the new songs, but still rough and straightforward. Just... looking at the cover now I realise that comparing this recording and the recent line-up, there's just the vocalist Alex left and the rest has changed. Well, who's interested in more info about these pioneers of Russian d-beat, shall search for the first issue of DNO and read the interview.

### BRICANYL TURBUHALER - "...Next Generation" CD-R

(BEMBA records, vejchodovam@seznam.cz; www.bt.mysteria.cz, bricanyl@post.cz)

Bricanyl Turbuhaler is a) antiasthmatic inhaler b) raw hardcore/punk band from a village near Brno / Czech. They have been around for at least ten-years, playing mostly in the surroundings of Brno and in some villages that I had never heard of before, playing more or less the same songs for the same people. And actually it's quite a shame. I was quite surprised when I listened to this CD. Not only because I hadn't heard of this band for years, but also because it's not bad at all. Their unintentional position of standing practically outside any local 'scene' has resulted in their slightly original style (in terms of the local bands) that I could describe as straightforward energetic fast-paced screaming raw hardcore punk. The sound is just OK (ie. it fits to their music), the only shame is the poor cover lacking any lyrics and other information apart from the band's contact. I have some old split tape of theirs. I guess I'm gonna go to find it and listen to it now. Cheers!

### RECTUM #1

(naimko@seznam.cz)

A huge asshole looking at you right from the front page. How attractive, haha! Together with Krízis Komunikáció, this is another tiny zine (22 photocopied pgs.) from the southwest area of Slovakia, which is pretty nice to see, as it never seemed to be much of an active area, punk-wise. Similarly to KK, it tries to introduce especially the local scene. There are some fine reports from gigs, and several short interviews made by various people, including Tüdö of the already mentioned KK zine. Most questions are not very sophisticated, but what the fuck... It's the first issue. So what do we have here? ALEA IACTA EST! crust/grind from Galanta, JACK crust/grind from Hungary, HIPPIE KILLER crust/hc from the far east of Slovakia - probably the most interesting one, then IDIOT'S PARADE - fastcore from Zvolen, E330 and AVERZIA - both crust punk bands from Komárno. The last third of the zine contains some rather interesting info about animal abuse in the movie-industry and about the relationship between capitalism and the way we eat. Quite easy reading, but interesting. The whole zine is in Slovakian, but Radim - the author - understands Hungarian too, as well as Tüdö does, so if you can speak it, just get in touch with them both. The second issue is in works, I'm looking forward to see some further progress! Oh, and last but not least - you'll get a sexy double sized poster of David Haselhoff, haha!

### Fascism Shall Not Pass! (Фашизм не пройдет - ZASRALI SOLNCE)

Although there's a lot of this shit inside of many people / We often for sure that: fascism shall be destroyed! / Although it's often strong / It happens that a whole nation suffers from it / But be sure about one thing: fascism shall not pass! / They don't want to hear about fascism / They don't want to know /

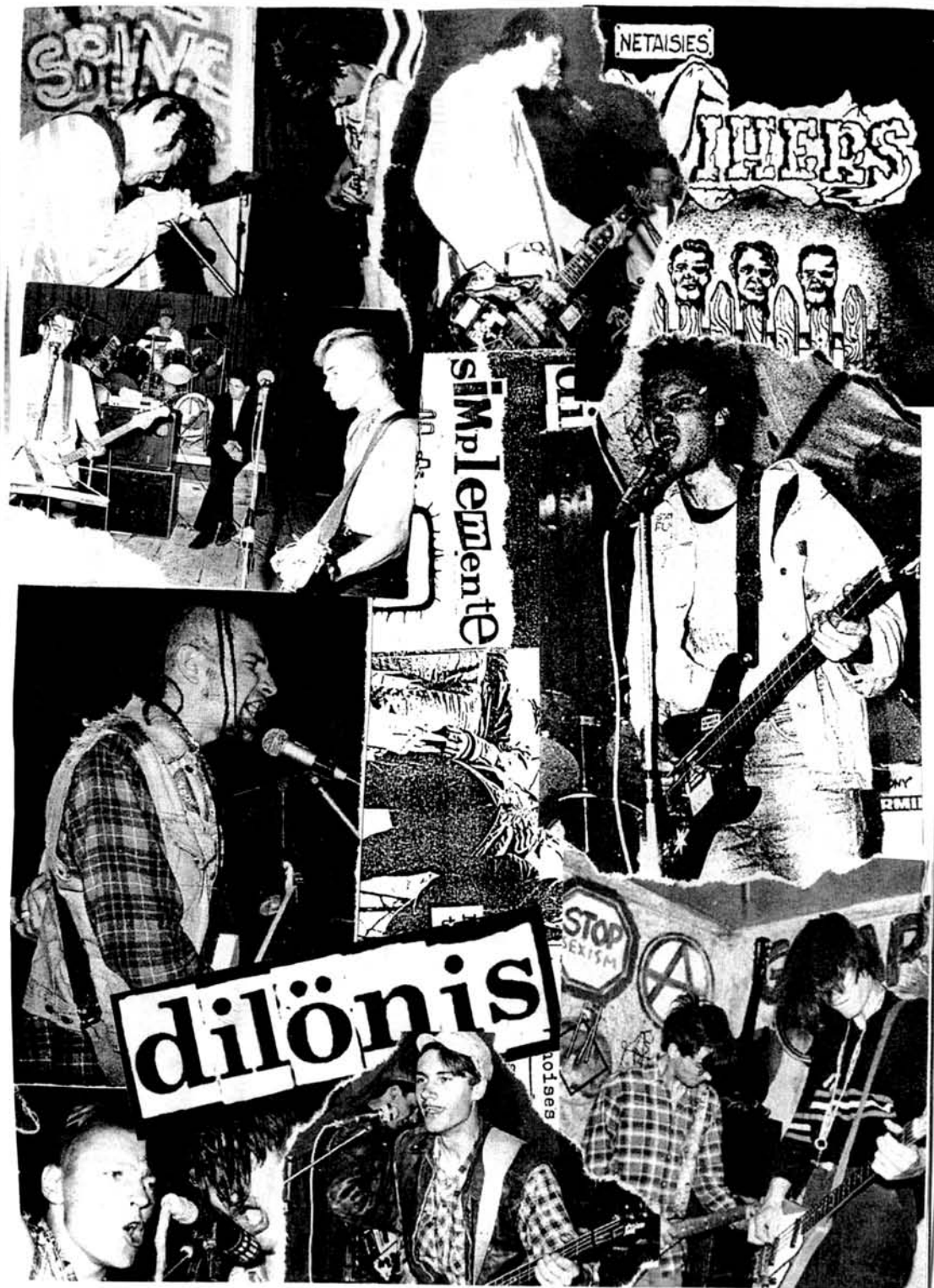
But there's so much of this shit around us / That you cannot neglect it / Sometimes in an overt form / But mostly well concealed / A plain loser can get fooled / Poor scum, official-gangster / It's everywhere where there's injustice, envy, helplessness / Where anger has blinded the reason / It always creates violence / Therefore we should never have mercy with it / It endangers our freedom / And is there a sense in life without it? / Therefore we shall try to stamp out this disease / It's punk what's played here / And there's no place for that shit here / It makes no difference where you're from / We shall not reject anyone in equality / Here are those who value others' freedom / And for those who haven't understood it yet we only have one answer: / For prejudice and fascist losers there's no place in this scene / Fascism shall not pass!



### KAZ #8

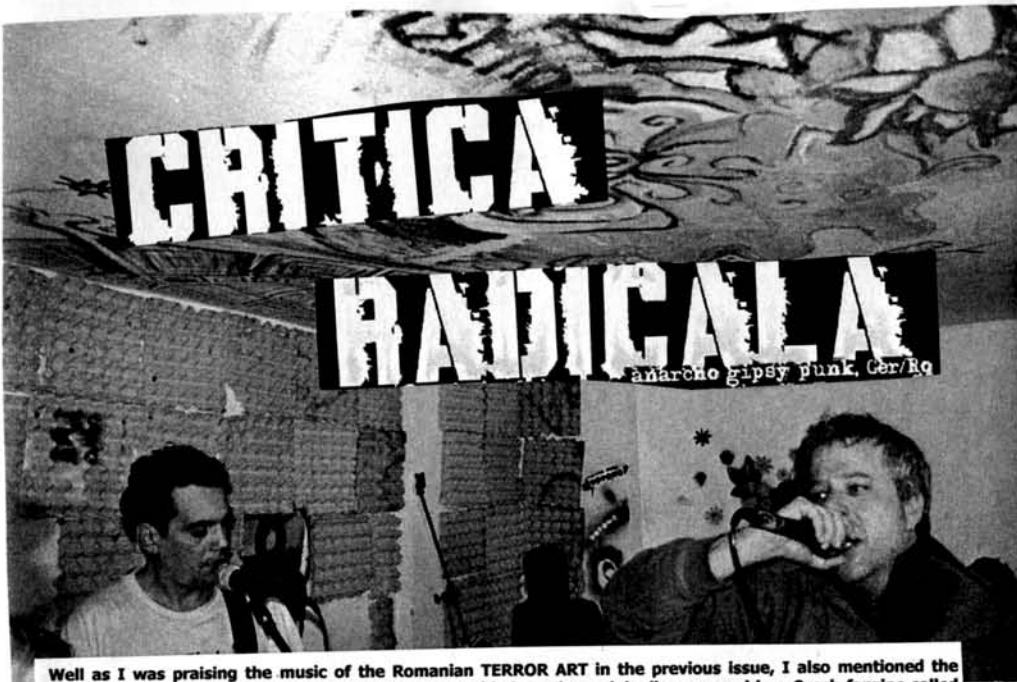
(Rado Uhlik, P.O.BOX 58, Zvolen, 960 01, SLOVAKIA, radokaz@yahoo.com, www.kaz.sk)

There was a few years break between the last number and this one, but otherwise KAZ has been around for quite a few years. It's a rather musically oriented fanzine done by a nice 'older' guy called Rado, who is also running a small label called KAZ recs. The zine has almost 50 pgs A4, photocopied and consists solely of interviews and reviews, but all really well written and worth reading. Music genre-wise, it balances on the edge of HC/grind and metal. I really like the way Rado asks questions in the interviews - you can really see he only interviews those bands he is somehow related to - usually he's been in touch with those people for a longer period of time. My tops from this issue are WHITE FLAG (I never knew what to think about this band, I even thought it was just some kind of a joke project, until I read this, very interesting and cool reading! It's very refreshing to see that not all „big bands“ turn into idiots with time), BLOODY PHOENIX (fuck!!! their show in Brno in April 09 was one of the most intensive sets I've ever seen! Incredible power!). Then comes one with Marek Rybenský. OK, he's my band-mate and one of the greatest guys I know, but the interview is interesting even when you don't know him personally, I guess. It deals with practically all of his punk/hc related activities since early 90's until now - fanzines (Vidle, Express Your Feelings, Bakteria), noise projects (GROSS-ROSEN), bands - MRTVÁ BUDOUCNOST, FESTA DESPERATO, EVIDENCE SMRTI) and labels (Gasmask recs.). I liked the one with Kev of NEOS / MEXICAN POWER AUTHORITY too and my total favourite here was the one with this guy called Loser (author of www.austrinken.com website and some other activities too). Among other things he gives some nice thoughts on the phenomenon of limited editions, bootlegging and ebay business. Oh and I should not forget the interview with ALEHAMMER which was quite funny (in the most primitive meaning of that word, haha). The reviews were mostly about thrash metal / grindcore / black metal / downtempo blah blah stuff, which was not that interesting for me, but from what I've read I really liked Rado's way of writing them. All in all, again a cool issue, great to see this zine coming back! If you understand some Slovakian, get this, if you don't, then get at least in touch with Rado and check his website.









Well as I was praising the music of the Romanian TERROR ART in the previous issue, I also mentioned the recent band of its members – CRITICA RADICALA. This interview originally appeared in a Czech fanzine called 'Chyba' ('Error'), done by Mazi from RUCE PO OBRNĚ. The English original was pretty chaotic to read and it was written in a quite broken English so I made some language corrections to make it easier for you to read. It's not perfect, but still better than it was. Hope I haven't changed the meaning of any of the answers though. If I have, then I'm sincerely sorry. I tried to contact the band, but unfortunately I got no response. Nevermind... Introduction by Mazi:

"In this issue – as in any other actually, there are not many interviews. I always try to point out good, or somehow interesting people/bands, that the 'broad punk society' doesn't know much about. There have been enough interviews with local bands already and reading still the same stolen interviews of the same old bands seems boring too – am I not right? First I got to know about this band in summer 2007 when we were on tour to Romania with RUCE PO OBRNĚ, ex-RARITY MARKYHO MARKA (now BRATRECUBO) and TUPAK AMARU. It was in a flat of this guy called Pogo in Timisoara, where we were looking at posters of the past shows in their town and it read CRITICA RADICALA on one of them. He told me CRITICA RADICALA was a great anarcho-punk band which unfortunately doesn't act in Romania anymore, as they had to emigrate to Germany because of political, social and whatever other problems. A few days later, when we played in Bucharest, Ely from NIHILISTIC (from Craiova) mentioned in casually that his friends from one band he also used to play in are searching for a show in Czech. I asked him 'How are they called?' And he said 'CRITICA RADICALA – great band'..."

On 19<sup>th</sup> October 2007 a half-wrecked spraypainted minibus came to Jihlava with CRITICA RADICALA in it together with DAUGHTERS OF REALITY (electronic punk) and other fine people from the Gerber squat in the German Weimar and in our garage they played a cool show, which I have great memories of... Then we chatted a long time in a bar till late at night about interesting things and it was quite funny that in their age Gica (guitars, vocal) and Dan (vocal) could easily have been my parents (it seemed to me a bit like drinking with my uncles haha)... Thus when I started thinking about who to make an interview with (as there originally wasn't supposed to be any), they were the first that came to my mind. Unfortunately I only got the answers from Gica and he did not answer all the questions, but still I think it's quite interesting, eh? CRITICA RADICALA plays great punkrock in the vein of DEAD KENNEDYS or COMPLICITÉ CANDIDE (awesome punk band from Czech/Vrah club... simply a must! – translator's note) with equally good lyrics that have so much to say and when I heard them in that garage, it chilled my spine, because there are not that many bands like that anymore! So, questions were asked by Mazi, answered by Gica."

Hi there! I'm glad to do this interview with you! At first there's no other way than to let you introduce yourself and who plays what...

Hi, we are Critica. We chose this name more as a joke. A friend of ours from Chile came with his band to Craiova. In that time we were still in Romania and we played a great concert together. Before they left our city we exchanged our emails and he had this address, Critica Radical or something like this. And we said 'Wow! It sounds good, critica radical, but definitely just if you are connected with our life you can understand the joke. In that time we were a surrealist group. Once the police stopped us on the street, we were going from a party and of course as always when the police show up they stopped us and asked for papers. We didn't have them and so they asked about our names: first was Dan - so 'What's your name?' - 'Dan N.', 'How old are you?', '35', 'What are you doing?', 'I am a teacher'. The second was me - 'Who are you?' - 'Dan N.', 'How old are you?', '35', 'What are you doing?', 'I am a teacher.' - the policeman said to the soldier - 'Maybe they are brothers...' But the third from our group was also Dan N., also 35 years old and also a teacher, and the fourth the same and so on. When we formed the band there were different people like now. Two of our friends from Nihilistic they played with us and also there was another friend, Alex,

#### DE LA MUTNIEKS TAPES

(Record releasing and distribution)

It was run by Maris Muiņnieks, at one point also active, he released interesting compilation tapes.

DLM 001 THREE YEARS OLD CHILD COMP. tape

DLM 002 KULDĪGAS IZLAISE 1989.-1994. tape

DLM 003 ČAPAJEVS VAGONS - Virietis ar Divānu, 1995, cassette, recorded for PRIEDE REC

DLM 004 ANNA VANNĀ KĀPĒC - 1987 tape, bootleg

DLM 005 ZVAIGŽŅU BALSTIS - Live at Vons 5, oct.96., tape

DLM 006 RIBAMEČ SVOLOČ OBIKNOVENNAJA / ALAHADUPAKS split tape

DLM 007 D.U.R.A.K. - tape '97, recorded for PRIEDE REC.

DLM 008 SABRAUKTĀ MANOJĒZE - Live Comp. 1997 tape

DLM 009 FORCA MACABRA / WIND OF PAIN split tape, Live 97

DLM 010 TRATTRATRARAT vol.1,4 way tape

DLM 011 TRATTRATRARAT vol.2, 4 way tape

DLM 012 TRATTRATRARAT vol.3, 4 way tape

Important ZINES included WILKS (published by O Produkcija), SOS IN BIG (Muiņnieks) TRATTRATRARAT (Muiņnieks) – which were actually in issues 1-4 scene reports from Latvia written in Latvian and number 5 was in three languages: Latvian, Russian and English, and RIO RAI0 (also in Latvian, published by NEKAC).

There was also an active local scene in the town of Valmiera. Also an Australian Simon Butcher lived there at one time, who did not only run a distro, organise shows and play in bands, but he also released a couple of compilations on his label, which included Latvian bands as well:

V/A "PEASANTS WITH PITCHFORKS" LP (Beard is weird; 1995)

V/A "LET THEM EAT BUTTERFLIES" 7" (Beard is weird; 1998)

V/A "WEIRD SYSTEM" 7" (Beard is weird; 1999)

Also NON-SKID played here, one of the oldest local HC bands, D.O.D. (DANGER OF DEATH) – fast hardcore, ŠAUSMIGIE RUKISI – weird HC with NYHC influence, but fast and furious – also Simon Butcher played with them. They released a split tape with HUGO – fast punk/altHC (Kuldīga). Great stuff.

That's it from me. Nowhere near have I covered all styles and I know, that it's especially recent bands what is missing. I wrote more about some things from the past and about my impressions, but if I find out more about current events (rather in the field of more hard and extreme genres) in the Latvian scene, I will try to let you know. Thanx for your time and interest. Mišo

DEDICATED TO '77

Hey girls, hey boys  
Make yourself a mohawk  
Hey girls, hey boys  
Dress up in dirty coats  
And torn jeans  
Hey girls, hey boys  
Also use filthy words

посвящается 77ым  
хэй девченки хэй  
вырезайте пар  
одевайте с  
атакже ковские с  
грязные па  
употреб. нарк  
грязки  
льтики р  
те мерзк  
грязные штанишки  
не с.ювишки





As the last one I will mention a recent band from Kuldiga, that is formed by former members of the above-mentioned bands and by active people from the local scene:

**GRUPA VILNIS.** - (jazz/punk/post-HC)  
The band appeared spontaneously in 1999, when a recording was made during one of the last rehearsals of VONOSONOLOPPUS. The band was later released bearing the title: "Kas nekaš grupā vilni būt" (1999). The line-up was: Struhs - guitar, Kūsais - bass, Edzh - drums. In this line up they existed for some time. On 18.08.2001 a concert was organised in the DIY house Zabadaks for a couple of bands from Riga, who, however, haven't arrived and thus an improvised band where Kaki (drums) and Edzh (bass) played together, introduced itself to the audience. This appearance started the history of GRUPA VILNIS. In autumn 2001 Edzh and Kaki began to practice regularly and their first show took place at a carnival in Zabadaks on 31.12.2001. Until 2004 did this ambient punk drum'n'bass duo play at various places including the DIY open-air festival TABUNS, or the Green Club in Vilnius. After that they had about half-a-year pause, but they were still together as people, they organised shows and had a jam from time to time.

Struhs (ex- VONOSONOLOPPUS) joined on guitar in 2006 and GRUPA VILNIS started their new era as a three-piece. They even played here in Bratislava in a garage in 2007 and 2008. Both times it was a great event.  
As they declare themselves: "We have always claimed, that music is not a business and that the most important thing is the wave of music and emotions that raise between the players, the audience, the listeners."

I should just add, briefly at least, that the existence of GRUPA VILNIS is closely connected with a DIY culture space in Kuldiga called **ZABADAKS** (weird name, that originates from a song of an 80's German band called Saragossa Band). This space is situated at the following address: **ZABADAKS, Vijolišu 24, Kuldiga, LV - 3300, Latvia**  
email: [zabadaks@gmail.com](mailto:zabadaks@gmail.com).

It's a great concert place, so if you want to play in that area with your band, get in touch with them.  
The NEKAC organisation got this originally half-demolished building leased from the town for the next 30 years. It needed a complete reconstruction to fulfil its future purpose. It was self-made by the people from the local scene. It took a long time to clean and cultivate the surroundings, the interior and to start a proper renovation. Until 2001 money was being collected from the entrance, from donations and from membership fees, for the purpose of reconstruction. In 2001 NEKAC and their friends submitted a project to the Queen Julian Foundation. The aim of the project was to support the cultural and social integration of youth. It required a lot of paper work, but the money obtained helped them to move a bit forward. They're still improving the place, both with self-help and through writing various projects. When I was there two years ago, a fair piece of work has already been done. There's a bar, a concert room, a practice room, they organise workshops, projections, performances. Go and see that, it's worth it.

For a couple of years there was also an open-air festival called **TABUNS** being organised in Kuldiga. The first year took place in 2000. Except bands, there were also artists performing, DJs, it included exhibitions, sport activities, activities for children etc. The idea of the festival rested in the urge to show the strength of alternative culture, to show possibilities to do things yourselves, independently on the media. The festival quit when the original idea had drawn in alcohol and it had turned into a teenager-consume-fest. You can find some photos at:  
[www.nekac.lv/web-content/EN/web-content/produkti\\_tab.html](http://www.nekac.lv/web-content/EN/web-content/produkti_tab.html)



In addition I will mention two important distributions, that took a part in the development of the local scene:

**O PRODUKCIJA**

This was run by Edgars Embers (aka Edghzs) - a very active guy since the early 90's, playing in many local bands, recently a bassplayer of GRUPA VILNIS.

**Ō PRODUKCIJA / MAKGAIVERA SERVISS**

(Recordings and distribution 1993 - 2002)

SONS OF A BITCH - 2 Latv. Comp. tape

DILONIS - Simplemente Fuzz, recorded for PRIEDE REC.

DILONIS - Krīsmas Taim 1993, recorded for FAZĀNS REC.

VONS PRESENTATION LIVE - 3 bands, tape

VONOSONOLOPPUS - Puskach, tape

VONOSONOLOPPUS - Emeridos Su Burbia, tape

PEACEDIES DEATHSUCKS 1,2,3 (international DIY hc/punk compilation tapes)

SAMTREST ex - USSR comp. tape

VONOSONOLOPPUS - Nunca Sue, Live 1996 CD

KULDIGA COMPILATION 1994-2002 tape

who now lives somewhere in Portugal. We had to practice in the student's house on very old bad equipment, two Vermona amps which were both more than 20 years old (older than Ely the other guitarist) and extremely fucked up and a drumset, which had a sound of a pot. When we started the practice it was always something like the sound of an airport and I felt always drunk after the first 10 minutes of practice. We made our demo in my room with a very old computer, which to our luck could have accepted a pirate music programme. It was really great (I know it sounds like in a movie but it was really like this). When I look now what for those people here in Germany means pureness I can only say that everything is really really relative. I remember that Alex, because his father had a kind of a business, he had a little money and he could have invited us sometimes to go to a pub or somewhere else, also he always helped us with food and money for strings and many other things. I think without him there would be no possibility for us to exist as a group.

**You're quite an international band; can you describe how is it possible that in one band there are people from three different states playing together? (if it is not a secret...)**

Now we are, as you said, an international band with one Pole, one German, two Romanians and I think that is a really great combination because we don't fight at any practice and more or less we understand each other like if we were from the same place. It's really great that we have the possibility to work as an international group because we can learn a lot of things only because we are coming from different cultures with different mentalities and it's always good when you ask a question to get an answer that you never were thinking of - also we are not nationalists so it is very important for us to accept the others and to make friends with the others. If in a group a German and a Roma from Romania can understand each other, this is already a big step.

**It's pretty rare to see a punk band, where there are people older than 25 years - and I think you are. I was talking to Gica about family - whether it's a good method of common life of people. How do you feel about this thing? I know that Dan has a child; do you think that it's important to educate someone who will one day take your things in their own hands? I'm against the attitude, which says: "our children do not deserve to live in this messed world". World is messed, that's true, but there is still something to live for. How long have you been involved in punk?**

It's hard to say how long have we been in the punk scene, also because we are all of different age. In the beginning we had the oldest guy and also the youngest from the scene in our city and we didn't feel any difference, any problem of acceptance but in the name of the oldest one I think we can say we started in the beginning of the 80's as well as in the name of the youngest one we have started in 2000. There are already 7 years. But fuck off ages and time. It's sad that we meet people, old friends or schoolmates and they tell us - 'You are the same, you are not different, you look the same and you do the same things, you are still a punk, you have no family, no job and so on.' I always have the wish to say 'You stupid you changed, but you are now a slave, you wake up every morning and you go to work and every evening you return back from work and you watch television. You are nothing more than a part of the statistics and your existence is just eating and shitting.' If there is a good way to live in our time than this way is the way of protest, the way of rebellion. Some weeks ago a very old guy came to our house here in Germany. I think he was older than 70. He was a very active guy who is thinking day and night how to make the world better, not as a hero but as a normal human being which has consciousness. We need a revolution, we need to change the capitalist system and we have to find a way to live without money and hate. We have to free the world. He was so active in his thoughts that I had to recognise I was older than this 70 year old man. There are people who are 21 or 22, they already have families and they start to behave like the masters of the family. Old people with dying hearts. There are also people with families and children who are still active and they still protest. We believe in a society where everybody have their place, where categories like old or young, black, yellow, red, white, women, men, gay, lesbian, and so on are as far as possible just small differences, or even better they do not exist. But not for reasons of humiliation. So we don't think it is that important how people choose to live their lives, together with somebody else or alone, we have to respect the privacy of everyone but at the same time we don't believe in the values of the family as an official institution because the family as institution is actually the first form of patriarchy, the first structure of slavery, the first structure of dependence and blindness. And it's very funny to meet people who say 'Do you still believe in revolution, are you still in the punk scene?' and so on.... And I am sure they think we are cropper (??) and they realize something because they have a family. They have children they have a car, a job etc. They don't know that all they have is just an illusion, that their children are educated in the way of slavery, in the way of corruption and hate that they teach their children from the beginning to make differences between the categories of people, that they learn their children to hate, to revenge for their own impotence, for their own slavery.

**You live in a squat together... how does the city government look at you? Can you describe how it is for you to live in this kind of a community? Czech people only know about squatting from pictures or from the past... (except the people who travel or the bands who are on tour). I was in the squatting mekka Barcelona on holiday what has moved me into another spheres of thinking - we spent two days in an incredible environment, which is impossible to describe... try it...**

We are connected with the squat - autonomous place - and we do all our activities there in the house. There are not enough rooms for all the people, which are involved in the scene to live in the house. And sometimes people like to live alone, but all our work is connected with the house because the house represents the society as we want it. For this it is sometimes called alternative space.



The house has a big history, it's been squatted since 17 years ago, one week after Köpi in Berlin and there were great people fighting with nazis for their life. In the past nazis attacks were very common and some of those attacks were really dangerous. Now there are still attacks but I heard that before they were like war. One year ago there were 40 nazis at the house door trying to make troubles, fortunately they had not enough courage to go inside. We stood by the windows with bottles and stones. As I know the big time of squatting is gone in Germany, there haven't been any more big squatting actions except Paderborn or some other attempts and I think it is because the alternative culture is not interested anymore to fight until the end. Like in Spain. We have friends there in Barcelona and they said that it happens very often that somebody says 'Hey, let's squat this house, it's free. Here in Weimar for example I show a lot of big beautiful houses which are empty, but people don't want stress and they won't risk. Because to squat a house means sometimes maybe to get to prison or... other troubles. In Amsterdam there where more than 200 squatted places, they even didn't know of each other sometimes. But in a small city like Weimar two houses are already enough. Personally I would like to take part in squatting actions. We also had an attempt in Romania, and it was in the same time like Gerber or Köpi, 17 years ago, but we couldn't have the possibilities like in Germany and after one year it was over. But my impression is that now people sleep, they don't see that squatting is actually the normality and paying rent, being dependent on the state it is a sick situation. They accept paying taxes to the state or to a businessman than to think it's their right to take any place they want and to use it. Why a guy who has a lot of money, does buy a lot of houses and exploit people? And why does nobody stop this guy, why does nobody say no to this fucking capitalist, why do people accept such a situation, why do they pay rent, why don't they say anything, why does nobody protest about it? I think it will take more time until the public opinion will see again this very obvious situation. And then maybe there will again be groups that will squat houses and will create autonomous places. But as long as people accept property, as long as they see capitalists using the resources for their own profit and they don't protest and they don't create alternatives and as well they don't exist as opinion but just as consumers, the autonomous culture will be understood as an isolated phenomenon.



Let me now move to music. I'm keen on your style of playing, for a long time I haven't heard/seen any band with such a sound as you have. You've got your own style and that's what I like - nowadays bands just try to have the same or similar sound like some other bands or they just copy them to be popular or to join some fashion wave... And what about your released albums? Have you had any other bands in the past - before you moved from Romania and Poland? Why have you moved? Also your lyrics are not just about drinking and girls, are they?

We definitely could have made more than we had. Dan and me we played also in TERROR ART, which is a very important band of the punk scene in Romania. But for me and also for Dan as far as I know it was a disappointing history because when good things happen there will always be some idiots to profit from them. We made Critica as an answer to that situation and because we emigrated - the reason of emigration was the fact we couldn't exist in Romania anymore. We had no solution to live and not at all to play music, to protest and so on - we couldn't realise so much. We have actually a demo and a split CD but we did 5 tours since 2004, and we have played a lot of gigs. We will see what happens with us as a band but definitely we will not stop playing because that is the only way for us to exist and to show to the others that we exist. About our lyrics, we've always had this topic. Are lyrics important for the music or not, must the lyrics be political, poetical, funny or aggressive... I think it's a false



**VONOSONOLOPPUS (1994 - 1998) - (weird fast hardcore)**

The band started in autumn '94 when Edzhs and Struhs called in Klusais to play bass. Together they played about 15 minutes long set in the new room of VONS 2. It's difficult to describe their style, it was an extraordinary for those times Latvian HC, they called it 'hempcore' themselves. They laid emphasis mainly on fast pace, three vocals and weird sound. Before the end of 1994 they played 4 more shows, one of them in Estonia. In November they recorded their first demo "Puskach" that

was released by Ō prod. In early 1995 they played a couple of shows. However, during the whole summer the possibility to practice was limited because of a power shortage in VONS, so they started practicing again in autumn and a new programme was made and recorded under the title "Emeridos suburbia". During the recording the room temperature in VONS was -16°C.

It was around that time when also the first Latvian underground vinyl was released: split 7" Vonosonoloppus/33 - Letny Podonok, on the French label DARBOUKA. However, releasing this record took a long time and the form and the design of the recording was not much corresponding anymore to the actual phase of the bands involved. The launching of the record took place in Riga, in the MAD MIX café, which was a popular concert spot in that time. However, 33-Letny Podonok have split up meanwhile and Kone, their guitarist, played in a new band called 4 Zashshennih Gamburgera, that played something like a social-reggae and Vonosonoloppus have also decided to play an acoustic set. They had rehearsed all their songs in two weeks and surprised the audience with a new sound and adaptations of the old songs.

The band then continued in their new sound, successfully performing their set even at birthday parties and marriages. Gradually they also recorded a couple of shows from MAD MIX and later a CD was made of these recordings that was called "Nunca Sue". Their last show is recorded on the Odekolons compilations from years 97 and 98.

**Recordings:**

- PUSKACH demo tape, 15 min Ō prod 1994
- EMERIDOS SU BURBIA demo tape, 15 min Ō prod 1995
- VONOSONOLOPPUS / 33 - ĻĒTŅĪJ PODONOK split 7" DARBOUKA REC., France 1995
- VONOSONOLOPPUS / 4 ZASUSHENNIH GAMBURGERA split tape, 60 min Ō prod 1996
- VONOSONOLOPPUS live in Mad Mix, CD, NEKAC distribution, 2002
- + many songs on various international compilations



KAUT KAS TĀDS VĒL NAV BIJIS

# VŌNA PREZENTĀCIJA - VALSTS SVĒTKI !!!!!

## VIHERS (1992 - 1994) - (punk)

The band started in 1992 in VONS, the common practice room of two bands - N.D.A. and SPINE. This place was something like a squat, a kind of a 'drunks den'. The line-up consisted of Sviests (vocals, lyrics), Struhs (bass, backing vocals), Pluto (guitar) and Miskins (drums). The band played four shows at which alcohol played the dominant role. The band quit after the death of their frontman Sviests.

### Concerts:

Camp by the Zviegzdu Lake 92, Kocis 2 (92), Mētelītis 93, Širmis 93

### Recordings:

NETAISIES VIHERS 92 Rotted Rat

VIHERS 92 (Netaisies Viheris + live Kocis 2)

## ČĀPAJEVS VAGONS (1994 - 1996) - (punk/hc)

After the break-up of DILŌNIS in spring '94 their bass player Multnieks decided to form a new band. He invited his old friend Peks to do the vocals, Jānis Mūrnieks (the guitarist of ANALIZATORS) played drums here and Kaspars Sulcs played bass. Soon he managed the bass and thus Multnieks switched to guitar and with this line-up they played their first show in VONS.

They played one more show in Parnu (Estonia) together with Vonosonoloppus, Inokentijis Mārplis and Shitheads (Est.), but after the third show in NEXT in Riga Jānis left and Klusais (Vonosonoloppus) got in to play drums. In this line-up they recorded a 13-song tape EP in March (mid-tempo punk/hc). ČĀPAJEVS VAGONS dissolved in 1996, when Kaspars has started his academic career in Riga and Klusais ceased to enjoy playing drums.

### Recordings:

1994 - 7 songs on a cassette: "Live! At Vōns Prez", Ō prōd

1995 - "Virietis ar dīvanu" demo 20 min., De La Multnieks Tapes

1995 - 1 song on v/a "Odekolons" - "Eau de cologne" '94

1996 - 7 songs (live + studio) on "No Pain XII" compilation tape, No Pain HQ

1996 - 1 song on v/a comp. "Odekolons 95"

topic. The lyrics the same like music represent the person or the group, which has made them. So if I want to write all of my life songs about the love I have for a woman or for a man I am free to do it but I am not sure whether somebody is interested in that. At the same time if I write lyrics against the state, against the system or against capitalism and I don't really trust these words, I don't know if I have something to give to the others. I find music a very social art, like all the arts, in which you can find something deep and right to communicate. Actually the real arts are those, which bring a new understanding or a new vision for the world. There are all those people invited to express their feelings and beliefs, there must be no censorship, also we fight for total freedom and so I don't think there must exist any 'must' in the punk-autonomous art. Everybody is welcome to say what they want. I think it would be boring to always hear bands which scream against the state and against oppression, but also extremely boring to hear about somebody's love or something like those personal troubles. So I think people who write lyrics must think at first on which level of understanding they are, on what level of humanity they are, how do they see the society and the relations between people and also to be sure as much as they can that they have a right view about the topic they write and then they can let their imagination free. I don't think there are topics which are not interesting but for sure a lot of lyrics is written and will be written which are not interesting at all. All of this is waste.

## How do you see the mess about the fashion trends like emopunk - lots of kids and bands dressed in regulation clothes etc... I think that all today's rebellion is just about clothes...

In Craiova 15 years ago where half of the There have always been people who have stayed at this level of how they look like, the name for them was different than emo. City were punks and all wanted to be punks there were also a lot of kids like that, the name for them was different than emo. They were mostly from rich families and they had enough money to walk on the streets with expensive clothes and to show they were something more, because they were nothing and they covered this complex with aggressivity. Those people are very very noxious, the same as some of the political people which actually are fascists in some points. I have the feeling that emo as a word has a wrong meaning now. As far as I know emo comes from the emotional hardcore scene which includes bands like Tragedy and Ekkaia, which are two of my favourite bands. Especially Ekkaia. The message of these bands was far away from a fashion or emoromantics. A great song from Tragedy, one of the best songs that I ever heard is called 'Never knowing silence, never knowing peace'. I don't see any meaning like 'How I look like' or 'Why does my girlfriend sleep with other boys'... Once a great grindcore band had a concert in our house and the singer said at the beginning 'We are also an emo band.' and it was not irony. They were an emo band but a real one. Sometimes it happens that young bands come that scream a lot on the stage, they make a lot of noise but they have nothing to say. They are just simulating and of course we are also against such emos.

## What do you think about pornography? In Czech there exists a website, where there are just photos of naked punk or hardcore girls. Is that OK?

That is a complicated topic because if we take a radical position we will risk being a little bit fascist. So we have no right to decide for the other people, we cannot say simply pornography is good or bad and then to say those people who make photos are bad, down with them. There are a lot of girls and boys who emigrate to the western countries and there they had no other solution than to sell their bodies to survive. There are a lot of girls and boys who were forced to prostitute themselves, and in the end to see naked women and naked men is not the problem. It is just a natural view. If we go to a beach and we take off our clothes that is not pornography? First I would say pornography exists because the culture of clothes does exist. If clothes didn't exist then nobody would be ashamed to walk the street naked (more to say, pornography is at first a reaction to religious fundamentalism), we have to learn from animals, they are not ashamed for what they are and sometimes they make sex in public and nobody is offended. I saw a movie about apes, and they made a great action with this crazy party. One scene was when the 'leader' made a speech and on the stage after the speech he made sex with his girlfriend. I think they tried to show there is not any problem when some people come together. It's just a normal way to live. Another example I saw a poster for a concert in Berlin and there where something like 10 people girls and boys, all naked staying in a kind of a bed. Not this is the problem, the problem is the exploitation of the bodies, when there exist some people who see the others just as a product to see in the industry of prostitution when thousand people especially women are kidnapped, raped, humiliated, beaten and sometimes even killed in the name of business. There is no justification for something like this and here everybody can see that capitalism is on the same level like nazism or bolshevism because the human being has no value. It's very crazy and very dangerous, because since the beginning of the pornographic industry we already cannot count the victims. So if punk-hardcore when people are informed about this topic. Shortly said - not the sexual freedom is the problem, but the sex business is the problem and more than this a big danger.

If it's possible write some useful websites of your circles here, recipes for some good food or manual to some nice thing... I thank you again so much, I appreciate your time you spent for us and I hope to meet you somewhere in the space-time soon!!!  
We thank once again to people in Jihlava for our great short experience together and we hope we will see us again. With friendship and solidarity, yours Critica, punk from Romania and everywhere.

This is the address I have, try if it works:

wattietrade@yahoo.com



## CRITICA RADICALA lyrics

### Warm War (Rabouil Cald)

Politicians dance  
On the chess table  
And they move the pawns  
As their minds desire  
The queen is raped  
The king is lynched  
The bishops are smiling  
From the destroyed tower.

Oh, oh, oh how good  
I'm going to die in the following war  
Oh, oh, oh how good  
I'm going to die in the following war  
We are all pawns  
No one chooses  
All that matters is what they want  
And no one matters.

The table is full of brains and blood  
And the horses are drowning  
In tank traces  
For the death dances  
On the chess table  
It throws us in the shadow  
As her mind desires.

### Babel Tower (Turnul Babel)

Welcome, welcome  
You've entered in the Parliament  
The actual Babel Tower  
The stinky pantheon  
Where stupidity rules  
Indifference and megalomania  
Here ass lickers live  
Here butchers are cloned.

Babel Tower, shit tower  
Built on a stinky land  
Built by nausea and wretchedness  
Built by sickness and rudeness

Each chair is a throne  
In which a hector lies  
Who creates absurd laws  
Then grunts and laughs  
Each new day  
Is a step to nowhere  
Poverty and humiliation  
This is what they vote for..

Babel Tower, shit tower  
Built on a stinky land  
Built by nausea and wretchedness  
Built by sickness and rudeness



That's it from the musical underground of Riga...

### KULDIGA

I took a bus to Kuldiga from Riga and it wasn't a shot in the dark. When I told Janis about my desire to find out more about the musical activities in this small town, he was prompt in calling directly to Edgars of the Zabadaks culture centre and he arranged them to meet me. Thanx a lot for everything.

In Kuldiga I was warmly welcome and spent the evening in a friendly chat drinking hot tea at a bar, listening to old recordings and watching videotapes of local shows and festivals from the early 90's.

Kuldiga is a small town, however, it has been a mother to numerous underground/punk bands since the early 90's. They were diverse, but still connected with a specific local sound. Thus did the hardcore bands sound interesting (at least to me) - like alternative music accelerated to maximum speed.

The development of the scene in this town is related to the development of the NEKAC organisation. As they claim on their website: "The title 'Kuldiga's scene' denotes all activities connected with the underground culture in this small provincial town, bearing the form of individual activities of individuals."

Among the founders of NEKAC, there are people who have been active in the local scene since the late 80's. In that time a couple of young, active enthusiastic people started to learn playing instruments, they bought themselves equipment or constructed it themselves, they were looking for rooms to practice, in which numerous more or less serious projects and bands emerged. As time went by, still more and more people were joining in and some of them were helping to develop this small local scene. Not only by playing in bands but also by putting out fanzines, organising shows and by helping with many things connected with all that. With time, some of these concerts have transformed into a number of festivals at which many bands from both Latvia and abroad have been performing until now.

All this was being created in the apartments of some activists or in the practise rooms, which were numerous 'cause they were often chancing for various reasons. All places were acceptable where there was electricity and roof.

Apartments, nursery school, boiler room, basement, Pioneers house, hospital lodge, derelict house at a river bank, lofts of various workshops, garages - and so on... all these places played an important role in the development of the local scene.

Especially the organising of shows had inspired many local youngsters to get active, start their own band (many of them have been still playing) and that also make Kuldiga an important place in Latvia as for the underground scene.



You can learn more about the scene in Kuldiga from [www.nekac.lv](http://www.nekac.lv). There's also information about the local culture centre ZABADAKS which I will talk about later on. As a musical background I can recommend these compilation tapes:

"Kuldiga Underground Compilation 1989 - 1994"

"Kuldiga Compilation 1994 - 2002" (I have this second one, I can record it for you - author's note)

The existence and development of the scene in Kuldiga wouldn't have been possible without the help and support from many people. Except for numerous volunteers the place is possible to improve also thanks to the helpfulness of the local council, the organisers, entrepreneurs. Hm, reality of DIY life versus (well, not that much 'versus', rather 'in cooperation with') money from funds and town council.

A couple of important bands of the local scene:

**N.D.A. (Nac Dilonit Apseides) / later DILONIS** were the first DIY band. After some time they shortened their original name. They started their existence when Maris and Edzhs, who had lived in the neighbourhood have got together. Their first rehearsals ran mostly with acoustic guitars. They gave their first recording "Istabas balsis" to their friends for judgement. Later they got a drumset and continued rehearsing in the boiler room of a nursery school.

Since 1991 the band have their practice room in the lodge of a hospital, where all the members work as security guards. The first performance of the band took place at the New Rock Musicians festival in Iecava, together with **INOKENTIJS MARPLS, IR BIJUSI MATI UN IZBIJUSI** among others. One of the most memorable performances of this period took place within the common tour of N.D.A. and other Latvian bands in Lithuania at a student party on September 1<sup>st</sup> together with a disco and also an unforgettable show in a Christian children camp by the Zvigzdu lake.

Recordings:

**N.D.A.:**

"Istabas balsis" (1990, COOPER STR.)

"Tāpēc, ka es uzskrēju" (1991, TORNIS)

"Gott mit uns", (1992, ROOTED RAT)

**DILONIS - (fast hc/punkrock)**

"Beidzam!" /unofficial demo/ (1992, TORNIS)

"We Love Ewa Braun" (1992, TORNIS)

"DRAP", 1993, TORNIS

"Krismas Taim", 1993, FAZĀNS

"Simplemente Fuzz", 1994/ PRIEDE/Ō prod

+ many songs on various international compilations



At the moment, **TORNIS** is an NGO focused on supporting independent Latvian bands and artists. It got registered as an NGO after 8 years of its existence as a small music label, which had released over 80 tapes and CDs since its beginning in 1991, it took part in organising shows and festivals. You can find out more about TORNIS rec. from this interview with one of the founders and keepers of this label, a nice guy called Janis, whom I met in Riga in front of a music shop and with whom I spent a nice afternoon in his flat listening to a lot of recordings and talking about music. However, this interview was done via email, a couple of months later.

M: Mišo  
J: Janis

**M: Janis, please introduce yourself a little bit. What was the reason to start the Tornis label? What is the meaning of that name, why did you chose it?**

J: I was involved in a rockband of my old friend at the end of 1989. This was just an idea about band. Then I started to learn how to play bass and invited 3rd member and the band IR BIJUSI MATI UN IZBIJUSI was founded. First we started to find out other new underground bands, and we found a few (BEZ GREZNIBAS, TUKSA MUCA, SILVIS) and some older ones (INOKENTIJUS MARPLS...). At that time there were no more than ~10 real underground bands. Nowadays there are hundreds... Then we did concerts and festivals by ourselves in different places and venues (like schools, cafes, old open / closed estrada places), because at that time there was no single regular rock club here in Latvia. In the beginning of 1991 we got a room for practising in an old water tower in Riga. From the start just BIJUSI MATI UN IZBIJUSI and TUKSA MUCA rehearsed there, but soon other bands joined us, also we formed innumeros quantity of side projects. From the start we did a lot of recordings in Tornis (=Tower), we built a DIY studio and recorded tens of albums and demos. Till 1995 we used just amateur equipment - soviet mics, 8-track-mixing desk and reel - to - reel tape recorders. Later we bought an old studio master tape machine, but until 2001 almost all recordings we did at Tornis were recorded straight and live into the stereo (2 channells), without any post mixing.

**M: What is the main idea of the label?**

J: DIY and conservation of our personal music, which we thought was good enough, and music of friends or people we even did not know before - if their music's good.

**M: How many releases were made by Tornis?**

J: Until the end of the 90's we made tape releases (reel-to-reel and cassettes), and that catalog consists of ~ 60 titles. Later we started CDR releases, and we put out about 15. In this decade we are less active than in the past - because of the families, kids, studies, jobs... Nowadays we put out 1 - 3 CDs a year. I must add, that tens of our old recordings are waiting to be rereleased...

**M: Your favorite works?**

J: Always TUKSA MUCA "Trajektorija: sapni - relejs" (1993), BALOZU PILNI PAGALMI albums circa 1995-96;

KARTAGA "Zens ar akmeni" (1995), VOICEKS "Uz elli var iet ari ar kurpem" (1996), SIRKE "603" (1997), DEPO "Alepo" (2002), BERNIBAS MILICIJA "Muzika dejam" (2004) and many more. And of course forthcoming releases are great: EMBRIJS and MAZIE SMIRDIGIE KOCINI.

**M: What are your other music activities? Radio NABA, doing gigs...?**

J: Besides playing in bands (also PLASTALINS, SARKANAIS OKTOBRIS etc.), what I do not do for the last 6 years, I record bands at Tornis studio. Also we did lots of concerts and festivals, I put out fanzines (DZIGA 1990-93, TORNA ORGANS 1992- etc). When the alternative FM radio started here in Riga (in 2000, first the name was KNZ, but since 2002 - NABA), together with Dambis (leader of INOKENTIJUS MARPLS) we are making weekly 2h radio show devoted to Latvian music. Every sunday from 20-22, GT + 2. www.radionaba.lv

**M: Tell me shortly about Latvian punk and HC history... mention a few important bands.**

J: As far as we know, real punk bands started here in Riga just in mid 80's. And there were just few ones. The most important one was ZIG ZAG (first name ARPRAC), but they were more post punk than punkband. They dressed like glam punkers, played a lot of official concerts and recorded a couple of albums (1987-88), released at that time on reel-to-reel tapes. And second one appeared in 1987 - INOKENTIJUS MARPLS. They thought they were punks, but they played real hard core, I think first in the USSR. Still the best punkband in Latvia, because they have good songs, meaningful messages and they always stepped out of every genre they touched. New album is recorded, be aware! After 1991 there were more and more punkbands, but I do not think that any of them were as epic as IM was / is.

**M: What is your last release and what are your future plans... desires?**

J: We have noticed, that Tornis has two empty years - without any release (except some promo compilations or so called "radio singles"). At this moment five albums are in "production": debut from MAZIE SMIRDIGIE KOCINI and DUN DUN (ex-Embrijs), new albums of BALOZU PILNI PAGALMI and BERNIBAS MILICIJA, and EMBRIJS Tornis record.

I must warn you, that this interview has been three years old already. Up-to-date info about Tornis is to be found at [www.tornis.lv](http://www.tornis.lv) (author's note)



### CERELITIDA #3

([c.ml.hc@gmail.cz](mailto:c.ml.hc@gmail.cz))

My modest estimate would be that there are about 30 punk/HC fanzines in Czech at the moment. As far as I know, Cerelitida is one of the 2 (say TWO) that are being edited by a girl. Sad number. The other one is called Bloody Mary, I think it comes from Prague and inspired by the riot grrrl movement it combines punk and anarchist issues ([bloody.mary@safe-mail.net](mailto:bloody.mary@safe-mail.net), <http://bloodymary.blog.cz>). Cerelitida is made by Petra from Liberec (Human Liberation Front label). With the third issue the zine has already transformed into a small pro-printed book. The cover was drawn traditionally by Závís (Destruction comics) and looks great. Alright, let's take a look at that monster: some more or less interesting columns, a report from four shows of the Japanese commando DSB (I've been to two of them and they're fucking killed!), report from the Spanish tour of SARTO (not very active, but cool and original HC/grind band from Brno), there's also another report by this band, this time from Hungary, and an interview to the top (very interesting, funny and pretty long - 16 pages). Then you get a short interview with the Finnish punk RAKKAUS, with Destruction comic, with RADIOLOKATOR (project band of members of GRIDE and LAHAR playing covers of both local and foreign thrash metal legends - killing band to see live and incredibly funny), an article about abortion restrictions in Poland (the situation in this conservative catholic country is a fucking shit), scene reports from Sweden, Hungary, Slovakia and Portland (OR), lots of reviews and reports from the local shows in the north-west of Czech (mostly organised by Petra herself). Some info about the case of a Mexican anarcho-punk girl who was raped and murdered in Oaxaca, and one page dedicated to Kódl, a punk from a village near Brno who tragically died last year when coming home from a show. He used to make a lot of cool photos at shows and did vocals in AGE OF DEATH. It's actually him that this issue of DNO is dedicated to. Brr... what else should I say. This is an ace fanzine, one of the best ones in Czech in my opinion. Written in Czech.

### CHEERS #5

(no contact published, but try [dis.standa@volny.cz](mailto:dis.standa@volny.cz))

The best way to get the idea of Cheers closer to you will be to try writing this review in the very style of this zine: „Yeah madafaka this is another black and white cut'n'paste zine right from the hell-city of Prague. However, the guys who are doing it seem to be fuckin' posers as they are trying to look like a cool cut'n'paste zine but in fact they do most of the graphics in Photoshop. However, they have awesome interviews with the best true as fuck d-beat masters DEADISSEXY from upper-Hungarian capital Bratislava and with the Belgian VISIONS OF WAR. The main topic of both the interviews is booze and shitting, which is the truest crust ever. Well the singer of VOW throws some stupid PC bullshit that crust is becoming less and less political and more of a cliché and fashion, that people are getting less interested in animal liberation and anarchism etc... Oh shit I don't need any stupid PC wanker to tell me how to live my life. Rock'n'roll and beer and crust. And shitting. That's what matters! Fuck yeah! Reviews are fine - there's mostly true crust/d-beat stuff. What is not d-beat is shit anyway. Except for those bands who are the reviewers' friends, of course. Reports from concerts are great, there's not much about the bands but a lot about booze and shitting. That's it. No PC bullshit and no adds for skinhead wear either. And all creative people are hippies." Alright, this is just an over-exaggeration, but on the other hand, it's not that far from reality. Don't know, some parts of this issue of Cheers are fine, but some of them are boring or annoying either with its self-righteousness and/or with an intentional stupidity. I guess I liked the previous issues more. But all in all it's not bad. Written completely in Czech. (hell, the guys are gonna kick my ass if they read this review haha)



### FASTERATU - "Živák 26.3.09" CD-R

([www.bandzone.cz/fasteratu](http://www.bandzone.cz/fasteratu))

This is a live recording from a show of this band from Liberec (a town close to the Czech/Polish/German border). Well the sound is really raw, but their music is too, so it's maybe OK like that. The music of FASTERATU is nothing special, but they're maybe the only band in their region that plays some kind of extreme music. It's an inconsistent mixture of very fast screaming hardcore, d-beat drums, melodic riffs, growls and screams. I liked them live both times I saw them, but from the recording it lacks most of its power, which lies especially in their enthusiasm. But let's see what happens with this band in the future. It might be interesting one day. As they say in one of their lyrics: 'Dollar, Euro, Amen'.



### CONSPIRE - "s/t" CD-R

(no contact)

You don't get much information about this band from the cover, but if I am not mistaken, they are (were?) from Bardejov in East Slovakia and try to play as hard, angry and aggressive as they can. It's not pure grindcore, it's not pure power violence, but it's surely spiteful raw extreme hardcore and I like it. Together with some (quite funny) intros you're done after some ten minutes, which is just enough not to make you bored. The last song was recorded earlier with their former member Megashit, who died on leukaemia some time ago.

Hi! My name is Ura; I'm from Zhytomyr, Ukraine. I'm a member of punk group TOLERANTA and one of the father-founders of FarFor zine. I'll tell you about the Ukrainian punk/hc scene.



Please, excuse my English mistakes :(

The general information about Ukraine: it is situated in the Eastern Europe, the population is about 50 million citizens. Earlier Ukraine was included into the USSR. After the USSR's disorder and acceptance of independence (1991) there is a constant political struggle of two forces in Ukraine: one is supported by capitalist Europe, another – by socialist Russia. The people have also split in two camps – east and west... Ukraine is known in the world due to the largest ecological accident – Chernobyl... And maybe due to the Orange Revolution during the presidential elections in 2004... Speaking about a punk/hc scene - it only develops now, but there are already appreciable shifts...

#### Bands:

**ACE VENTURA** – sXe thrashcore from Zelenodolsk (small town in central part of Ukraine). Very young group, though they played some good shows. Now they search for a band to make a split album. [myspace.com/aceventuraZelenodolsk](http://myspace.com/aceventuraZelenodolsk)

**...AND WE BURN (RIP)** – Crust/hc from Kyiv. Play since spring 2007. They don't have any recordings, and now they are not playing. [myspace.com/andweburnpunks](http://myspace.com/andweburnpunks)

**AVRORA 6542** – Hardcore from Rivne – centre of Ukraine. They got together after disintegration of crust group Z.A.L.U.P.A. Only one song recorded. Participated in several compilations. They did not play for some years but now they had changed their line-up and rehearse actively and are playing a kind of hardcore compared with screamo elements and 2 vocals. [myspace.com/avror6542](http://myspace.com/avror6542)

**CLEAR SIGHT** – Youth crew from Kyiv/Odessa from former and present members of STILL. Have a just-released 7-song demo CD on their own label Times Together records. [myspace.com/clearsight](http://myspace.com/clearsight)

**DECLARATION** – Vegan sXe metalcore from South Ukraine with members from different cities and groups (KEEP ON FIGHTING, LIBERATE OR DIE!, SPUNKY YANK...). They were to make a release at the end of the summer but didn't like the recording and are going to re-record it. There are 2 songs on their Myspace. People have ambiguous attitude towards the group because some members are hardliners... Though they are great people! [myspace.com/declarationxv](http://myspace.com/declarationxv)

**DEVIANT** – SXe Hardcore from Kyiv. Have some recorded songs. [myspace.com/xdeviantxua](http://myspace.com/xdeviantxua)

**DOCTOR BORMENTAL** – Punk/hc/82 with male/female vocals from Kharkiv – large city in northeast of Ukraine. Playing since 2004, have an album "Appelyaciya" ("The Appeal") (2005) and "s/t" minialbum (2005), they were on Ukrainian tour with SHOW TRUEMENA (2006). Now they are not very active because their vocalist is not in the country and other members play in other bands. [myspace.com/doktorbormental](http://myspace.com/doktorbormental)

**GIVE WAR A CHANCE** – Young old-school hardcore band from Sevastopol (Crimean peninsula). Going to record some of their songs. [myspace.com/gwacpunk](http://myspace.com/gwacpunk)

**HUMBLE OPINION** – Melodic hc from Kyiv. Have s/t demo album. They were not active for a year, but now they make a reunion and are going to record an album. [myspace.com/humbleopinionhc](http://myspace.com/humbleopinionhc)

**KEEP ON FIGHTING (RIP)** – sXe/hc from Sevastopol – south of Ukraine (Crimean peninsula). Have 10-song demo album. They were on mini-tour through Ukraine with SPUNKY YANK (January 2007). Now they are not playing. [myspace.com/keeponfightinghc](http://myspace.com/keeponfightinghc)

**LIBERATE OR DIE! (RIP)** – Melodic hardcore from Sevastopol (Crimean peninsula). Played for a short period of time and now they are not active. Have some demo songs. [myspace.com/liberateordie](http://myspace.com/liberateordie)

**MURDER** – Crust/d-beat from Kyiv. Have a great self-released album "Back to Hell". Have played some shows in Ukraine and Russia. [myspace.com/punkmurderpunk](http://myspace.com/punkmurderpunk)

**NEVER AGAIN NEVER LIKE THEM** – Thrashcore from Lubny/Kyiv. Play for a year and have some rehearsal demos. [myspace.com/neveragainneverlikethem](http://myspace.com/neveragainneverlikethem)

**RIOT ON THE RADIO** – Disco-punk from Kyiv. Have some demo recordings and small mini-tour in Belarus, Russia and Ukraine. [myspace.com/rivoltadailaradio](http://myspace.com/rivoltadailaradio)

**SCREAM INTO NOWHERE** – Screamo from Kyiv – the capital of Ukraine. Have a split-album with Belarusian group YOU ARE IN MY SEPTEMBER. Now they are making a new program with new line-up. [www.myspace.com/screamintonowhere](http://www.myspace.com/screamintonowhere)

**SHOW TRUEMENA** – Skat/punk'n'roll from Zhytomyr. Play since 2003, have albums "Chornobyl'ske Pokolinnya" ("Chernobyl Generation") (2004) and "Vstavaj i Byjsya" ("Rise and Fight") (2007) and some demos. They were on Ukrainian tour with DOCTOR BORMENTAL in 2006. Aren't active now because of problems with line-up. [myspace.com/showtrumena](http://myspace.com/showtrumena)

**SPUNKY YANK (RIP)** – sXe/hc/crust from Artemivsk – Eastern part of Ukraine. Played since September 2006, have demo record called "Zdes' i Sechas!" ("Here and Now!"). They had a mini-tour through Ukraine with KEEP ON FIGHTING in the beginning of 2007. Frequently played in Artemivsk and Eastern Ukraine. Now they are not playing because the members live in different cities. [fnb\\_art@mail.ru](mailto:fnb_art@mail.ru) [xvegyx@yandex.ru](mailto:xvegyx@yandex.ru)



The punk scene started to actuate in the mid-80'. One of the first bands apart from post-punk ZIG-ZAG were also **INOKENTIJS MARPLS**. The band was formed by the vocalist sometimes in '85, originally they called themselves AKLA ZARNA, playing as INOKENTIJS MARPLS since '87. Music-wise they are difficult to label – however, they are considered hardcore. Dambis also plays in **AMORALA PSIHOSE**, that is actually a different genre – they're fans jazz and Hendrix. Dambis: 'Our band isn't influenced by anyone, I have no favourites and I listen to a lot of different music. We play what we like and we do no cover-songs. We have various lyrics – about social problems, politics, philosophical, funny, sometimes schizy. Through them we express our view of the world around us.' Concert-wise, IM are active especially within the boundaries of Latvia and apart from some songs on various compilations, they have also released:

- solo album 'Speks no tetiem', (2000) that appeared as a tape, CD as well as on vinyl on the Swiss label Strongly Opposed (2003)

- 'Bitit matos' EP (2002) limited to 400 copies on Ezs spear soli records

- 'Keras pie sirds' CD (2007) Gauja records

Since early 90's Dambis has also been putting out compilation tapes and later CDs called 'ODEKOLONS', that have mapped the Latvian punk and alternative scene. There appeared 12 of them, the first tapes under the name EAU DE COLOGNE. MP3 versions of some songs can be heard at [www.tormis.lv/odekolons/index.htm](http://www.tormis.lv/odekolons/index.htm).

He did also release LATVIJAS PUNK/HC compilations, there were 4 volumes of them I think, which appeared bands ranging from punk to grind. Check [www.myspace.com/inokentijmarpls](http://www.myspace.com/inokentijmarpls).

#### IR BIJUSI MATI UN IZBIJUSI (1990-92, Riga)

The first band on Tormis records. In their beginnings they played simple guitar music influenced by Pixies, Wedding Present, later they started singing in English, but they broke up before they had reached anything special. Their leader started a business and other two members started the TORNIS label and have played in many underground bands.

Recordings:

"PRIMITIVE PRIMATE" (1993 Tormis rec., and 3 recordings on a compilation tape)

#### KARTAGA (1994-1996, Riga)

The band was founded by two band leaders; Andzons from the experimental rock band TUKSA MUCA and Edgars Subrovskis from glam punk M.GVARDE. In a short period of time they became a really good band, one of the best ones in the Latvian underground. The music of KARTAGA is being described as indie guitar rock with a touch of European industrial. Definitely an important band of the 94-96 period.

#### LIKSMĀ MASTURBACIJA (1991-92)

An underground band playing punk, a single recording on Tormis rec.

These days there's diverse alternative music being released by Tormis rec., for instance:

**IMANTS DAKSIS** – a representative of Latvian folk/psycho scene, an interesting figure influenced – at least musically also by Letov [www.myspace.com/imantsdaksis](http://www.myspace.com/imantsdaksis).

**BALOZU PILNI PAGALMI** - indie band, quite popular



Hi, here's Mišo. Another issue of D.N.O. is out and I'm glad that Paaya gave me the offer to contribute to it. This contribution had actually been supposed to appear in no.1 already, but it hasn't. There were other things to do in that time, at least on my side. We postponed it to later. Time was passing, it matured, the time has come to harvest. I'm glad the zine is going on and I hope it will go on further. I enjoy reading about bands that have crap sound that no one knows and whose t-shirts are not being sold. I enjoy listening to noisy tapes, demos and live recordings of bands, which even with the best will in the world are not possible to label as being „in“.

The last time I was in Latvia was more than two years ago; my impressions are quite blurred already. Originally I intended to have used this article for my own zine, but it is still in works, so it's better to put it here.

A question:

Drunk nach osten or Sober in the west?

If anyone was interested to write me/trade music/drawings do it at [miso.komunikacia@gmail.com](mailto:miso.komunikacia@gmail.com) eventually listen to [www.myspace.com/stehpunk](http://www.myspace.com/stehpunk).



Here's my impression supported by some facts:

**Latvia**

A small country in the North/Western part of the Baltics. It lies next to Lithuania, Belarus, Russia and Estonia. It's almost flat. There's a beautiful capital Riga, lots of amber... weird language... and many interesting bands. Simple, brief introduction.

**Latvian punk scene? Latvian punk scene!**

Once we played a common show - us - **RIOT IN OPERA** with the Latvian **CITA ATTIEKSME**. They played a kind of a brisk HC/punk with a bit of NY influence... neat. That was the first immediate contact with representatives of the local scene. Then a couple of scene reports in various zines have broadened my knowledge about the local bands. Equally helpful in exploring other ones was the book 'Discography of Eastern European punk music 1977-1999' that was published by Tien An Men '89 Records (<http://www.geocities.com/tam89rds>) some time ago.

The first time I got to Latvia was on the occasion of the Baltic tour of **S.I.K.A.** We sat quite depressed in the DEPO club in Riga and at first and even second impression it definitely was not any punk heaven, but he cares, ha? After our return I started searching for further information on the local scene, I was looking for recordings and more information about the Latvian punk and underground. It wasn't very easy, though the Internet did make it much easier.

The more have I become interested in the Latvian scene when I bought the split 7" **VONOSONOLOPPUS/ 33 - LETNY PODONOK** that was released by the French label Darbouka records (<http://pagesperso-orange.fr/darbouka/links.htm>). These two bands appealed to me with their exuberancy, it all sounded pretty chaotic and unstudied to me - which is always a plus for me.

Some time later I came back there, already on the occasion of my trip around Latvia (which I underwent because of my volunteer work / teaching practice in a summer camp where I worked as an educator). After the end of the camp (the programme of which included the visit of the rock festival Roko Naktys where various bands from Lithuania, Latvia or Finland appeared, among others also a Lithuanian alternative band **BIX**) I travelled around Lithuania (I may write something about that some other time) and I planned a trip to Riga and Kuldiga too, apart from other things also important towns when it comes to the punk scene.

The **Latvian rock** developed during the 80', by that time it was a part of the contemporary scene of the Soviet Union, there were rock bands such as **LIVI, CREDO, REMIX, PERKONS, DZELTENIE PASTENIEKI**... (I'll be thankful for information about these bands).

**STILL** - sxe youth crew hardcore from Odessa (south Ukraine). They have some demo songs and EP demo "Vybor Sdelan" ("Choice is Made") (2008). Were on Russian tour in May 2008. Each line-up change is accompanied with new name of group so it was named **BREAD N' BATTERY** and **REASON THOUSAND**.

[myspace.com/stillhxc](http://myspace.com/stillhxc)

**SWALLOW! SWALLOW! SPLINTER!** - Screamo from Kyiv. They have 5-songs demo album. For some time they were not playing but now they make a reunion. [myspace.com/swallowsplinter](http://myspace.com/swallowsplinter)

**THE SYMBIOZ** - Hardcore with metal influences band from Uzhgorod - Western Ukraine. They are playing actively in their region. They have recent split CD with grind/hc band **BIRTH OF IGNORANCE**. And recently they were on Ukrainian/Belarusian tour with **HUMAN ERROR** (Hungary). [myspace.com/thesymbioz](http://myspace.com/thesymbioz)

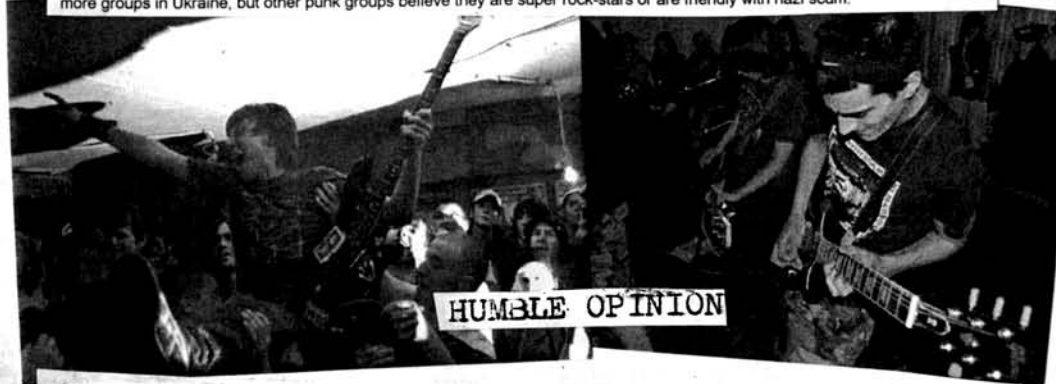
**TOLERANTA** - The band where I'm shouting. Punk/hc from Zhytomyr - central part of Ukraine. We have 9-songs demo though we don't like it. Going to record better one! [diyzytomyr@gmail.com](mailto:diyzytomyr@gmail.com)

**TOTENTANZ** - Young punk hardcore band from Sevastopol. They have no recordings, only some shows.

**UPRISE** - Melodic hardcore from Simferopol (Crimean peninsula). Very soon they are going to make a demo CD on their vocalist's label Young Voices.

**VICTIM OF CHANCE (RIP)** - Chaotic hc from Kyiv. They have 9-songs s/t album (2008). There are some gossips about the break up of the group. [myspace.com/victimofchance](http://myspace.com/victimofchance)

More about these groups and their mp3 you can find on the Ukrainian DIY portal <http://ukrdiy.at.ua/index0-8>. Of course, there are more groups in Ukraine, but other punk groups believe they are super rock-stars or are friendly with nazi scum.



**Zines:**

**FAR\*FOR** (Zhytomyr) - Punk/hc/social zine of the members of Toleranta. There are 5 issues (second - split with Squat UA, third - split with Squat UA and Suck Out (both of them are dead now). <http://farforzine.hu.tl/> [diyzytomyr@ukr.net](mailto:diyzytomyr@ukr.net)

**xMARGIN OF BRAVERYx** (Simferopol) - Vegan/sxe zine of Uprise' vocalist. There were 3 issues. [xmbox@vandex.ru](mailto:xmbox@vandex.ru)

**\* NEFORMATOR** (Kharkiv) - Zine of the member of Doctor Bormental. There are 2 issues. The most zine's material is devoted to Ukrainian scene. [neformator@bk.ru](mailto:neformator@bk.ru)

**\* SQUAT UA** (Zhytomyr) - Yarik's (vocalist of Show Truemena) punk/ska/vegetarian zine. There are 3 issues (second - split with Far\*For; third - split with Far\*For and Suck Out). [www.truemens.narod.ru](http://www.truemens.narod.ru) [truemens@mail.ru](mailto:truemens@mail.ru)

**\* SUCK OUT** (Zhytomyr) - Punk/hc/vegetarian zine from Zhytomyr. There are three issues (third - split with Far\*For and Squat UA). [anvom@inbox.ru](mailto:anvom@inbox.ru) [www.truemens.narod.ru/suckoutzone](http://www.truemens.narod.ru/suckoutzone)

**YAROST' YUNOSTI (SPUNKY YANK)** (Artemivsk) - Punk/hc/sXe/cut'n'paste zine of XCutX and XUtyugX - participants of Spunky Yank. There were 3 issues. Fourth issue is being prepared now. But it will be done by XUtyugX and XKostyaX from Keep On Fighting, because of XUtyugX's moving to Sevastopol. [fnb\\_art@mail.ru](mailto:fnb_art@mail.ru) [xveggvx@vandex.ru](mailto:xveggvx@vandex.ru)

**\* MORE LIFE** (Sevastopol) - DIY message, thoughts zine of the participants of Keep On Fighting. [more\\_life@mail.ru](mailto:more_life@mail.ru)

**\* RECLAIM LIFE** (Odessa) - Zine, which is made by the people from Kisses and Hugs label. It is distributed in pdf-version, because of having not enough possibilities to print it. [www.myspace.com/lovekissesandhugs](http://www.myspace.com/lovekissesandhugs)

**\* WHO WAS A KILLA?** (Kyiv) - There are 3 issues. One part of the zine is about diy, another - about mtv-punks...

**YAD - CE KORYSNO (POISON IS USEFUL)** (Kyiv) - Antifascism, left culture, anarchism, ecology, revolt, music, anticapitalism, animal rights, alternative news and many other themes. There were 3 issues. [jad@riseup.net](http://jad@riseup.net)

**SVOBODNA (FREE)** - Anarcho-feminist zine which is the paper copy of Ukrainian feminists portal [svobodna.org.ua](http://svobodna.org.ua). [svobodna.org.ua@gmail.com](mailto:svobodna.org.ua@gmail.com)



**THE SYMBIOZ**

# FAR FOR



There are also some people in Ukraine who have started doing new zines. Zines marked with "\*" are not active but their influence on the scene is too important to avoid it. These and some more zines in pdf can be found here: <http://ukrdiy.at.ua/index/0-34>

### Distros:

**ZHYVYI** (Zhytomyr) - DIY/punk/ska/hc/vegetarian music, films, zines. Yarik's (from Show Truemena) distro. Works since 2004 but now it is dead. [www.truemens.narod.ru](http://www.truemens.narod.ru). [truemen@mail.ru](mailto:truemen@mail.ru)  
**UKRDIY** (Zhytomyr) - DIY/punk/hc music, zines, books. Distro of guys from Ukrainian diy web portal [www.ukrdiy.at.ua](http://www.ukrdiy.at.ua)  
**MIRA VOICE** (Kharkiv) - Punk literature, music, DVD, buttons. Suhar's (singer of Doctor Bormental) distro. [www.myspace.com/miravoice](http://www.myspace.com/miravoice)  
**ZYOBRA** (Kyiv) - Distro of guys from e-net zine [www.zyobra.net](http://www.zyobra.net)  
**INFOSHOP** (Kyiv) - Punk/hc/ska/crust literature, music etc. [www.infoshop.zaraz.org](http://www.infoshop.zaraz.org), [infoshop@gmail.com](mailto:infoshop@gmail.com)



### Labels:

Ukrainian groups, basically, are issued independently, but here some good labels:  
**KISSES and HUGS** (Odessa) - Small handmade label which specializes on screamo/hardcore. At first they wanted to support local scene, but now they released different foreign groups. [myspace.com/lovekissesandhugs](http://myspace.com/lovekissesandhugs)  
**LOVE PILLS & WHISKEY** (Kyiv) - Label of guys from e-net zine [www.zyobra.net](http://www.zyobra.net). They released some good CDs. From my point of view the best one is FNB benefit compilation (Thema 11, Hero Dishonest, WMAF...) [myspace.com/lovepills](http://myspace.com/lovepills)  
**MIRA VOICE** (Kharkiv) - Only one release - Show Truemena (fall 2007). Doctor Bormental singer's Suhar' label. He is planning to release a compilation of crust groups with female vocals. [myspace.com/miravoice](http://myspace.com/miravoice)  
**SOMETHING BORROWED SOMETHING NEW** (Zhytomyr) - Small label run by me. Only one release - FNB benefit compilation of Turkish screamo/indie. [myspace.com/smhtrerecords](http://myspace.com/smhtrerecords)  
**SUBURBAN LIFE!** (Sevastopol) - There are no releases but they are going to release the compilation of Malaysian screamo/emoviolence bands. [myspace.com/sublifelabel](http://myspace.com/sublifelabel)  
**TIMES TOGETHER RECORDS** (Kyiv/Odessa) - Label specialized on youth crew hardcore. Only 2 releases - demos of 2 Ukrainian youth crew bands - Clearlight and Bread'n'Battery (now it's named Still). [myspace.com/timestogetherrecords](http://myspace.com/timestogetherrecords)  
**YOUNG VOICES** (Simferopol) - Young label of xOkisx - the vocalist of Uprise - with no releases, but at first he's going to release the demo of his band. [myspace.com/youngvoicesrecords](http://myspace.com/youngvoicesrecords)

### Food Not Bombs:

Food Not Bombs actions and their participants in Ukraine don't have serious problems. I think that the main problem is inside some activists. There are many lazy and not responsible people. Sometimes they even come to FNB to drink alcohol and to eat the food cooked by other people... And because of this laziness the most of fnb-groups in different cities break up. Also there can be problems with police. But in most cases police-patrols don't want homeless people and fnb-activists to gather in their districts. So the best way-out is to pass to another district. But there are also positive moments in fnb realization. It's very important that products are not very expensive. As far as I know activists in Europe take food in supermarkets or markets, but it's very difficult (and even not possible) to make such in Ukraine. Because owners and workers of markets sell even unsuitable for the use meals to make more profits... So we buy and cook everything ourselves. Ah, and of course people's reaction - most of them don't believe that we feed homeless people independently. That it isn't church or state "kindness". But still there are some good people who are always ready to help. Some people even join the punk/hc scene! Here some contacts for fnb-groups in different cities (some of these groups are not active, but still they promise to feed people again):

Zhytomyr - [fnb\\_zhytomyr@mail.ru](mailto:fnb_zhytomyr@mail.ru)  
 Odessa - [animal\\_rights@riseup.net](mailto:animal_rights@riseup.net)  
 Artemivsk - [fnb\\_art@mail.ru](mailto:fnb_art@mail.ru)  
 Sevastopol - [klim\\_kacha@mail.ru](mailto:klim_kacha@mail.ru), [dzvina@yandex.ru](mailto:dzvina@yandex.ru)  
 Kyiv - [die\\_young@riseup.net](mailto:die_young@riseup.net)  
 Lviv - [dimacynik@mail.ru](mailto:dimacynik@mail.ru)  
 Rivne - [tolizban@yandex.ru](mailto:tolizban@yandex.ru)

### OTHER:

**Centre for Ethical Treatment of Animals "LIFE" named after Leo Tolstoy** (Kharkiv). As far as I know it's the only official noncommercial organization which is engaged in protection of animals. The organization was founded in 1997 by Igor Parfenov. They made a magazine "KRIK" ("CRY") - huge and qualitative magazine with a lot of interesting information: extracts from Leo Tolstoy's creativity, notes, columns and amusing sarcastic caricatures to human defects etc. There were 5 issues (the last one in 2003) and I don't know anything about this magazine now.

Also they still make a newspaper "VREMYA" ("TIME") once a month. This newspaper is interesting too. There are lot of local and world's news about animal protection sphere. Except these issues they make different actions, conferences, tv-programmes, theatre-actions against fur in local clubs. One of their actions called "Hitler, fascism, fur = suffering, death, cruelty" gathered more than 600 people! Now they started to make films based on animal protection theme. There are many famous Russian and Ukrainian actors and sportsmen who play different roles in these films. If I'm not mistaken they have 2 films now - "Bezumiye" ("Madness") and "Kogda Bogi Soshli S Uma" ("When Gods Became Crazy").  
 Contacts: [www.cetalife.h10.ru](http://www.cetalife.h10.ru), [www.cetalife.com.ua](http://www.cetalife.com.ua)



### 1999 (NAKOT)

In the darkness of shelter / With the sound of detonations / Under the NATO bombs / And repression of the nation / 20<sup>th</sup> century is dying! / All our hopes are dying! / 20<sup>th</sup> century is dying! / In the blood of unnecessary suffering!

### Cell (Čelija - NAKOT)

Wars are over / Victories are celebrated / New governments created / New states are created / Prison is the same / But the cells are smaller! / Borders are crossed out / With the knives over the throats / The cells are locked / The prisoner shouts / Prison is the same / But the cells are smaller!

### After-war Scars (Posleratni ožiljci - NAKOT)

War is over but hell goes on / After-war scars or open wounds? / Wounds! Wounds! Wounds, open wounds!

### Weapons Industry (Namenska industrija - NAKOT)

When 'Zastava' works / Children die from bullets X2 / When it doesn't, they die of hunger!

Sometimes I feel the war is still on... It seems to me like no war ever really ends and that is the same as hell itself... Isn't it?

Paradox... In December of 2006 weapons factory 'Zastava' workers were protesting because the government didn't allow that they were to be exported to Armenia. Protesting workers said weren't able even to celebrate New Year's Eve and Christmas paychecks... Among their banners there was also one saying: "Our children are dying of hunger"... In Armenia children are dying from bullets...

1999-  
 U POLUMRAKU SKLONIŠTA UZ ZVUK DETONACIJE  
 POD NATO BOMBAMA I REPRESIJOM NAČIJE  
 UMIRE 20. VEK UMIRU SVA NAŠA NADANJA  
 UMIRE 20. VEK U KRVI NEPOTREBNOG STRADANJA



### PAVILIONUL 32 – „Cămașa de forță” CD-R

(pavilionul32@yahoo.com)

PAVILIONUL 32 come from the West-Romanian town of Timișoara, a few miles from the Hungarian border, and they could be quite easily appointed pioneers of Romanian political DIY hardcore/punk. They toured around Europe in all directions several times and they represent one of the most active parts of the Romanian DIY underground. They put on shows in their hometown, play in several other projects (AKU, REPUGNA...), Tavi, the vocalist, runs a Gluga Neagră distribution etc. This CD is their first one I guess, recorded back in 2005. The music of P32 is actually no blast. Kind of a weird mixture of HC/punk, partly nicely simple, partly to my taste too overfull with various stops and rhythm changes... But it has its energy in most of the songs and one can feel the enthusiasm from it. And some parts, such as for instance the chorus in *Nimeni nu este ilegal* screamed by the guitarist Kittie, are killing me. The cover is quite well-done – cut'n'paste photocopied A4 sheet with lyrics and their English translations. Lyrics are quite simple propaganda songs (sometimes way too straightforward), but they're nothing I would strongly disagree with. Nice debut!

### PAVILIONUL 32 – „Supunere? – Niciodată” CD-R

(pavilionul32@yahoo.com)

A more recent, in all aspects better made studio recording. I do especially enjoy sound, which compared to the demo is heavier and more natural. There are both new versions of old songs from the demo as well as many new ones. Musically it's still the same style, but this time with much more energy and self-confidence. This recording rocks. It's still a CD-R, but the layout is profi printed, full with lyrics. Not much to add. Only that I'm curious about the following adventures of this squad. Try to get it! It's good!

### PAVILIONUL 32 – „Supradoză de realitate” MC

(pavilionul32@yahoo.com)

How many bands do you know, that still release live tapes? I can't think of almost anyone in the last couple of years. I can't say I would've ever been much into live recordings. I'm mostly rather bored of them (mind the exceptions!). But why not? In this case you happen to get a relatively fair, slightly noisy sound that simply fits well such bands as P32. Combined with a hellish pace of the drummer the result is a great hardcore shit and up till now the fastest recording of P32 I heard... The layout is pretty basic – just a list of songs, band contact, inserted lyrics and that's it. I don't even have a clue what show does the recording originate from – but I'd definitely like to have been there.

### Timisoara (PAVILIONUL 32)

Timisoara is a city in the West of Romania / A country in the centre or East of Europe / In 1989 we started a 'Revolution' / And then in 1990 we launched a Proclamation / My city is multicultural -/ All the citizens we love each other!!! / We respect each other, we help each other / And we don't gossip / And the underground scene is the perfect example! / Timisoara is a nest of civilization / The mayor is Christian and popular / If you would live here you would also like it / Because all of us here we want democracy!

### No One Is Illegal (Nimeni nu este ilegal – PAVILIONUL 32)

Every time I get out of the country / I am target of all kinds of attacks / Either on the border or on the streets / Controlled and harassed by these scumbags / No one is illegal! / Who decides what's 'legal'? / No one is illegal! / I don't give a fuck of what's 'legal' / No one is illegal! / Nooo! / Fired from factories by fraud business / Victims of the climate change produced by / The pollution of corporations by no one controlled / Billions of people look for a new home / And they don't give a fuck about love of country or race!

### NAKOT – „Pod NATO bombama i represijom nacije” CD

(DHP/AK47: klasnirat@inet.hr, www.myspace.com/dhpak47)

The first time I saw the Belgrade commando NAKOT was on a video at my friend's in Serbia. The video showed some older outdoor concert of the band, at a basketball playground. Back then the vocals were still shared by a female vocalist and Nesha (btw. these days a quite well known punk drawer, whose artworks made under the name of Doomsday graphics might be familiar to you from such bands as Ekkaia, Extinction Of Mankind, Anaeroba, Hevn, Burial, Senata Fox, Pekatralatak and others...). I got completely excited by the video. Then I got recorded some unofficial demo from Nesha that wasn't that good anymore, thereupon the band has actually rejected it and never spread it. This CD contains some kind of a studio discography of the band. In twenty minutes you can listen to the recordings from the splits with DYSYPNEA, DAŽD, and MAN MADE FILTH. The graphics, of course, is made up from Nesha's apocalyptic drawings. The old demo with the girl on vocals has reminded me a bit of NAUSEA and one could say it is still a bit like that even without her, though the music of NAKOT is more straightforward. Alright, press play and listen to the powerful rolling sound of the guitars, drums beating the rhythm of a machine gun, from time to time accompanied by the second guitar sounding a siren while Nesha with the guitarist are screaming out the anger for having to have been born into the conditions of such a fucked up space-time as Serbia at the turn of the millennium. I could keep telling you essays about what a fucking authentic testimony this is and blabla... however might some impotent clever Dicks see it as a cliché... The only thing I can tell such wise guys would be "I wish you that you never had to live through the shit that NAKOT and similar bands sing about, and that you could peacefully write your pseudointellectual essays without fear until the end of your boring lives" (and if I had a bad day, I'd add something about pissing off and fucking shitheads). Last year the practice room show in Brno couldn't have happened due to the visa troubles. This should be history by now so... I hope for a tour soon.

### Normal Life (Viata normala – PAVILIONUL 32)

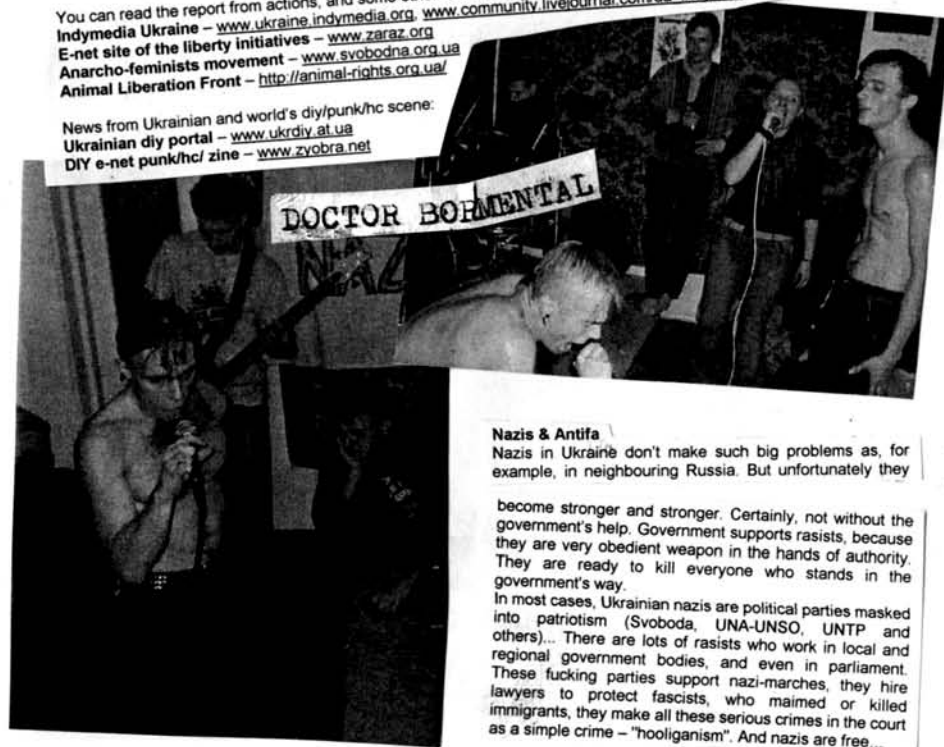
The stress, cold weather and not sleeping / Make the man happy / The coffee, the alcohol and the tobacco / Make the body more fresh / I also want a normal life / Eat shit food and don't sleep / Do not make any sport at all / And if you have insomnia / Drink a black colour soda with many bubbles / I also want a normal life



The Ukrainian political scene has grown up! There are always many anarcho/left actions and demos against state and it's stupid new laws or something like this. The initiative "Save Old Kyiv" ([community.livejournal.com/saveoldkyiv](http://community.livejournal.com/saveoldkyiv)) against illegal buildings in the historical parts of Kyiv is very active now! The problem of traffic prices increase causes two movements – reckless people and poor people. There is a good vege-organization "Killer Tomatoes" in Lviv which constantly makes demos to pay people's attention to the animal problems. <http://vhw-killr-ims.livejournal.com/>

You can read the report from actions, and some other materials on this site (Ukrainian and Russian languages):  
Indymedia Ukraine – [www.ukraine.indymedia.org](http://www.ukraine.indymedia.org), [www.community.livejournal.com/ua\\_indymedia](http://www.community.livejournal.com/ua_indymedia)  
E-net site of the liberty initiatives – [www.zaraz.org](http://www.zaraz.org)  
Anarcho-feminists movement – [www.svobodna.org.ua](http://www.svobodna.org.ua)  
Animal Liberation Front – <http://animal-rights.org.ua/>

News from Ukrainian and world's diy/punk/hc scene:  
Ukrainian diy portal – [www.ukrdiy.at.ua](http://www.ukrdiy.at.ua)  
DIY e-net punk/hc/ zine – [www.zvobra.net](http://www.zvobra.net)



### Nazis & Antifa

Nazis in Ukraine don't make such big problems as, for example, in neighbouring Russia. But unfortunately they

become stronger and stronger. Certainly, not without the government's help. Government supports nazis, because they are very obedient weapon in the hands of authority. They are ready to kill everyone who stands in the government's way. In most cases, Ukrainian nazis are political parties masked into patriotism (Svoboda, UNA-UNSO, UNTP and others)... There are lots of nazis who work in local and regional government bodies, and even in parliament. These fucking parties support nazi-marches, they hire lawyers to protect fascists, who maimed or killed immigrants, they make all these serious crimes in the court as a simple crime – "hooliganism". And nazis are free...

Often it is possible to hear from the people, that nazi movement in Ukraine is the football hooligans, who often simply drink vodka or something. But we should not forget about killed students from Africa, attacks on other non-Slavic people, fascist marches and nazi skinheads in elections to local government bodies. The biggest nazi movements are situated in big cities – Kyiv and Kharkiv. Antifascist movement only develops now, but antifa in Ukraine can already attack fascist concerts and be a winner, carry out meetings and actions, resist nazis on the same level. Recently fascist march of political party UNTP was forbidden because of brilliant work of antifascists, who sent the letters with people's signatures against realization of this march to the administration of the president. But still there are not many people in the scene, therefore most amount of punk/hc concerts are closed... (P.S. If you want to know more about history of nazi movement in Ukraine you should read "Abolishing the borders from Below" zine #25)

### Concerts & Tours

More often concerts take place in the capital – Kyiv (or its vicinities). Approximately one concert per 1-2 months. There are two crossing borders between Ukraine and these countries - no visas etc. There are 4-6 groups playing at each concert - visitors and Ukrainian bands; and people come to each concert from all Ukraine's territory (from 50 to 200 persons at each Ukrainian show). The greatest amount of shows of foreign groups passes, probably, in Rivne. There are good people-organizers, excellent places for shows, minimum problems with nazis. I don't remember all groups, which acted there, but here some of them – Mass Kotki, Vialka, Kakistocracy, Silence, Mind Pollution, Karl Marx, Human Error etc. Also often concerts occur in the southeast of Ukraine: cities Kharkov-Artemivsk-Sevastopol. In Kharkov concerts are organized by Suhar – singer of Doctor Bormental, and other people. Concerts there take place in small clubs, or in the rehearsal room.

As far as I know, there are no concerts in Artemivsk now. Simply because of removal of participants of broken group Spunky Yank (who made all things connected with punk/hc scene in Artemivsk) to other towns. But there passed rather good concerts, there are absolutely no problems with boneheads in this small town, and concerts used to go on in a super-positive atmosphere. Sevastopol – guys from broken group Keep On Fighting organize concerts here. Speaking about tours of different groups: the latest and I think the best tour is the tour of American crust/hc group "Question" ([www.myspace.com/questionpunk](http://www.myspace.com/questionpunk)) (fall 2007). During their European tour they have come to Ukraine (Suhar from Doctor Bormental brought them here). And not simply have come, but have pleased people with the music, appearance so much, that people still talk about them, and will keep talking for a long time). They planned to play in 5 cities, but have played in 4 because of problems with their van... Speaking about Ukrainian groups - Show Trumena and Doctor Bormental were in the very first Ukrainian tour (fall 2006). 7 cities, though they planned more. In the fall 2007 they had to repeat their "feat" (to support Show Trumena's LP album "Vstavay i Byjsya"), they were supposed to have played also in Belarus. But because of problems in Show Trumena's line-up, they didn't go to this tour... Also there was an excellent tour of Spunky Yank and Keep On Fighting, 5 cities, though they planned more, lots of adventures. Unfortunately, these groups do not play now... There can be some problems with foreign groups, which go on tour to Ukraine:

## ПУНК КОНЦЕРТ ДО ДНЯ ЗАХИСТУ ТВАРИН



вхід 15 грн

Квитки, закуплені від продавця квитків, будуть передані до благодійного пункту для тварин "Милосердя" першим 100 особам, які дійдуть у публічний

пункт. [myspace.com/neveragainanduprise](http://myspace.com/neveragainanduprise)  
[myspace.com/aceventura](http://myspace.com/aceventura)

4 ЖОВТНЯ 17:00

субота  
ЦТДЮГ "Погулянка"  
вул.Вахнянина 29

NEVER AGAIN, NEVER LIKE THEM  
(oldschool hardcore, Лубин)

NO ORDERS  
(street-punk, Чернівці)

UPRISE  
(modern hardcore, Сімферополь)

ACE VENTURA  
(oldschool hardcore/trashcore, Зеленодольськ)  
+ ГОСТИ

First, check all your documents, you need to have all stamps etc., these problems often happen on borders... And many groups have these problems. Carefully learn all necessary things connected with documents before visiting Ukraine.

Second, also there are problems with police inside the country. Cops, seeing foreigners, try to deceive them... In most cases road police acts so... But don't be afraid - money settles the problem.

And there are many positive moments in tours through Ukraine.

If you are on a Ukrainian tour, you can be sure that people will receive you friendly, you will sleep in the bed, while owner of the house will sleep on the floor, you will be satisfied by tasty food, and if you want – you will drink vodka with local people. Ukrainian people are very kind.

I think it's all connected with concerts and tours. If you want to play in Ukraine - try to write to these people, they make concerts and I believe can help with organization in their towns:

Ura ("Far\*For" zine, Zhytomyr, Ukraine – write me at [diyzytomyr@gmail.com](mailto:diyzytomyr@gmail.com); it will be interesting to communicate with everyone)

### FANZINÁRIUM 1990 – 2008 (by Jirka Maska)

(*Jirka Kovalčík, Školní 378/IV, 339 01 Klatovy, CZECH REPUBLIC, [grf.maska@seznam.cz](mailto:grf.maska@seznam.cz) [www.grfrecords.estranky.cz](http://www.grfrecords.estranky.cz))  
The secondary title of this work is "A miniature guide book to Czech and Slovak fanzines", and that means quite a lot, as the Czech/Slovakian zine scene has been pretty strong, at least compared to some other countries (argh when I asked my Austrian*

friend about some good Austrian zines, he just told me there aren't any zines coming out right now – what the fuck?! There's still dozens of them over here!). It consists solely of short reviews of over 200 zines, be they aimed at punk/hardcore, metal, eco-stuff, anarchism, or literature/poetry. With each review you get the basic info such as who wrote it, when, how many issues were made, what was the main content, but all written in a rather personal way and from author's point of view. It is definitely not a complete list and was not even meant to be, but you can be sure that if a fanzine was at least a little bit wide spread and "important", you can find it here – from basic pillars of the CS scene (such as A-Kontra, Biosphere, Cabaret Voltaire, Cheers), Hluboká Orba, Malárie, Just do it!, Noise Master, Papagájův Hlasatel etc... to name a few) to some totally obscure and forgotten zines. There's even a review of a zine from 2001 which I made with a friend of mine and of which only about 50-60 copies were made – cool. At the very end you get a funny comic strip from 1997 parodying the contemporary Czech anarchist scene. All this is written in Czech. Well if you were deeply interested in the present and the past of the Czech zine-scene, my friend Mirek is right now writing a bachelor thesis in Library Science which should give an as complete as possible catalogue of all Czech punk/hc zines until 2007. Write him at [kijfysystem@seznam.cz](mailto:kijfysystem@seznam.cz).

### PŘÍMÁ CESTA #9

([primacesta@centrum.cz](mailto:primacesta@centrum.cz); [anarchofeminismus.org](http://anarchofeminismus.org))

The title means "Direct route" in Czech. It is one of the very few Czech anarchist (irregular) periodicals. And I could actually say it is my favourite. A-Kontra is a magazine commenting on recent issues from the anarchist perspective, not clearly sticking to any of its particular directions ([www.a-kontra.net](http://www.a-kontra.net)). Akce! ("Action!") is an antifascist magazine published by the local Antifascist Action, but the last issue came out in 2006 ([www.antifa.cz](http://www.antifa.cz)). Příčná Cesta is closely connected to the Anarchofeminist Group, so you can guess what the content is. Each issue has a central topic that most articles deal with. Up till now it has been Family, Pornography, Language, Women in guerrillas, Men in patriarchy, Education, Sexuality, Anarchofeminism in everyday life. This time it is Parenthood and pregnancy and Communication. All of course, seen from the anarchofeminist perspective. 44 pages A4, pretty interesting reading making you re-consider various traditions and stereotypes in your thinking and action. Not about punk/music at all, but punk's not just noise, is it?

Thus for 18<sup>th</sup> September '84 the last show is announced (it takes place on a steamboat again), but the final end come only on 2<sup>nd</sup> November, when A 64, already post-humously actually, play in Kladno. This time for the last time indeed – without any previous practicing or agreement.

The individual members of the band didn't part with music: Šimůnek and Hlávka went where else than to GARÁŽ, Průcha went to the new wave band MARLENE (where he was followed to by Šimůnek after some time). In the spring of '85 Hlávka founds the probably first industrial band in Czechoslovakia – VESELÍ FILISTINOVÉ ("Cheerful Phillistines", later STŘEDNÍ EVROPA – "Middle Europe" and even later – actually nowadays – M.A.C. OF MAD). Limburák plays there too for a while, then he appears in a pop band LYRA ("Lyre") and in autumn '89 he's already playing drums in ORLÍK (the most popular rasist oi! band in Czech, unfortunately highly influential, their records were released by EMI and sold over a hundred thousand copies, the leader of the band remained a popular solo-singer until these days – transl. note). Nevertheless, the desperate atmosphere of the mid-80's was not much on the side of underground music attempts – maybe also because of that 3/5 of A 64 finally end up in emigration (Šimůnek in West Germany, Průcha in the USA and Klapper in Denmark).

But that's not all yet. A 64 had never made any studio recording, but a tape with live recordings from several shows got to the hands of the punk traveller Mykel Board (also a regular columnist of Maximumrockandroll), who was compiling an international compilation tape "World Class Punk" for a New York label ROIR. He included the song "Já nemám šajn" ("I ain't got a clue", originally "Banned from the Pubs" – the biggest hit of PETER AND THE TEST TUBE BABIES). Until then hardly anyone did know anything about the existence of any punk in Czechoslovakia and A 64 got thus pretty popular, though post-humously. The compilation was released in '84 and re-released on CD in '98. The song of A 64 is listed here under a wrong name "Moment". Apart from heaps of new wave bands various punk classics from all over the world are being presented here – e.g. BASTARDS (Finland), B.G.K. (The Netherlands), DEZERTER (Poland) or ZYKLOME A (Belgium).

In '84 the previously mentioned compilation LP "Czech! Till Now You Were Alone" was released in Italy, again with the participation of A 64 and again with "Já nemám šajn" (but it's a different recording than on "World Class Punk").

And finally in '87 in France the explorer of obscure punk scenes Lük Haas puts out the compilation tape "Hrubý punkový hiáška" which starts with six songs of A 64.

And in conclusion – the lyrics of the song, which made the band famous:

*I Ain't Got A Clue  
(Já nemám šajn – A 64)  
Long live the culture  
Of those idle craps  
The harvest was great  
And many other things too  
Everything works, everything's fine  
I ain't got a clue  
Bad life, I ain't got a clue  
I ain't got a clue  
The less hatred  
The less violence there will be  
And then life without envy  
That's gonna be fun then  
Everything works, everything's fine  
I ain't got a clue  
Good life, I ain't got a clue  
I ain't got a clue  
Come on, people, make love  
Fist is no solution  
Don't grab each other's neck  
Don't worry then, you'll commit no sin*





Apart from other shows in Prague (Barikádovna, steamboat on the Vltava river) A 64 also appear in Brno and on the "Young rock scene" parade in Ostrov nad Ohří. It should also be mentioned that this (quite frantic for this time) concert activity was thanks to the manager Petr Zikmund from the Jazz Section and also that even Mikoláš Chadima played a part with the band (for both see the previous chapter). His saxophone turned some of the songs of A 64 into pretty wild punk improvisations.



A64

During the summer the band doesn't play: "Each pause in music has its meaning. And for A 64 it meant that first we were happy that people liked our music and shows, and second that the guys were not content anymore with playing ordinary punk, they wanted something more. Me too, actually, but in a different way. The guys wanted a radical solution and I had the feeling that in what they wanted to do from now on, we could have gone on in the same style as what we had started in." (Hlávka).



## MOUNTZA #2

(mountzazine@yahoo.com; mountza.blogspot.com)

Do not get confused by the first seven pages that are written in Greek (columns and the interview with MAGRUDERGRIND). The rest of this zine from Athens is written in pretty good, yet not really difficult English. On seventy pages of A4 format you will find especially interesting interviews. Some of them aren't very interesting both from the point of view of my musical taste and by its content itself - TRANZISTOR TRANZISTOR, TRENCHER and THE AMPHETAMEANIES, but on the other hand some of them are damn interesting - with the Athenian VODKA JUNIORS, Danish HJERTESTOP and DEATHTOKEN and with my German darlings BOMBENALARM (get your bones straight and start playing again, bastards - you owe us a show in Brno!). By all means in all cases you can see, that these are no random interviews, but elaborate questions aimed at specific people (if only there were more such interviewers!). Sometimes there appears a sort of an inquiry question, that most of the bands in this issue had been asked (eg. the question of the MySpace phenomenon). Interesting and detailed mega-report by SEE YOU IN HELL (in Hluboká Orba or in English in Profane Existence I think) it is quite a shallow thing for me. I don't much like these poor precipitant travel talkings, because what interests me the most about them are these very details, uncovering the dissimilarity of those exotic corners or making me laugh with an incredible story. Then there is a couple of pages of cool photos by the authors of the Brazilian photo-zine (and now also a book) "Fodido e Xerocado" and a bunch of reviews, written both with humour and with a good grasp of the thing. And that's maybe the biggest merit of this zine - great balance of professional approach on the one hand (in a good sense - especially when it comes to the layout and the graphics) and personal approach on the other hand. Maybe I'd just recommend considering the necessity of two language parts as most Greeks don't know any good English (at least according to my experience) and Greek is not spoken outside the region almost at all. Otherwise it's cool and I'm burning with impatience to read the next issue.

PS: some of the authors of Mountza have played in a tribute project to the traditional Greek cheese Feta, that bears the magnificent name HITLER DIED FROM TZATSIKI.



## LAST BREATH #2

(Aleksandar Teofilović - Felixox, Cara Dušanja 104, 36000 Kraljevo, SERBIA; brotherhood@ptt.yu; www.geocities.com/lastbreathzine, www.lastbreathzine.co.sr)

In the Czech version of the last DNO, Filip from SEE YOU IN HELL talked about LAST BREATH in his Balkans mini-tour report and he appointed it a "flagship fanzine of the ex-Yugoslavian scene". I don't have any big grasp of ex-Yugo fanzines, but still I would say that it rises above the 'average' at least with its elaboration (prof print and quality computer graphics), wide distribution, relative regularity, but also with the overall quality of content. The content comprises not only columns, reviews and profiles of new bands but also a long set of interviews. These were mostly taken live and are worth reading - stirring and interesting chats with the German Japanophiles from BURIAL, Belgian DEAD STOP, Ian MacKay (MINOR THREAT, FUGAZI etc.), Japanese TOTAL FURY, Croatian PANACEJA (r.i.p.), Serbian RED UNION, Jonah of CAREER SUICIDE and FUCKED UP and with Matt from TEAR IT UP/THE RITES... Many of these bands are musically not exactly my cup of Percovka (Ukrainean vodka with pepper - try it or die!), but it was interesting to read that. Some tour and scene reports to the top, all interlarded with a couple of pages of ads... kind of a Serbian Maximumrockandroll haha. This issue is quite old already, from spring 2006, I just got number five, but I haven't read it yet. The whole zine is in Serbian (respectively Croatian, Serbo-Croatian...) but if you're Slavic, it's not really difficult to get the point.

## GYALÁZAT / SHITFÜN - split CD

(dinbox@gmail.com)

Let's start with the Hungarian hell-raisers from Győr - GYALÁZAT. It's actually the same recording which I already reviewed in the last issue, by then still as a promo CD for the common tour with JACK. So just to sum it up - it's a raging raw hardcore reminding of some thrashy Finnish bands. Lyrics in Hungarian - finally with translations. Some of them should be published somewhere here. Great. I'd like to hear the record that includes the rest of the material from the same recording session. After six songs their pals from Scandinavia are coming - great raw punk hardcore in the vein of 80's Scandi bands, with occasional metallic digressions, all with raw sound... Well if you tried to make me believe that it's a side project of people from AVSKUM and ANTI-CIMEX, I might swallow the bait.

## THE BREED / DEMOLICE BARÁKU – split CD

(www.bandzone.cz/thebreed; www.bandzone.cz/demolicebaraku)

OK, I got this CD from a friend of mine, I've never heard of these bands before, although they're both from Czech, not that far away from Brno actually. THE BREED sing mostly in English and play quite good thrashy straightforward hardcore punk, sometimes it sounds a bit like some better NYHC, but it's fast and doesn't seem to be macho. It might be okay to see them live, though as from what I've seen at their website they mostly play some weird village punkrock shows. Nevermind. DEMOLICE BARÁKU ("House Demolition") are more punky compared to their fellow band. Also straightforward, a bit catchier songs and screaming vocals. It's surprising to me, but I quite liked both the bands in the end, though some songs are too primitive pogo punk to me. It's a shame there's no lyrics on the cover, but it's quite easy to understand some of the songs.



### Hungarian Lap Dogs (Magyar kutya - GYALÁZAT)

We march the way the Western are pointing us to / Resigned,  
because the Hungarian lap dog doesn't bark! / We eat humble  
pie, because there's nothing else we could do / We are on a  
leash, therefore we don't have our own lives / They throw  
bones at us, that they have already chewed on / Let us be

happy with those, at least we didn't get slapped! / We squirm  
on the shitty backyard, as stray dogs / Where's the reward for  
becoming a misbegotten?! / Western walls, damned laws /  
Why are we such brown-nosed mutts / We bark at the shining  
moon at nights / And still don't know that we've become lap  
dogs

### Best Quality (Высший сорт – HAKAKIRI 666)

Goods will be yours sooner or later / Because you are nothing  
without them / Without them fashion, prestige, confidence will  
pass by you / Manipulations are positive for you / Otherwise  
you would be unhappy / Desired kind of people / Desired kind  
of goods / Pursue the best quality!

### Take (MLADINA KINA)

I'm sick of people that always take / Take everything for  
granted, they don't think / Don't appreciate effort and small  
things / They're so passive and selfless / When you need help  
they just ignore / Wait until all is done and then enjoy / Why  
don't they make a fucking effort / And start giving they'll feel  
better / Take take take is all you do / Take take take this  
song's for you / Take, you make me sick / This song is the last  
thing you will get from me

*Some people take everything for granted and never think that  
maybe someone needs help with something and doesn't know  
the word teamwork or unity. It's so easy if you unite and  
create and do something together and the feeling's great. I  
think that also in hardcore it's stupid that 4 or 5 persons from  
a town are doing shows and zines while others who are  
supposed to be "active" in the scene just come to concerts and  
that's it. Hardcore is more than just concerts. Help each other  
out and do your best!*



### EVIDENCE SMRTI – "s/t" CD-R

(GASMASK recs., www.maskcontrol.com, www.myspace.com/evidencesmrti)

Yeah, I know it's not really fair to review a band, from which two of the guys play in another band with me, one spent a month with me travelling around the Balkans (and thus actually laying the foundations of this zine) and one shares the same apartment with me. It's not really possible to stay neutral. But I had never said that the reviews in this zine were going to be neutral, had I? Hehe... In the last couple of years (cca since 2003) here in Brno and in the neighbouring villages there arose a quite strong (at least musically) local scene of bands playing various kinds of raw/fast/dark crust/hardcore shit that are usually personally interconnected. Some of the names might be RISPOSTA, FESTA DESPERATO, BASTO, SCARTO, LOCALE RESPONSABILITA, REAKCE NA ZMĚNU, RESURGO, DE TIEMPO PESTE, AGE OF DEATH, PRIPYAT, KORUBO... and EVIDENCE SMRTI. On the one hand they play quite plain dark crust/hardcore, on the other hand they are pretty original, specific and distinguishable. First it's the interesting guitar riffs. Second, it's the vocal of Marek, that is (very uncommonly for this kind of music) **totally** comprehensible, no boring murmur, but clearly pronounced almost-spoken voice, which however, doesn't lack energy and earnestness and slightly reminds of some old thrash metal bands. And last, but not least, it's the lyrics. All written by Marek they present a serious mixture of anger and despair, random thoughts on everyday life and mankind, written in his own way, sincere to the bone. Great powerful sound comes from the South-Bohemian Hellsound studio (other bands that have recorded here are LAHAR, SEE YOU IN HELL, FESTA DESPERATO, RISPOSTA, AGE OF DEATH, REAKCE NA ZMĚNU...and shitloads of metal bands). Some songs from this demo CD-R are supposed to be released on a vinyl EP I think, two other songs from the same recording session were released on "Spalte Brno Na Prach" compilation LP (where you can hear many of the above mentioned bands and which I can strongly recommend you).

However, about the softness it was not that bad. Judged according to the preserved live recordings it was highly energetic punk rock with absolutely exact crazy punk vocal (and according to the photos also the live show) of the singer. The whole half of the songs were cover versions – by UK SUBS, SLAUGHTER AND THE DOGS, THE EXPLOITED, SHAM 69, RADIATORS or REZILLOS, sung with original English lyrics. Their own songs were in a similar vein and compared to e.g. ENERGIE G even in a much wilder rhythm. The lyrics of KEČUP were formed by not very complicated nursery rhymes:

There sat a toad, screaming to my ear  
Screaming and screaming, pulling at my hair  
A toad is stupid  
Not knowing what it says  
It has warts  
So it keeps on crying  
Cause they hurt  
Those warts  
Call for a doctor  
Or I'm gonna have a stroke

(Ropucha)



All Horáček stayed in the by then beginning PRECEDENS, Hyský and Hlinomaz deserted to GARÁŽ, where after some time also Nikolas followed them to. Later in GARÁŽ Hlína became famous among other things through competing with its other member Bizon for who would do a higher number of suicidal attempts and end up in mental home. This competing stopped only after his emigration to the USA.

Probably the only kind of "official" release of KEČUP is the participation on the compilation "Nová vina '79-'85", where they have two songs.

Simultaneously with KEČUP another band called FLASTR used to exist for some time, where Limburský played drums and Ivo Pospíšil played bass. FLASTR played punk rock in the vein of RAMONES and they had only few live appearances, however, some recordings should exist.

The last show of FLASTR is also the first show of A 64 – a band which did definitely make the greatest deal of the three. At first sight the quite mysterious name is a symbol of indolona – an ointment for skin damaged from manual work.

The founding duo Radek „Šimon“ Šimůnek (guitar) and Marcel Průcha (vocal) come from the band RED DEVILS (where bass and drums were played by two girls, it was classic punk rock and they played maybe two or three shows in Kladno), they take Tonda Hlávka for bass and practice the first songs still without drums. They keep looking for a drummer, which doesn't last long, because Limburský is around. After a week of common rehearsing they play their first show on 25<sup>th</sup> November '83 at a wedding on the Libeří island – still under the original name PLASTELINA ("Plasticine"). FLASTR appears here in an unrehearsed line up for the last time.

Since the beginning A 64 play fully raging lively punk rock – for their times it's a very decent blast and sometimes their music is already being labelled as hardcore. What is definitely worth mentioning is Průcha's wild punk vocal and Limburský's stubbornly beating drums. The guitar goes through some kind of a prehistoric booster which gives the music the necessary raw sound. A saxophone player (Martin Klapper) plays as a guest in some songs.

About 20 songs in total are rehearsed, including a couple of covers by EXPLOITED ("Fuckin' USA"), SEX PISTOLS ("Stepping Stone"), PETER AND THE TEST TUBE BABIES ("Banned from the Pubs) or DEAD BOYS ("Sonic Reducer"). The lyrics are classic – world seen through the eyes of twenty-year old punks (all are between 17 and 20 by then, except for the oldest drummer – he is 25).

The first show is followed by a winter pause during which the band precisely practices to play a sequence of about ten shows from April till June. The first one of them takes place on May 8<sup>th</sup> in the Na Chmelnici club together with BON PARI and GARÁŽ: "It was surprisingly quite a success. Even such an obscure alcoholic pop star as Jana Bobová told us during a break by a beer in the buffet that: Guys, that was good." Tonda Hlávka recalls.

Just a week later they play in a students club 11 on the Strahov hill: "Because F.P.B. couldn't have come, the whole burden fell onto A 64. They had only 45 minutes of songs, so they played it all twice in a perfect atmosphere of the club which was bursting with people who were in close contact with the band, throwing paper balls at them." (from the book Excentrici v přizemi).



**GUITARS AND SCREAM or WHAT WAS BEHIND THE WALL**  
or  
**Punk rock and hardcore in Czechoslovakia before 1989**  
(second chapter)



**KETCHUP 64**

"I always started monitoring the local scene when some drummer was leaving GARÁŽ. Then I took a look around and I always found someone, who kind of happened to fit in the band and moved it another little bit further." (Ivo Pospíšil, leader of the band in Scene Report no.4/1992)

Although the later works of GARÁŽ carried no punk rock influence anymore, in the moments of personnel crisis it often drew new blood from the ranks of young punk groups. These transfusions did always help it to get through another period, for the bands concerned, however, the leaving of even up to a half of the members meant a certain end. This could have hardly been pleasant to Honza "Limburák" Limburský, who played in all of them.

1981 brought about break-up of ZIKKURAT, EXTEMPORE and also ENERGIE G and it seemed that a period of deadly silence is coming up the local punk front. Luckily it didn't – a fresh punk Honza Limburský is already looking hard for new members to form a band. Originally he wants to play drums, but as they cannot manage to find a singer for a long time, he grabs the mic and Mirko "Ali" Horáček of EXTEMPORE takes the drums. Other members are Petr "Hlína" Hlinomaz (bass) and Aleš Hýský (guitar). Later one more guitarist is coming – Vasil Nikolaj – and KEČUP ("Ketchup") is born.

Between '81-'82 they play about ten shows, but no one remembers the exact dates when and where anymore. There's more than enough of those "maybes" and "probablys" in the history of this band, because any contemporary materials such as for example articles or interviews probably do not exist and later recollections of the times of the bands existence are pretty vague from their members' side. In any case the premiere took place in the Klubko club in Kladno and right the other day they played illegally in the Public Transport Company estate at some Violets Festival. Other concerts came only a half-year later:

"Sudoměřice... in the nick of time it moved there from Bechyně, where the cops found it all out in time. Together with the unavoidable boozing it took place in some canteen, where the local drum set was prepared, with only one undamaged drum skin... Ořechovka... probably our most famous show, otherwise a ball of the Academy of Fine Arts. The primordial PRECEDENS played as support, then we came, played a song and a half and then the cops ran in and it was over..." recalls Limburák in the book Punk Not Dead.



Even the rest of the shows end up in a similar vein. At one of them where they play together with VISACÍ ZÁMEK, GARÁŽ and BON PARI at the university college in Suchbál, Ivo Pospíšil the hunter draws the guitarist and bass player away. Thus is the band's fate sealed.

"KEČUP was pure orthodox punk, but compared to the British bands we were pretty soft. After all except Horáček we were just a bunch of little kids, nothing else. Punk was a mercurial music for us, we all had used to listen to jazz-rock before, but this was our easiest way of expression." (Limburský in Punk Not Dead)

**ROXOR – „s/t“ tape**

(Matuš Vinc, Lúčna A4/4, Vranov nad Topľou, 09301, SLOVAKIA; moor@zoznam.sk; www.myspace.com/roxorraw)  
Not everytime do you happen to hear such a good first release, moreover when having been recorded a 100% DIY way in one day in a practice room. But this East-Slovakian commando managed pretty well! In about 15-20 minutes you get a brutal portion of raw and distorted screaming crust/hardcore ranging somewhere between DROPDEAD and FRAMTID. They actually do a cover of the latter one here. All accompanied by a wall of brutal, noisy yet comprehensible sound, usually unheard in this area and fitting much more into places like Japan (yeah, I know that no one does it like the Japanese, but these guys are quite close). The cover is simple but good. You get all the necessary information plus lyrics and their English translations (if only more bands were doing that!) The lyrics carry the typical copyright of the vocalist Matuš, as I had known it from his and the guitarist's previous band HIPPIE KILLER. Short and pissed-off spits about human hypocrisy, apathy, religion (Slovakia is a strongly catholic country, unlike Czech, where some 40% of the citizens consider themselves atheists!), threat of nazism, backstabbing etc...Great job! This is maybe my favourite Slovakian band at the moment. They also kill on stage. Looking forward to hear something new! PS: This demo was released as a CD too.

**BIALA GORACZKA – „Pływy“ CD**  
(PASAZER, PO BOX 42, 39-201, Dębica 3, POLAND;  
www.pasazer.pl, zinepasazer@o2.pl; bartas79@o2.pl)

I was drunk. This time it was not in Eastern Europe but in Eastern Berlin. Drinking with the Polish punx outside the Köpi squat, Zbych showed me his caravan and from under his bed he took out this brand new (at that time) CD of his band. I have already seen them live before and knew their older recordings. I had liked it, but I was never really amazed. That is, however, not the case of their new stuff. Ironic and thrilling spoken introduction graduates into drums explosions and the record begins. Incredibly intense and energetic punk, yet still very melodic (in a strongly positive meaning of that word) and catchy. I cannot think of any band to compare them to and it's not even necessary and desirable as Biała Gorączka is a pretty specific band (though maybe kind of going in the tradition of Conflict and some Polish anarcho-punk bands). Having two singers, involving some decent keyboards and choruses they created one of the best punk records coming from Poland I've ever heard. The lyrics are pretty well written as well, leaving you with a feeling of hope and belief that we might change something at least, sometimes even sounding a bit naive and pathetic, but from what I have experienced, I think these guys do really live what they sing about. The cover is an elaborate digipack including a thick booklet with lyrics both in Polish and English, nice graphics, the CD includes a video bonus too. I don't want to sound exaggerating but I cannot but give this record ten circled A's out of ten... Note – there is a vinyl version out on Pasazer too, but the CD looks and surprisingly even sounds (!) better to me this time.

**KOMATOZ / DEMARCHE – split CD**  
(Alexey Mahnov, PO BOX 112, 185035, Petrozavodsk, RUSSIA;  
www.myspace.com/headnoiserussia, headnoise@mail.ru)

I don't really much understand the idea of this split, as KOMATOZ have already released all of their songs on their "Within The Law" CD (together with other songs from the same recording session). Their part is fucking cool anyway, but nothing new. So let's take a look at DEMARCHE from Prague / Czech. Four of their six songs here have already been released on their "Fucking Hangover" 7" EP. I don't know... to me their music has usually sounded like if The Casualties would have tried to play crust – punky riffs combined with growling vocals of Havran. It's a kind of a hotchpotch that simply doesn't work with me. Though 'Fucking Hangover is quite fine and Holy Tragedy is a good song too. The lyrics are simple and straightforward, but not bad. Some people might surely like this, but I honestly prefer drinking with these guys to listening to their music. Actually DEMARCHE have changed their line-up some time ago. The original vocalist left to form GOMORA, the bass player does vocals in JONESTOWN now and the new screamer for Demarche is now Jehuda, who used to shout in EXEKUCE (cool 90's crust/punk band from Prague). I'd say that when it comes to music, I like the new line-up better. The CD includes a video of both bands – DEMARCHE have a live recording from Prague's 007 club and KOMATOZ have a pretty nice video-clip to "My Protestuyem".

**EVIL – „XII-XX“ CD**  
(MALCONTENT RECORDS, malcontent@inertia.pl; www.evill.up.pl)

It's already been some time since I got this CD from their vocalist Mokry at their show in Pflouč. I can hardly remember that. And neither can he, probably. So fucking wasted he was, hehe. This should be the second record of this band from Wrocław/Poland. It's not easy for me at all to describe their music, as I'm not much into metal and especially not into this kind of death (?) metal that they play. Many dark slow parts combined with high pitched screams at times. I often hear people comparing them to BOLT THUNDER, low murmur of Mokry turning into high pitched screams at times. I often hear people comparing them to BOLT THUNDER, but I've seen BT just once and that was on my friend's T-shirt so you've gotta find out yourselves whether that's true or not. I'm a fucking punk. No metalheadbanger... Sorry. But still, in spite of the music they play these guys have a fucking punk attitude and you also hardly ever see such a band singing about police oppression, vegetarianism, righteous citizens, impact of TV or criticizing capitalism... that's fucking anarcho-metal. Cool. Give it a try. It's good.

# « ГРАЖДАНСКАЯ ОБОРОНА »



A cold winter evening, I'm sitting in the Liberté venue in Český Těšín in the north-east of Czech and with my poor imitation of the Russian language I'm trying to communicate with Pit, the singer of TED KACZYNSKI, who are playing tonight. All of a sudden, another member of the band gives a shout from in front of a computer with internet: 'Letov died!' 'Egor?' 'Yeah, Egor!' On 19<sup>th</sup> February 2008 the heart of Egor Letov stopped while he was sleeping. Letov was the central figure of GRAZHDANSKAYA OBORONA. Some punx love them, some hate them, some laugh at them and the remaining 97% have never heard of them. However, in the post-Soviet countries they are extremely famous and speaking about post-Soviet punk without mentioning them would be like speaking about the 60's rock'n'roll without knowing about the existence of The Beatles. The history and work of GrOb (= 'grave' in Russian, an often used abbreviation of the band's name) is an inexhaustible source which is almost impossible to get through properly. Thus please take this article rather as an introduction of the band. GrOb is probably the only band I can think of right now that I've been constantly and regularly listening to for several years already and still do I find something new in their music. Whether it be their awesome allegorical lyrics or their endless discography itself (over 20 recordings just in their essential period between 1985-89!!!). For many it might be a hippie bullshit, for me it is one of the most interesting and inspiring bands of all times. Judge for yourselves. In any case, be prepared to meet them on the pages of DNO many more times yet... This interview appeared in Maximum Rocknroll #96, 1991 (originally taken from the underground magazine 'Outlying Nervous System' #2 from the Siberian town of Barnaul).

## Tell us the story of Grazhdanskaya Oborona.

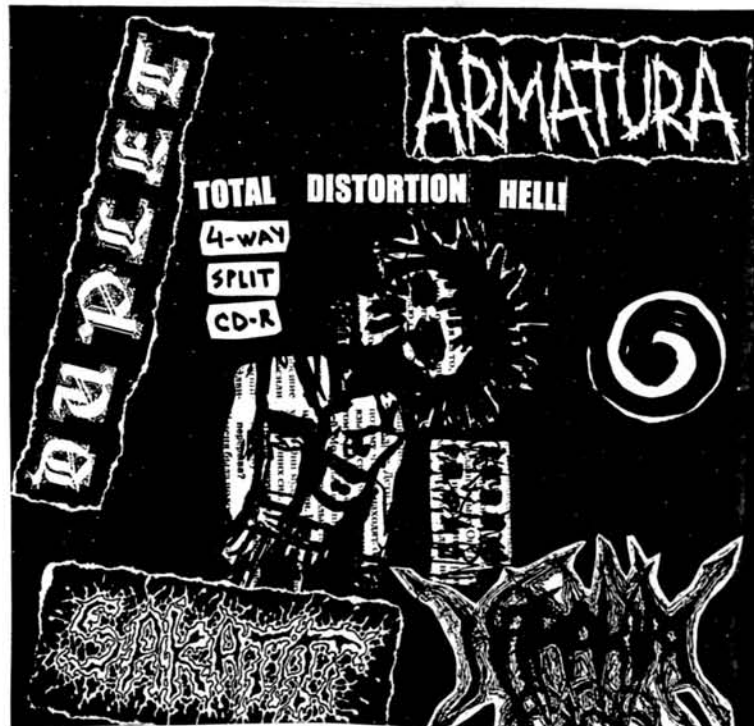
It began in 1982. We founded the group called POSJOV (Crop) under the title of a well-known book, and we played some fusion of punk, psychedelic and music of the 60's. I lived in Moscow in my brother's flat, and he constantly brought discs from Novosibirsk Akademgorodok. So I heard The WHO and other groups. I got into it. Since I was 10 years old I became a fan of that kind of music. I have a theory that every person who was involved with that artistic set became sometime later like a glass, filled to overflowing... Just a lot of creative energy was accumulated. I don't know anybody from that set who didn't begin to create something in his own way. When I was 16, I decided to collect my group and begin to write some songs. I bought a bass guitar in Leningrad and organized my group POSEV in Omsk. There were guitar players Babenko (now he is a member of CRIZISHOE OTDELENIE (Crisis Department)) and Kuzja (now he plays bass in our group). We played till 1984 and after changes in our lineup, we renamed our group GRAZHDANSKAYA OBORONA (Civil Defense). We played just at homes or in basements in Omsk. It was so hard. It began with Babenko's mother. She heard our records and then went to the KGB (she was a Communist Party of the Soviet Union member). She told them, "Comrades, my son is involved in an anti-Soviet organization." There was a kind of scene around Civil Defense at that time and there we could read fanzines written by Aksenov Strugatskie... And at March 1985 the KGB opened a criminal file on us. It matured by November. They visited us and collected information. They interrogated everybody and threatened everyone with the most terrible things for each of us. Once one of my friends, who worked in a discoteque, brought some audio technics for recording to my flat. Then the KGB met him at the station and told him that there might be some trouble with his new born daughter. He turned pale, returned to my flat and took his technical stuff back. The others were pressed by the same means.

## ME4TEC „Euronews 2007” CD-R

Hm, I got this piece at the last Killed By Brno festival. It lay unnoticed in the free-box and president Lukashenko was screaming at me from the cover while being eaten alive by some giant squid – 'take me home before that bitch eats me alive!' So I took them both. It's a shame there's nothing else on the cover except for the tracklist, but it might have happened, that the rest of the booklet got lost before I found it. The recording is quite similar to the already mentioned live one; it was probably made around the same period. Just the sound is better (that means less incomprehensible, not comprehensible). But I like it though.

## KRAPNEK / ME4TEC split CD-R

In this case I have no other way than to start with the description of the cover – on a gloomy field there are crows pecking something, among these crows there's one strongly reminiscent of the Tragedy one, above it, there's a character of a guy with a machete, drawn by Green in his typical style, and this guy has a cat on his head (no, it's really not sitting on his shoulder; I say it's sitting on his head and I mean it). Maybe the mythical Cat of Death? An omen of the end of the pop-crust era and of the beginning of the era of guitars out of tune and overdriven homemade distortion pedals? We're gonna see later on... well I must surely praise the layout. Very nice homemade cardboard cover with a glued booklet with lyrics of both bands. KRAPNEK from France play cool pissed off and fast black metal / hardcore with a great desperate female (at least it sounds female to me...) scream. Sound is fair enough. There are just English comments instead of lyrics – altogether interesting, rather personal topics. I like it. ME4TEC have the same stuff here as on the above-mentioned promo CD, so I'm not gonna analyse them more over here. And what was the story with the Cat of Death? „Through July sky / Through suburban trains / My cat of death / To that asshole in Lonsdale / Mine from my dreams / My cat of death” Raise your hand who had guessed it right!



## SAKATAT / DUPLET / ARMATURA / HARAKIRI 666 – „Total Distortion Hell!” 4-split CD-R (defectindustry@mail.ru)

Don't get frightened away by the word 'CD-R'. Some people are able to turn even such an 'inferior' format into an artwork. The layout is made as a cca 8" book with a double page for each band, nice graphics (same style as Sanych's zine) and a CD-R placed in an attached plastic bag. The "total distortion hell" title fits well, because a dirty, if not even shitnoise sound of the recordings is the link between the four bands here. Nevertheless, it doesn't sound bad. The beginning belongs to SAKATAT – pioneers of Turkish grindcore. They don't lack anger, energy neither intelligent lyrics, but it's hard to be compared with their later material I heard – that's a real blast! And I must say I'm pretty picky when it comes to grindcore. Go and search for them! The second band is DUPLET – "make punk rock", noise punk project of Green and Sanych, screaming distorted shindy HC with provocative cynical spirit. Three songs including a cover of GRAZHDANSKAYA OBORONA "I don't believe in anarchy" altered beyond recognition. After that comes Moscow's ARMATURA with six songs of aggressive harsh crust/grind/thrash, or as they put it themselves – "vegan DIY mince core". Good shit. The 4-way split is being closed by three pieces by Belarussian HARAKIRI 666 – total noise-metal-punk with a drum-machine I guess. I can recommend this brave and sympathetic publishing act to all those, who still do believe (just like me) that punk is far away from being just about popular masters of the genre with professional equipment and studios, but also about rather obscure (and often even more sincere) acts, whose songs no-one's ever gonna try covering, just because it's impossible to decipher the guitar chords from that wall of noise. Play loud! The sound blends when played quiet...



#### DEFECT IN INDUSTRY #14

(Alexandr Vasilenko, A/Я 359, Minsk, 220050, Belarus; defectinindustry@mail.ru; www.myspace.com/defectinindustry)

This is the third copy of DII that has got to my hands. Sanych is an extremely active publisher, which I fucking envy him. Before I manage with my poor knowledge of Russian/Belorussian to struggle through one issue, a new one is already out and I'm just glad. Just yesterday I was s(h)itting at the toilet reading some old issue of Reason To Believe (a great, unfortunately dead free-zine from Britain) in which several zinesters discussed the necessary qualities of a good zine - such words were present as PERSONALITY, VARIETY, WRITING TO MAKE YOU THINK, A SENSE OF HUMOR. Defect In Industry meets all these expectations. Graphics in computer/printer/scissors/glue/xerox style, classic A5 format of medium thickness. At times you run into some chaotic ink drawing, reviews of not very well-known bands and zines in which the author is not ashamed to say something is bullshit and especially there are carefully made up interviews consisting of goal-directed questions. It's a pleasure to read. In this issue you get interviews with Roddy from Scotland (ATOMGEVITTER, BLACK SISTER, Ploppy Pant zine), Turkish grinders SAKATAT (last year they were driving through Czech in the company of the Hungarians ANOTHER WAY, shame on me and everyone who missed them - the last recordings are a real blast) and also SEE YOU IN HELL (local HC/punk/thrash). I had to skip the essays called „Apology of satanism” and „Apology of absolute subjectivity” because my language skills were still too poor for such profound articles. Otherwise if you are able to read Cyrillic and know some Russian/Belorussian, just try it. And get in touch with Sanych, 'cause as he says in the interview: "I do really enjoy more being in touch with the people who make the music, than the music itself."

#### ME4TEC „Me4tec 04 05 2007” CD-R

(me4tec@mail.ru)

Whoohooo... the production of Belarussian ME4TEC is not really for weak natures. Well if someone states as their inspiration four such differing yet still so crazy and extreme bands like SONIC YOUTH, DARKTHRONE, JMFENFOUS and CONFUSE, then you cannot expect a bowl of cherries. In ME4TEC you can find the interviewed Sanych behind the drums, guitar is taken care of by Green, a former vocalist of LAMANT (r.i.p.). On this recording, there is still also Masha (Green's wife) doing vocals. And I have the feeling, that at times I can even hear a harmonica. This is a short live recording of eight chaotic disharmonic experimental blasts. On the one hand it's original, on the other hand it's definitely not a band for everyone. The layout is pretty minimalistic, using Green's specific graphics, also the lyrics bear Green's classic copyright - psychotic poems about cats, food and fucked up system... Nothing for conservatives.



#### ME4TEC „Promo July 20 2008” CD-R

Compared to the previous recording, this promo has a better sound (if one can call it like that...), because it's not a live one. I cannot hear the harmonica anymore and it seems that Green took over the vocals after Masha. All in all it's a little bit easier to digest, which however, doesn't mean much to most people. And not even for me, 'cause just a while ago I was listening to ANKLYM and to PANGS OF REMORSE (90's Czech power violence band). This time no lyrics have been enclosed, which is a shame - I'd like to know what is the song "Cat of death" about. Don't know, if I wanted to be ironical, I'd call their style 'LAMANT played backwards'.



But I could only guess about that. I was a designer at a factory, and "the First Department" began to take an interest in me. We were all taken in hand by the KGB in November. They tried to throw the global blame for anti-Soviet organization, act of terrorism, and so on, on us. They wanted to blame us for making preparations to destroy an oil refinery. They threatened us. Our "crime file" reached Moscow. Kostja was conscripted in one day in spite of a heart insufficiency. Moreover, he was sent to Bajkonur, into a closed zone. I was threatened with application of "truth-calling" drugs. I didn't tell them where I had received the fanzines. They told me that they could also blame me for my voluntary betrayal, and didn't tell anybody about their pressure. It was carried on for a month. I never tasted drugs before. I never felt something like that, never. And there I began to think about how there is no meaning in doing anything. I decided to commit suicide. I wrote the note, "I have committed suicide under pressure of Major Vladimir Vladimirovich Meshkov..." and so on. They found out about it by an unknown way. I can't guess even until today. I was taken into a "nut ward" and my "criminal file" was stopped. They made my friends give a written undertaking to break off any relations with me. My friends were warned by the public prosecutors department. And when I was discharged after 3 months isolation, I had no one to play with me. So I began to learn to play on different musical instruments. I was alone through the year and composed some songs such as "Ice Under Major's Feet" and "Totalitarianism." We were called fascists and were doused in mud by Omsk newspapers. In 1987, I recorded all my songs by myself. "Red Album" and "Optimism" were composed at that time. The first album was "Nasty Youth." Also I recorded "Necrophilia" at the same time. After that we came to Novosibirsk festival. We didn't contemplate playing there. But "Zvuki My" didn't come and Murzin suggested that we play instead. And we played. The electricity was cut after the first 20 minutes of our performance. Somebody called the Omsk department of the KGB. We were registered and named "exponents of fascism." After my return to Omsk, they wanted to put into a "nut ward" once again, and for a long time. I had made the acquaintance of Janka that time, so I took my jacket and sack and went away as "sistemnik" (as a member of Soviet underground hippy's organization). It had happened in 1987 and I was hiding during the whole year. I was wanted by the militia. So I traveled all over half of the country and sang songs, playing guitar. By December of 1987, I was informed that the search was over. I had returned to Omsk and I lived so peacefully through the month. Then I recorded new songs "Everything Goes According to a Plan" and "The Steel Was Tempering In Such a Way." I was in a great hurry, because I was frightened of new actions by the KGB. It was 1988. We went to the Novosibirsk festival, where we played with Selvanov. I think that he was the best guitar player in Siberia. He committed suicide last year. We began our concert tour after leaving Novosibirsk. Usually, we played in basements. We visited a punk festival in the Baltic Republics, played in Moscow and Leningrad. In 1989 we decided to make our studio record. We went to Leningrad and began our recording at the studio of "Auction" group. During our recording I began to understand that high quality recording excluded some important parts of our conception. I stopped our recording, packed, and went to Omsk. Then we recorded 4 albums just in my flat. I think it must be that way.

#### How many albums have you released?

In all? There are about 15. They are "Nasty Youth" and "Optimism" from 1985, "Red Album", "It's Good", "Totalitarianism", "Necrophilia", in 1987; "The Steel Was Tempered In Such a Way", "Fighting Stimulus" and 30-minute live record "Songs of Joy and Happiness" in 1988; "War", "Fine and Forever", "Armageddon-Pops", "Russian Field of Experiments" and a compilation album "Red March." That contains different versions of never before recorded songs of 1989. And there are some other solo-albums. Well, I think that there will be no more albums. We will play once or twice after Barnaul and that will be enough. I will play with Janka.

#### How many albums have you recorded in cooperation with Janka?

Well... They are: "No Permission" in 1987, "Go Home" at 1989, "Angedonia" at 1989. There is one more album called "Tumenian Album", but Janka renounced it because the drummer from "Instrukcija Po Vyzivaniju" (Instruction For Survival) who took part in that recording made many terrible mistakes. That recording was strange as hell, but it's the most known. Then another Janka made her recordings at the cooperative "April", the "Melodia's Department".

#### And what about your albums?

I don't want to release any albums. They suggested that to me, but I refused them. I have no relations with official organizations. It's my principle, because then everything will be depreciate. I don't want something like this to happen with us, as happened with "Aquarium".

#### Is the "G.O." line-up stable enough?

We have been playing together for a year and a half. There was some small period apart, just for the rest. We can't live without each other. It's like a commune. But I think that we must stop it after Barnaul. Now it's that sort of situation in the country, that they make money by rock music. It's just a profanation. People come to concerts as they would go to a discoteque, only for jumping and crying. Or there are some athletes who want to listen to some arpeggios or some timbre layers. I don't think that rock is music or aesthetics. I think that it's a kind of religious movement. I want to play the kind of music that we played in basements of Novosibirsk. It's better to me if there are only ten persons in the concert hall, because they really want to listen to me. It seems to me that it's absolutely impossible in our country to have such a small show.

#### It was written that there's a "G.O." record released in France.

The record with some 'round the world punk' was released in BRD. There are some American groups, English groups, and groups from Thailand and Peru. And there are two of our songs on that record. Now they want to release our EP. And some Frenchmen wanted to make us popular. They wanted to make a high-quality recording with drum machines and synthesizers. I refused them. And now they sent our records to other European punk firms that produces cassettes and records and I am the last to know it. And I don't know what was released there. Well... our record was released in Denmark, but it's not too interesting to me. There is no one in the West who can understand what is going on in our country. There is a large wave of our groups who want to make it in the West. I don't know why. Everything is so rational and everything is alright there. Everything, including culture, is sorted out. They've invited me to know why. But I think that I'll stay home. Their mentality is so different from ours. And everything is just opposite in our country, everything is going through the ass and they don't understand it. It seems to them that everything that takes place in our life is a kind of vanguard... Really, that it's a kind of pathetic vanguard. And everything that is so serious and everything that comes from the soul are looked upon as aesthetics, like nonsense. They would be horrified if they could understand it.



Yanka and Letov

**Did Bashlachov's works exercise influence on you? And what do you think about his life and death?**

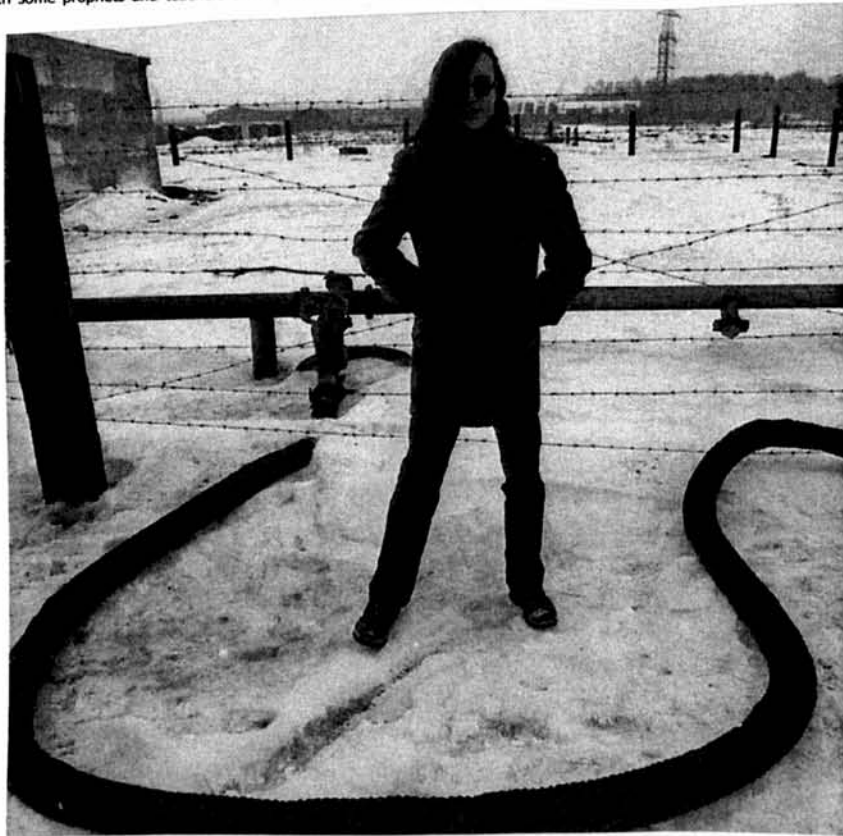
I think that he was the greatest rocker in our country. When I heard him for the first time, it exercised influence on me. Well, it wasn't influence in fact, because I came from another base in music and texts. I came from "garage" rock of the 60's and punk of the 80's. And he had no connections with that. He had Russian roots and came from a Russian verbality. And everything was mixed on the 'trash' principle, but wasn't 'metal'. Just when it's a single riff and some monotonous verbal construction on it. It's a kind of voodoo, it's growing and then it's falling, and so on. And he found it by his soul. His "Ballad of Egorka" is so global. That's the essence of his influence. When I saw him for the first time I couldn't understand how he could sing in such a way. I composed short, melodic, but cruel and hard songs at the same time. And he wrote six-minute vast compositions. It was a dreadful stream of mentality. It was with dreadful, bright and aggressive. And this has no connections with aesthetics. I think that nobody can understand him 'till now. And I find more and more common features between his and my works. You can understand him, if you can find something inside yourself as he has. I have understood his "Crookie" quite recently. He's the greatest person who has ever been there. And when I met him in 1987, he looked so bad. He looked like an absolutely broken and destroyed person. He was completely dispirited. And I was at the top of my energy and I believed that something could be changed, and he didn't believe in it. I was so broken then. And now I've understood him.

**What do you think about his suicide?**

I think that it's a single way and natural end for a fair-minded person in our conditions. If you have a fair mind, you can understand that you can't change anything. And if you progress, if you develop yourself as a personality, you'll lose any connections with the outside world, because after some time nobody can understand you, and you'll find yourself in a vacuum. Then, if you can find some powers, you'll progress and then you'll become the saint, I think. And if you have such a kind of mentality and if you understand that you can't change anything- it means that reality will kill you.

**What do you think about the end of the world?**

I think that the end of the world is everything that is happening right now. The end begins when live creative energy is destroyed. I don't know the terms of human creation. Maybe it was only an experiment. I don't believe that man appears just on the earth. There have been some prophets and teachers on the earth at all times who want to drag our civilization out to some kind of non-human sphere.



**„What ways of self-expression do you use, except music? (graffiti? stickers or something else?) I'm asking about things, that can be seen not only by people, who come to your gigs, but also by the common people in the streets. What do you think, is it easy to show them all the shit around them, to shock them?"**

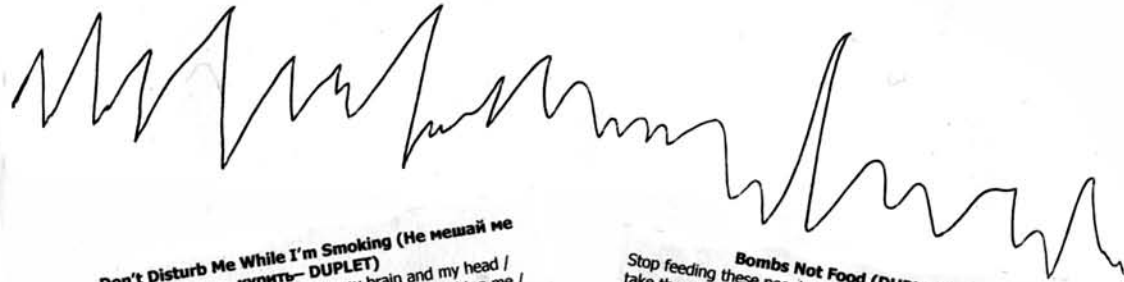
No, I'm not involved in anything else except my distro and the zine. At times I put on antifascist stickers to make our race brothers in our district happy.

**That might be it, just tell me something about the life in Ratomka, as you and Green renamed it to Chuytomka (Shitomka), add whatever you want and you're free. Thanx!**

Aah, Ratomka, that's my first shelter near Minsk. It's quite a big village near Minsk, half an hour by train. I got to know a lot of people there, because we used to visit each other all the time and it was a place where visitors were always welcome. I can say it was my anarchist period of life, I used to believe in the idea of which only fragments remained till this day. Unfortunately we had to move away from there as the landlord needed to come back there from jail and thus we had to find other flats. As for the song "Ratomka from there" by ME4TEC, it's cover of the band ZVERYO (ЗВЕРЬЕ) from Moscow. They used to have this song SVIBLOVO (a criminal district of Moscow)-CHUYBLOVO, which we have altered to our geographical situation. When we came to Moscow we play LYUBERTSY (also a suburb of Moscow known by its underclass)-CHUYBERTSY, because we have a lot of friends from there at the moment. And I guess that if we ever had a tour around Czech or any other country, we would make up something about your town as well.

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**Don't Disturb Me While I'm Smoking (He мешай me курить - DUPLET)**  
I know it won't be easy now for my brain and my head /  
Cause a friend with a cross on his hand is approaching me /  
I know he just wants to teach me how to live better / But  
this bad habit of his disturbs me while I'm smoking / Don't  
disturb me while I'm smoking!

**Bombs Not Food (DUPLET)**  
Stop feeding these people / Let's give them arms / Let them  
take themselves what they need / The time has come! / The  
time has come!



**Мyspace (Майспэйс - ME4TEC)**  
Myspace dot com / I have found myself a friend / A train  
with a soul of an aeroplane

**Fuck The System (Еби систему - ME4TEC)**  
Systemfuckers are down with the same illnesses as system is  
/ Fucking system / Protect yourself / Use condoms

**Meatgrinder (Мясорубка - BRUD KROU)**  
What happens now doesn't smell like bright future / A day  
will come soon when the world will be ruled by army boots /  
Unconditional orders / Meatgrinder / Meatgrinder for human  
bodies / (Sooner or later) the curtain will open / You will feel  
the smell of gunpowder and wet trenches / You will hear the  
cries of children and moans of the wounded / Day will turn  
into night / Night will feel like hell

**Indifference (Безразличие - BRUD KROU)**  
Don't try to justify yourself / It's just a weakness / It's hard  
to rake the shit away, feel others' pain / To see the  
homeless, the cripples, the hungry animals / They need your  
attempt at help / They aren't hopeless, just need support /  
Of course it's easier to close eyes on that and pass it by /  
Don't try to justify yourself / It's easier to look for excuses /  
I see your indifference, don't hide your eyes





**And now about DUPLET. What were the reactions of other people to this project? It all looks to me like a goal-directed provocation against various stereotypes and unsaid rules of that self-appointed punk scene... am I right?**  
 Green and me have planned DUPLET to be just provoking, completely insane as far as the lyrics and the sound is concerned, recorded in home conditions with the most shitty and annoying sound of guitars. We had lots of fun, drinking a couple of nights together. We wanted to shock the audience and we've managed, many don't greet us anymore

and they spread gossips about us, that we have already went completely nuts, but many did take it as a joke.

**You present DUPLET as "male punk". Why? Another attack on the punk rock cliché? Is Belarussian punk also especially a domain of guys (as it is in Czech – and not only there)? What do you think might be a reason for it?**

No, I don't detach positions such as dividing music to male and female, but I just don't like this radical feminism that is present in many grrrr punk bands. In principle I dislike it on the same level as macho hardcore. For it was just provocation and many did rise to it. For us it was all in just a good fun.

**To what extent is all this punk shit capable of changing anything? What is your position between the two extremes – resigned passivity and enthusiastic activism?**

I don't know how to answer this question. Everyone choose their own way, I'm content with what I'm doing and I'm being excited by what other people do and if I like it, then I join in. But to be honest I'm not an activist, in the meaning that I would be coming to all actions, I don't have that much energy, and maybe also not that much enthusiasm.

**In one cool Czech movie a choleric father of a Czechoslovakian family in the 1960's often repeats the sentence "I'm giving the Bolsheviks a year, two years at the very most." How many do you give to Lukashenko? Do you think he will stay the leader as long as his legs will carry him, like Fidel Castro? Or do you see any real chance for a radical change of the regime in the next couple of years? What kind of a change would that be?**

I don't know what to think about Lukashenko, I don't carry him in my head, I got tired thinking about that. It seems that in Belarus people are divided to those who are fine with him and those who are against. I don't belong to either of these two. The problem is the government, after all what comes after Lukashenko? – it's gonna be the same style, same power, same cops and control. Some things will change for the better, some for the worse, but the essence of the power will remain the same. The faces will change, but the rest will remain as it was.

**In an older interview with LAMANT Green was talking about some plans to start some kind of a squat in Minsk. Did anything happen? Would such an autonomous place even have any chance to survive (cops, nazis...)?**

They say that there appeared a place in Minsk, an abandoned house, that was squatted by a couple of people. A couple of movie projections have supposedly passed there, I may not know everything, because I haven't been much in touch with most people from the so called anarcho-community, I stopped being interested at a certain point.

**I quite liked some of the questions that you used in the interview with Festa Desperato in Defect In Industry, so I will borrow two of them now, and I will turn them your direction... (hell, what a bastard I am, just simple Ctrl+C/Ctrl+V, shame on me, hahaha):**

**„How long have you been involved in the punk scene? What changed in punk since you got to it? How did punk influence you in that time? What does upset you in punk/hc movement?”**

Yeah, a boomerang thrown at you hit me in my own head. I got to know about punk sometimes around 1996, but that was just bands like OFFSPRING and GREEN DAY. I did even like them in that time, cause I couldn't have found anything else and I was getting pretty annoyed by thrash metal already. But as time went by I was finding out more and more and got really interested in punk. What's weird is that I didn't like GRAZHDANSKAYA OBORONA and SEX PISTOLS at that time. For some reason I couldn't stand them. Then I found out about DIY and got some tapes, I remember I used to have a walkman and there was DOOM on one of the recordings and as I went from the post office I listened to that tape that was making my head buzz, but I liked the music and it was way different from what I used to listen to before. In 2000 there was a boom of DIY activities in Belarus, almost everyone who had at least a little idea of DIY was making their own zine at that time. Still more and more groups and people emerged. That was a cool time, because everyone was together, now it's the other way round. The zines have disappeared, few people got to the second issue, all have dispersed in different groups and moreover, as there aren't any alternative concert spots like in Europe, bands often play in bourgeois clubs where I simply hate going to. That's why I hardly like anyone in the new socialised generation of Belarussian hardcore punk. Maybe it's my class hatred or jealousy, but I'd say I'm rather just pissed off and angry at people who think they have reached something, but in fact they have just lost it all. I don't like it when reading the lyrics of these bands about social problems when I know that these people never used to have any and they never will. How many of them have been in the army, how many have lived in poverty, renting a flat, how many of them do have a shitty job and give away half of their wage for their bills????????????? And then they sing about having some problems when they are presented a car at the age of 18 and a flat at 20. And they probably don't work as truck loaders in shops either, pah!

## LAST PHOTO OF GROB BEFORE LETOV'S DEATH



### Forward (Вперед!)

Qualifications to fly  
 Qualifications to love  
 Qualifications to roar with laugh  
 Qualifications to bitterly shine  
 One day I will change  
 One day I will manage  
 Let's help each other to shout  
 Let's help each other to forget

So long have we decayed in comfortable graves  
 So long have we learned to kill each other  
 So long have we learned to moan, to die  
 Let's start living!  
 Forward!

No need to count bruises  
 No need to look for the guilty  
 Let's forget it all  
 Let the dead bury their dead ones  
 Let's leave the vacant bodies  
 Lord's gonna help us, he's a fair guy you know

Qualifications to fly  
 Qualifications to love  
 Let's help each other to fly  
 Let's help each other to love

## Do you speak about the USSR?

Oh, not yet. It's happening on a world scale. It's just happening in the West, and now it's happening to our country. The death of culture is going on – the death of religion, of art, of philosophy. Culture is impossible under civilization. People lose their creative energy and they lose their connection with the universe. And this is the end of the world. I don't know how long it will take. Maybe will take millions of years, but it's really the end. Humanity can't exist without creative individuals, because everyone will destroy each other. In our country, there is "Pamyat" ("Memory", Soviet nationalists), for example. Pink Floyd in their album "The Wall" told us about some creative individuals who became targets for blowing off any kind of hatred. Recently the writer Boudarev said an interesting thing. He said, "there are many Jews who hide themselves under another nationality." That is, a Jew becomes not a national enemy, but a metaphysical enemy, who could be of any nationality. That means that you and me can all be Jews also. That's all. That's really the end.

### Saw The Sun (Он увидел солнце)

Delayed shock, gutters with water  
 Concrete walls, wet soil  
 Steel windows, electric light  
 Rotting sound, red-hot asphalt

And the world was as beautiful as a snot on a wall  
 And the town so gorgeous like a cross on a back  
 And the day was as happy as a blindgut  
 And he saw the sun

Plastic smoke, stench of burn  
 Barbed wire for miles and miles  
 Strips of rubber, wheels and cinder  
 Dead channels, dry grass

Watchtowers, slivers of glass  
 Brick courses, crematorium smoke  
 Tin cans, scraps of paper  
 Machine gun, a uniform and a gasmask

## ГРАЖДАНСКАЯ ОБОРОНА



## ТОТАЛИТАРИЗМ



These translations of Grob's lyrics may contain many mistakes, as they were first conducted from Russian into Czech (and my Russian is pretty bad) and then into English. Any corrections are welcome. Translations to *Vsyo Idet Po Planu* and *Sledy Na Snegu* were taken from the Internet – thanx to their authors.



ГРАЖДАНСКАЯ ОБОРОНА

**My Defence (Моя оборона)**  
 The plastic world has won  
 Dummy has proved to be more powerful  
 The last lantern has turned cold  
 The last boat has got tired  
 And memories choke the throat

ГРАЖДАНСКАЯ ОБОРОНА



Oh-oh my defence  
 A sad ball of an eye of glass  
 Oh-oh my defence  
 A reflex of a cheap world  
 A reflex of a blind world  
 The plastic world has won  
 Cardboards exult the alarm  
 Who cares for a piece of July skies?

ИГРА В БИСЕР  
 ПЕРЕД СВИНЬЯМИ

ГРАЖДАНСКАЯ ОБОРОНА



ОПТИМИЗМ



**How do you understand that subtitle "Satan punk zine"? Btw. What is actually the position of the church and religion in the Belarussian society? And how about the relation of Lukashenko's regime to the questions of the state and religion? Is it trying to suppress the religion, to quietly ignore it, or is it on the opposite trying to use it to its own benefit?**  
 Yes, you're right, I'm not aggressively opposed to religion but still I can say fuck off to its obtrusive ideas, I don't need gods, I'm individualist. And I called it "Satan punk zine" because there was an article about satanism in that issue, that I could identify myself with to an extent, without dogmatism. Of course the state does cooperate with the church to a certain extent, it's another means of control over people. Both of them need submissive idiots.

**You also quite enjoy black metal, don't you? What do you like about it? It's been already a pretty well-know fact, that quite a big part of BM bands are nazis, or they are very close to them, and I expect that Belarus makes no exception in this... What's your attitude in this? I mean, I don't have much of a problem with someone just listening to (whatever) NS bands, when it's just because of the music. But I think it's completely stupid and blind to order their original recordings / pay for their shows etc... and to directly support them this way. What do you think about that?**  
 Yeah, black metal is one of my fave music genres. Exactly such black metal, however, that is not a poseur and commercial one, not to say NS. I don't like those idiots who take advantage of wannabe satanism to promote their personal or race privilege. I like such black metal, that destroys everything around with its hatred. I have no prejudice, I hate all!!! I don't buy black metal CDs at shops, because they cost more than pop CDs. Actually the BM that is being sold there doesn't interest me. I'm friends with several people, who are more than me involved with black metal and I download and trade recordings from them.




**You're also running a small label/distro called Defectapes. What principles is it based on, how does it work? How do you choose which bands you want to release? Is anyone at all still interested in home-made tapes and CD-Rs these days - in the times of Soulseek, DC++ and Myspace?**  
 I'm not engaged with the distro that seriously, to me it's rather just another activity, which together with playing in my band and doing my zine forms a single piece of work. The first release was a compilation tape ANTICONFORT, which I made because I had lots of contacts to bands from far abroad, which were and still are my friends, whose recordings it is a pleasure to spread, the more do I like those tapes and CD-Rs. If I hadn't liked them, I would not spread them, haha. I'm content with having a distro that is being run with minimal contacts to some companies that produce CDs and tapes. I don't need that, because many people don't enjoy my musical taste, it's out of fashion and demand, so why should I then go making 1000 copies of a CD when I'm 1000% sure that I'm never going to get rid of them. Yeah, with the coming of internet people don't know at all, how it feels to receive parcels and letters, but it's much more interesting that downloading gigabytes of music per night. I do really enjoy more being in touch with the people who make the music, than the music itself.

**Why don't you play in BRUD KROU anymore? Tell me something about that band. What's the difference between the former BRUD KROU and the recent line-up?**  
 Hell, I can't remember exactly anymore, why we had parted, but unfortunately we just weren't able to go on with the first line up. There wasn't much heard of BRUD KROU for a while, but I know they have changed their line up again, that the guitarist and the singer have left and now they have some guy at the mic again. According to the last gossip they should have a new demo out soon.

**And how about ME4TEC? How was this band formed? What does the name mean? And btw... how much is it important for you to experiment and to try to find new ways which no-one ever tried before... in music, lyrics... And in your lives?**  
 The band ME4TEC (read *mechtets*) has been around in various line-ups since fall of 2006. After BRUD KROU had broken up I wasn't in any band for almost half a year and the same was for Green after the break-up of LAMANT, so we got the idea to try playing some noisy music, and as we had both always been passive vocalists until then, I had to learn how to play drums and Green started playing guitar. The band's name was invented sometimes at the second practise. It's a collage of two words - MECHTA (a dream, a wish) and PIZDEC (bullshit), of something positive and something strongly negative. The same have we tried to make some kind of a mix of a total noise with some beautiful passages. At the moment we have parted with our bass player, who has left to play in BRUD KROU and also our singer Masha left, I guess because of personal conflicts with Green as they two are divorcing now. And all these personal problems do influence the band too and I couldn't take it very long anyway. That's why we play in two at the moment, Green on guitar and vocals, me on drums and maybe we'll soon release a new stuff with the French band KRAP NEK.





This whole obsession of mine with East European punk has one of its roots in an interview with the Belarussian band LĀMANT which appeared in Hluboká Orba zine from Czech and which made me so excited, that I decided to write to their singer Green. The recordings of Festa Desperato that I once sent him thus got to his flatmate Sanych as well, who asked us then for an interview for his fanzine. We've been in touch since that time and after I finally managed to read through one issue of his Defect In Industry, I got so excited again, that I didn't hesitate with an interview. It was done via email sometimes in spring/summer 2008. Big thanx goes to Miju for his help with the translation.

**Hi! I'm gonna be boring and I will ask you to introduce yourself... Say something about Sanych. Who's that guy? What made Sanych what he is today? What ever is he involved in?**  
 I'm currently living with my friends in a rented flat in Minsk. It's quite expensive, so I'm quite poor. I don't know what else to say about myself, because I'm no self-satisfied guy who would present himself in the best colours. Though I hope to show more in the following questions.

**Tell me about your zine – Defect In Industry. What's your aim? How did you get to the idea of starting to write? What's your inspiration?**  
 I'm concerned with the zine especially because of getting in touch with other interesting people. I like doing cut'n'paste collages and then to xerox it and see what an interesting result comes out of it. I got the idea in 2000 when I got the first issues of the zines like DON'T PANIC, XEROTIKA, BRR, it was these zines that probably had the biggest influence on me, why I decided that I can also make a zine and so I started with a friend of mine who was a coeditor of the first issue. Then I was taken in the army where I spend a fucking year and a half of my life, but I was also gathering materials for the second issue which I finished right after I was separated from the service. This issue mirrored all my hatred towards these structures. At the moment there's fifteen issues of this zine out.



**Do fanzines play an important role in ehm... let's say DIY culture? Do you feel any threat from the whole trend of moving of fanzines to the internet?**  
 I think it's not necessary to compare internet with some individual creation, paper zines are still quite in demand these days and I am happy that people still read and write them. Myself, for instance I cannot read PDF zines somewhere from the internet, it's simply unæsthetic.

**What are your favourite zines? Both Belarussian and foreign. What do you miss about today's fanzines and what do you like about them?**  
 At the moment there are very-few zines coming out in Belarus in comparison to how many there were six years ago, and my zine is the only one left from this first wave. All of them kind of transformed into internet forums, both sucks. I will always like PLOPPY PANTS, ATTITUDE PROBLEM, HELL AND DAMNATION (all Great Britain), UNDERGROUND PUNK SUPPORT (Netherlands), of the Belarussian ones I'm now impressed by ZOOMDOOM because of it's nice workmanship and the second issue of I LOVE ZOMBI, that's also pretty thick, as it's no more a mere art project, but a well-made informative punk zine.



ГРАЖДАНСКАЯ ОБОРОНА

**Like A Cream (Как сметана)**  
 Tie up trousers with a lengthy belt  
 And march forward, with hope  
 That you also once have had it:  
 Life like a cream  
 Life like a blanket

Внешняя часть оригинальной обложки альбома не может быть воспроизведена по причине морально-этического и юридического характера

ХОРОШО !!

**Philosophic Song Of A Bullet**  
(Философская песня о пуле)  
Evil bullet, teach me how to live  
Good stone, teach me how to swim

Humanism gave birth to genocide  
Justiciary gave tribunal  
Digressions created law  
We reap what we sow

Stupid bullet, teach me how to live  
Casemate, teach me freedom

Hand them over your supper, hand them over your bread  
Hand them over your liver, hand them over your brain  
Hand them over your hunger, hand them over your fear  
There's no point in waiting for them to come to you themselves

Stupid bullet, teach me how to live  
Atheist, teach me how to believe

Who would trust me if I were alive  
Who would trust me if I were sober  
Who would trust me if I were right  
Who would trust me if I were wise

Stupid bullet, teach me how to live  
Agitator, teach me how to think

[www.gr-oborona.ru](http://www.gr-oborona.ru)

[www.gr-oborona.info](http://www.gr-oborona.info)

**Mimicry (Мимикрия)**  
To make it all more quiet  
Stroke hearts with a sandpaper  
To make it all bigger  
Spread love with an iron fist

Hiding face with hands, pretending anonymity  
Forgetting yesterday and tomorrow, patiently understanding  
The joyful school of dear being

To make it all better  
Put on a crown of thorns to all the happy  
To make it all easier  
Throw us all into new massgraves

**Everything Is going According To Plan**  
(Всё идёт по плану)

The key to our borders has been broken in two  
And Our Father Lenin has withered away.  
He's decayed into mold and wild honey.  
And the Perestroika is still going and going according to plan.  
And the mud has turned into bare ice.

And everything is going according to plan.  
And everything is going according to plan.

Well, my destiny wants some rest.  
I've promised it not to join the game of war.  
But on my army cap, there is a hammer and a sickle and a star  
How touching-a hammer, a sickle and a star.  
The wild lantern of anticipation is falling

But everything is going according to plan.  
Everything is going according to plan.

Well, they fed my wife to the crowds.  
With the fist of the world they pounded in her chest  
With worldwide liberty they tore her flesh.  
So bury her in Christ!

But everything is going according to plan.  
Everything is going according to plan.

Only our grandfather Lenin was a good leader.  
All the others are enemies and such fucking assholes.  
All the others are enemies and such fucking assholes.  
Over the homeland, the land of our fathers,  
an insane snow was falling.  
I bought a "Korea" magazine--they have it good too.  
They have Comrade Kim Il-sung, they have the same as we do.  
I am sure that they have the same thing and  
everything is going according to plan.

And everything is going according to plan.  
Everything is going according to plan.

Well, when we get communism it'll all be fucking great.  
It will come soon, we just have to wait.  
Everything will be free there, everything will be an upper.  
We'll probably not even have to die.  
I woke up in the middle of the night and realized

That everything is going according to plan.  
Everything is going according to plan.

**We're Ice (Мы — лёд)**

They do not know what is pain  
They do not know what is death  
They do not know what is fear  
I am to stand alone among putrid walls  
Major will slay them one after another, he's coming  
His boots thunder, but he slipped on ice  
And we're ice under major's feet

They laugh slightly, with a sparkle in their eyes  
They are so armless, they like to live  
And they're all together, they have always been  
They are the last to remember light  
But we have nothing left, we're dying  
And our only possibility is to be an ice  
We're ice under major's feet

When I'm with them I cease dying  
They have open hands and they speak in colours  
They smell with grass and don't give a damn  
But major is coming to slay them  
No one of them will ever understand us, no one will accept us  
But major is going to slip, major is going to fall  
After all, we're ice under major's feet

As long as we live, there will be a heavy ice  
And major is going to slip, major is going to fall  
After all, we're ice under major's feet

**Zoo (Зоопарк)**

No need to remember - no need to dream  
No need to believe - no need to lie  
No need to fall - no need to shoot  
No need to cry - no need to live

I'm looking for those like me  
The insane and the ridiculous  
The crazy and the sick  
And when I find them  
We'll escape from here  
We'll escape into the night  
We'll escape from this zoo

Oh baby, baby - you're simply a mouse  
You're like a full stop, when you're so silent  
But you're so many - darkness in your eyes  
And I'd so much like to smash the window

Idle words - idle days  
You are too many - and we're so alone  
A knife glitters in a child's hand  
And I hope it's a lie