

Music Without Borders

The Balkan Issue



PHOTOGRAPHING THE REMAINS OF A REALITY

Ivan Blazhev (1974) is a photographer who enjoys photographing the remains of life. This is why his lens is not aimed directly at the object of his photography. On the contrary, he prefers angles, side perspectives, anything usually missed by the eye of the inattentive observer. Like any other photographer, he is passionately in love with the view, or to be more precise, with the pleasures a view can offer. These views often clash with the standard and dominant norms of perception. For instance, when he photographs a fashion show, he doesn't focus on the model's figure placed centrally, rather, he opts for the light her dress reflects against the wall invisible to the public's eye; when he photographs an event, he rarely decides on the central content of the event, instead, he goes for a seemingly irrelevant detail that slightly twists the whole perspective of the central event; if he is doing a portrait, he will try to merge the person to the background, using small details almost invisible to an inexperienced eye. When looked at more carefully, these details say more about the person than what their facial expression or posture give away. For this reason one can easily say that his photographs depict remnants, fragments, ultimately, remains of a reality irrevocably condemned to death unless they are rescued by the focus of this passionate gatherer of fragments from his own quotidian life. And, there is always a connection with a story, a pretext or subtext pointing to something else – that each photograph conceals a story which can be reconstructed and narrated all over again.

This is exactly what he did in “The Faces of the Invisible City.” The authors of this project invited 36 individuals to tell the story of their favorite place in Skopje. The photographer then took portraits of these individuals at their places by giving emphasis to the dialogue between the photography and the text, between the reader's impression from the closely portrayed faces and what they can imagine behind the stories told. Figuratively speaking, this book attempts to move us away from the city's “big narration” composed of its well-known focal points and bring us closer to the personal stories that sketch the face of a city; to offer an entirely personal journey through the capital of Macedonia based on the principles of chance, unpredictability and openness and on the idea that a city is illustrated by its citizens rather than its facades.



EDITORIAL

April 2010: A small village in the green hilly area of Eastern Saxony, close to the borders with Poland and Czech Republic was the scenery where a phone call from Serbia arrived, thanks to a Polish mobile company. At this crossborder region, the project »Music Without Borders« was born. The later Serbian partner invited us to join a common project within the EU-program »IPA – Instrument for Pre-Accession Assistance«.

February 2013: nearly three years later, Balkans and EU came closer together. Artists, managers, journalists and politicians crossed the borders and brought the people together. Sure, one project isn't enough to solve all conflicts on the Balkans, that remain from the difficult past. But »Music Without Borders« discovered a unique and colorful music scene in all countries, took musicians across the borders to show their talent in the neighborhood. Workshops and conferences connected their managers and even politicians, discussed about common problems and compared their ways of solutions.

This edition collects a bundle of insights into the cultural scenes at the Balkans, photographs tell stories of the every days life, music gives the Balkans a voice and noise. Beside the known Balkanbeats another phenomena called YU-Rock and the musical underground are considered. Both views, from inside and from outside the Balkans, offers you a unique and colorful picture.

But still, the conflicts are recognizable till today. Discussions and interpretations about the history often open such windows and that's why projects like »Music Without Borders« are so important to overcome old conflicts and open a door towards the future. National approaches always lead into new conflicts, while respect, human rights and cooperation between concrete persons across the borders hopefully lead to a common future, last but not least in a common European Union. This is what made »Music Without Borders« worthy, and what is the basic belief of all partners. Without this idealistic mind and a lot of idealistic work of all involved persons, neither this project could have been realized, nor the far goal of a peaceful future can ever be reached.

Mirko Sennewald





Shutka, Topaama and Roma music

Text: Holger Wendland

Bilder: Matthias Schumann



Mercedes Benz, BMW, pimped cars, carriages, horse-drawn vehicle, trucks, bus route 19 & 20, taxi, market-places, barbecues, bizarre mansions next to miserable barracks, poverty next to wealth, mosques, churches, shrieks, music from a ghetto bluster, goat selling Albanians, gesticulating loud people, feasts, dance and music processions, man cooking lentils in huge caldrons on the sidewalk: all at once happens on and around Shutka Orizai street.

We are in Shutka, a part of the city of Skopje and the capitol of the Macedonian Roma. Home of 30 thousand to 45 thousand people, nobody knows exactly how many. Roma migrants from all around the world even the Afghan Roma have their own quarter. Different dialects are spoken with names like Ashkalija, Madjuri, Toopanski or Arli.

In the middle of this the photographers and filmmakers Matthias Schumann, Harald Schluttig and Holger Wendland, three intercultural activists are preparing a film and a photo-essay about Roma music and environment.



Mercedes Benz, BMW, selbst gebaute motorisierte Gefährte, Karren, Pferdefuhrwerke, Lkws, die Buslinien 19 und 20, Taxis, Märkte, Barbecues, bizarre Wohnpaläste und elende Hütten, Armut und Reichtum, Moscheen, Kirchen, Gekreis, Musik aus Gettoblastern, Ziegen verkaufende Albaner, gestikulierende lautstarke Menschen, Feste, Tanz und Musikprozessionen, Männer, die in riesigen Kesseln auf der Straße Erbsen kochen: all dies geschieht und befindet sich rund um die Hauptstraße Uliza Shutka Orizari.

Wir sind in Shutka, der Hauptstadt der Roma. 30 000 bis 45 000 Menschen leben hier, die Angaben schwanken, man weiß es nicht so genau. Zuzug aus der gesamten Welt, sogar die Roma Afghanistans haben ein eigenes Quartier. Ein Dutzend Roma-Dialekte werden gesprochen, die phantastische Namen wie Ashkalija, Madjuri, Toopanski oder Arli haben.

Dazwischen wir, Matthias Schumann, Harald Schluttig und Holger Wendland, drei Kultur-Aktivisten, die ergänzend zur pin music conference und dem Taksirat-Festival in Skopje eine Photoreportage und einen Film zu den Roma, ihren Lebensumständen und ihrer Musik vorbereiten.

Überall wird uns auf Deutsch zugerufen: Hey, wo kommt ihr her? ... Ich war in Stuttgart ... Hamburg ... Köln ... Berlin!, oder distinguiertes zwei gut gekleidete Zeugen Jehovas mit dem obligatorischen Wachturm in der Hand, die sich im besten Deutsch, nach dem Woher und Weshalb, ohne zu missionieren, erkundigen.

Im rheinischen Dialekt spricht uns der Rom mit dem seltsamen Namen Helmut Zuber an. In Deutschland, in Duisburg geboren, wurde er mit seiner Familie 2006

From everywhere people ask in German: Hey, where are you from? ... I used to live in Stuttgart ... Hamburg ... Cologne ... Berlin! Two Jehovah witnesses, in smart dress, carrying the watchtower magazine ask without proselytising in perfect German about the purpose of our journey.

A Roma curiously named Helmut Zuber greets us in a Rheinisch dialect and tells us his life story. Born and raised in Duisburg, Germany he was deported from there in 2006 because of drug dealing issues. Blaming no one but himself, he, his wife and three kids try to come to terms with the consequences; without social security, valid passport, living in a windy garage. He hardly speaks Macedonian or Roma language, but everybody seems to understand him.

Most of his family still lives in Germany except for his cousin. His wife earns 200 Dinars/3 Euro per day struggling to provide food, heating, clothes and tuition fee for the kids.

Helmut Zuber hopes to solve his problems with God's help. He is a member of the protestant church; his neighbours are Moslem, Jehovah's witnesses, Adventists. "We haven't got any religious problems here. We are praying all to the same God. He just has different names." If this is really true, it would be a positive example for the rest of the Balkan countries which suffer from religious conflicts.

Helmut guides us through Topaama, another poor Roma quarter close to the armed fortress of the US-American embassy. Political Roma activists and people deported from Germany try to make their statements in front of our cameras. Life in the narrow alleys of Topa-

ausgewiesen. Er war in Drogenkriminalität verwickelt, beschönigt nichts, weist sich selbst die Schuld zu, deren Folgen er jetzt zu tragen hat. Er vegetiert ohne Pass, ohne die geringe mazedonische Sozialhilfe, mit Frau und drei Kindern in einer elenden Hütte.

Vater und Mutter leben in Deutschland, hier in Shutka lebt nur ein Cousin. Die Roma-Sprache und Mazedonisch spricht er nicht perfekt, aber alle verstehen ihn. Seine Frau bringt täglich 200 Dinar (ca. 3 Euro) von einer Arbeit im Flaschenrecycling nach Hause, das reicht nicht für Strom, Heizung, Nahrung, Kleidung und die Kosten für die Schule der Kinder.

Helmut Zuber hofft indes, mit Gottes Hilfe einen Ausweg zu finden. Er ist Angehöriger einer evangelischen Kirche, ein Nachbar Moslem, der andere Nachbar Zeuge Jehovas, gegenüber Adventisten. „Wir haben keine Probleme mit den Religionen. Gott hat nur jeweils einen anderen Namen. Wir beten alle zu dem gleichen Gott.“ Wenigstens dies ist positiv und erfreulich und könnte so, wenn es denn wirklich stimmt, als Modellbeispiel für den bisher hoffnungslos auch religiös konfliktbeladenen Balkan stehen.

Helmut Zuber führt uns moderierend in das zweite, noch ärmere Viertel der Roma, Topaama ein, welches zu Füßen der neuen riesigen Festung der Botschaft der Vereinigten Staaten von Amerika liegt. Politische Aktivistinnen und aus Deutschland ausgewiesene Roma reden wild vor unserer Kamera durcheinander. In den engen Gassen Topaamas gestaltet sich das Leben krasser als in Shutka. Zwischen den Häuserwänden und einer krankheitserregenden offenen Kanalisation spielen Kinder, die oft keine Schuhe tragen. Hier gibt es noch TBC. 90 Prozent der Bewohner Topaamas haben keinen Strom

ama is harder than in Shutka. Children, often wearing no shoes, play close to the open sewerage. 90 percent of the inhabitants cannot afford electricity and heating, tuberculosis still exist. Most people do not even get the 30 Euro social supports from the government. They live from other people's waste.

Hopeless seems their situation to us but there is still hope in the air and especially in their love for music. Music unites all Roma when they are celebrating feasts, weddings, funerals and religious ceremonies.

At night at the Taksirat festival the Shutka Roma Rap posse put the heat on the spectators. At the same time a few metres away a traditional gypsy band plays soulful traditional Roma music influenced by Turkish music styles taking the audience to a dance in the dignified hall of the old town museum. Members of the Canadian brass band LEMON BUCKET ORKESTRA are among the dancers. Half an hour later they will perform one of the most acclaimed Balkan brass shows of the entire festival.

But what is the heart of Roma music? On one hand it is an important part of the Roma cultural identity, it links traditional elements to forms of popular music like Pop, Punk or Rap. On the other hand the music as part of the daily life is floating diverse and is based on improvisation.

*“Whatever song a Roma plays,
it gets transformed into a Roma song.”*

Svanibor Pettan, musicologist from Croatia

und keine Heizung, sie können beides nicht bezahlen. So sie sie erhalten, vegetieren sie mit 30 EURO Sozialhilfe im Monat und/oder leben aus dem Müll.

Aussichtslos erscheint uns diese Situation, aber irgendwie schwingt eine Hoffnung mit, die ihren Ausdruck auch in der Liebe zur Musik findet, die alle Roma in allen Lebenslagen, bei Festen, Hochzeiten, in der Trauer und bei religiösen Zeremonien verbindet.

Beim Taksirat mischen die Shutka Roma Raps das Publikum auf, beim parallel stattfindenden von Branislav Pezrovski organisierten Roma Music Festival singen die anwesenden Roma inbrünstig gestikulierend bei elegischen, von der türkischen Musik beeinflussten Liedern und beim obligatorischen BrassBand Concert tanzen alle im seriösen Stadtmuseumssaal. Und die kanadische Band LEMON BUCKET ORKESTRA ist mittendrin, die im Anschluss eines der meistbejubelten Taksiratkonzerte mit bester Roma – und Balkanmusik geben.

Aber was zeichnet nun eigentlich diese Roma-Musik aus. Sie ist ein wichtiger Bestandteil der kulturellen Identität, wie selbstverständlich verschmilzt sie Traditionen und ist offen für neue Tendenzen auch der Jugendkultur von Pop, über Punk zum Rap. Als Teil des lebendigen Alltags ist die Musik fließend, ihre Basis ist die Improvisation, aber einen gemeinsamen Nenner in der Musik der verschiedenen Romagruppen gibt es nicht.

„In dem Moment, wo ein Rom ein nicht-Roma Lied spielt, wird dieses Lied ... zum Roma-Lied.“

Svanibor Pettan (kroatischer Musikologe)























BALKAN MUSIC – WHAT YOU SEE IS WHAT YOU GET?



Goran Bregović

Balkan beats started off with Gypsy brass orchestras beginning to tour in the West twenty years ago. Names like Fanfare Ciocărlia, Kočani Orkestar and Boban Marković Orkestar became popular amongst world music fans. The wild energy of their sound and live power spread the word and filled bigger and bigger halls. Emir Kusturica's early 1990s films – initially with Goran Bregović soundtracks – helped popularize an idea of a crazy, comic Balkans.

Then Robert Soko, a Bosnian immigrant to Germany, started to spin some Yugo new wave records at Kreuzberg underground bars in the Nineties. With Gypsy music gaining popularity Soko turned his focus to Balkan brass which made people dance even wilder. He moved his parties to bigger venues and started to

call them Balkan Beats. Berlin label Eastblok Music started to release the compilation series of the same name which became a huge success. Balkan Beats became a vague musical style and an alternative music scene of its own. Even more commercial was the Bucovina club concept of Frankfurt DJ Shantel who added beats to the Gypsy originals. People started to discover Eastern Europe on the dance floor. Again in Berlin, the DJ Team around Russian writer Vladimir Kaminer launched the Russendisko where they played ska, polka, klezmer as well as bit of Gypsy from the former Soviet republics to a hungry Western audience. Russendisko, Balkanbeats and Bucovina club melted into a big Eastern European party pot. More bands appeared, not only from Eastern Europe but also German and English bands doing their takes on Balkan brass



Fanfare Ciocărlia




and klezmer (the revival of East Europe's Jewish music having begun simultaneously in New York and Budapest at the start of the 1990s). Emigrant musicians from the Balkans also added their bit. Ukrainian American rocker Eugene Hutz described his band Gogol Bordello's mix of East European folk and thrash rock as "Gypsy Punk" and attracted an audience who liked rock exotica. A scene of sorts spread with events springing up everywhere from London to Zurich, Paris to New York. And the music mutated too. Anything goes: a klezmer melody with drum'n'bass, a brass sample over a house beat, gypsy swing with electro.

Meanwhile in the Balkans ... even the Gypsies themselves were taken by surprise that their music was so highly appreciated in the West all of a sudden. The success of the kings of Balkan brass as well as what Western DJs like Shantel made of their music has fuelled the Gypsy scene there with some pride and respect also from their non-Gypsy neighbors. At last something good from the Balkans! Unfortunately, as the Gypsy music – and especially brass music with its man and instrument power – started to get praised in

the West their quality started to fade in the Balkans as brass orchestras were replaced by electric keyboards with digital samplers. It's easier to feed one DJ or a duo rather than ten people in a band. This noted, you still have many great brass orchestras – best to be watched at their annual battle at the legendary Guča festival in Serbia.

Since the Nineties the most widespread phenomenon in the Balkans has been turbo folk in former Yugoslavia or manele as it is called in Romania or chalga in Bulgaria. This is the real pop music of the Balkans. Despite some specific differences between these three, the basic ingredients are the same. Musically it's a mixture of Balkan folk and mostly oriental and Gypsy melodies and instruments with electronic beats. This music rarely tries to be subtle or highbrow, instead aiming directly below the waistline. Most turbo folk stars are female and look like porno stars. The video clips circle around capitalist status symbols and sex and follow macho clichés. The lyrics are usually about love/sex and all its joys and problems. The turbo folk scene is often connected to the mafia and in Serbia also



to former warlords. The most prominent example is Serb super star Ceca, who was married to Serbian army gangster Arkan.

Does everyone in the Balkans listen to turbo folk? Of course, not. Intellectual and alternative circles often hate it, associating turbo folk with a crude populism. That said, much of the anti-turbo folk attitude is simply snobbery from those who feel contempt for Gypsies and workers and will themselves readily embrace the most trashy of Western musics – scratch a turbo-folk hater and you can bet they love heavy metal or David Guetta.

So is there an alternative? Of course, there is. All sort of music which we have in the West, they have in the Balkans too: rock, pop, hip hop – sometimes in English, sometimes in their native language. Besides the usual pop and showbiz stars, you have highly developed folk music in Hungary, jazz in Bulgaria, metal in Croatia. You have bands that refuse to give up the idea of mixing folk and electronics to turbo folk and pattern their own exciting sound mash of roots and technics. Heavy Balkan beats with Western appeal come from Kiril in Macedonia or Shazalakazoo in Serbia. Kottarashky from Bulgaria delivers a delicate mix of roots samples and subtle grooves. Magnifico from Slovenia or Let 3 from Croatia mirror their Balkan identity with irony and absurdity while writing formidable hits. And Shutka Roma Rap are masters of gypsy folk, but love hip hop as much as their brothers in the Bronx. Not to mention the Yugo rock legacy and bands like Laibach.

Every country in the Balkans has its various music scenes and some unique talents. Admittedly, as people have more serious problems of surviving, music is not the first choice to make a living of. Also, there is not such a music industry infrastructure as in the West. Turbo folk commercialization doesn't make it easier to start a band with a serious artistic or even social and political approach. But bands like Dubioza Kolektiv in Bosnia have proven that you don't have to sell your soul to become popular. Even under such harsh circumstances in a war-ridden society, flooded by turbo capitalist values, bands like Dubioza have managed to give back a voice to the youth, talk about politics, charity or DIY principles. Modern club scenes in Sofia or Belgrade know how to party as hard and cool as in Berlin or London. So there is hope.

To the West Balkan music is still first and foremost what Goran Bregović does: a potpourri of the same two dozen famous Gypsy tunes to give us a passionate and exotic break from our cold Western efficiency. The percentage reserved by the media for native and non-Anglo-American music is still less than five percent. But it's growing. Balkan music is in there now. It would be fair enough to say that it has already passed its peak in the big cities but the mainstream is still catching up discovering their Balkan beats. So far clichés are painting the picture but as borders disappear and people travel and mix the Balkans are on the map and they are here to stay. This is a cultural part of Europe that has a lot to give. It just needs some gold diggers and bridge builders.



Party time Balkan style

PRINCES AMONGST MEN

New Zealander Garth Cartwright, author of legendary road movie book “Princes Amongst Men: Journeys With Gypsy Musicians” brings us up to date on what is left of the Balkan music hype.

Princes Amongst Men was published in English in 2005. Editions in French and German followed. Even all these years later rarely a week goes by when I don't receive an email with a question on things “Gypsy” (admittedly, these sometimes come from correspondents who have yet to read the book and, if they did, would find the answer to their questions). Anyway, I wrote Princes to celebrate these magnificent musical musicians and to increase my own understanding of both the Romany people and their artists' about whom there was very little information (and much of what could be found proved inaccurate). With the passing of Saban Bajramovic and Aca Šišić and elders of Fanfare Ciocărlia and Taraf de Haidouks I feel doubly fortunate that I got to do my travels and interviews whilst these giants still walked the earth.

Timing is everything: when Princes Amongst Men appeared the West succumbed to the latest bout of “Gypsy fever”. This time it signified not just a loud embrace of the Balkan bands but a revival of “Gypsy fashion” (colourful, flowing skirts and head scarves for women – last championed by the hippies) alongside “Balkan Beats” initiating a new strand of electronic dance music and “Gypsy punk” signaling rock bands announcing they were influenced by Balkan Gypsy music. With media outlets approaching me for comment on Gypsy chic I felt how the scholars who wrote

the first books on African American blues music in the late-1950s/early-1960s must have when they suddenly found numinous white youths announcing they too were “blues musicians”. Meaning: bemused and cautiously optimistic. Knowing what happened with the blues boom – a number of black blues musicians won much wider audiences but none of them came anywhere near earning the fortunes that white rock bands did – I figured the same would happen here. The '60s Blues Boom found the worst of the rock bands blatantly plundering and copying using volume, arrogance and minstrel-tactics to win huge audiences of drooling youths (take a bow Led Zep, Ten Years After, Foghat, Savoy Brown etc). Yet the best of these bands (The Rolling Stones, Canned Heat, Fleetwood Mac, Allman Brothers, Paul Butterfield etc) engaged with the music and the musicians who created it, extending their appreciation. The same would be said of the sudden enthusiasm for Balkan Gypsy music.

“Balkan Beats” is a term coined by Berlin-based Bosnian DJ Robert Soko when he started playing Yugoslav records in German bars in the late-90s. Nice term but Soko – who has since issued several Balkan Beats compilations – remains profoundly timid in his musical leanings, preferring Western remixes or Goran Bregović tunes to seeking out anything fresh from the region. DJ Shantel, a Frankfurt-based veteran of Ger-



Cool Gypsy cats Fanfare Ciocărlia

many's techno scene, went a step further by remixing Fanfare Ciocărlia tunes, adding a thumping beat beneath those furious horns. Initially, this was great fun but the formula quickly ran dry and Shantel's many imitators delivered nothing of note – Shantel was smart enough to note the club scene moving on to dubstep so reinvented himself as Balkan kitsch: backed by young Serb musicians he sings bland, brass flavoured pop tunes in a very thin voice. Just as the dreadful Irish heavy rock guitarist Gary Moore made hay from slaughtering blues standards (even having the audacity – and money – to hire the likes of BB and Albert King to guest on his executions), Shantel appeals to an audience who like their Balkans bland.

“Gypsy Punk” – a nonsense term coined by Eugene Hutz, an American of Ukrainian heritage, who lead New York thrash band Gogol Bordello – was the name

of an abysmal GB album that received heavy rotation from BBC Radio 1's DJ Jo Whiley when released in 2005. Whiley, possibly the duller Radio 1 DJ ever (sample spiel: “this is the new Coldplay single. Text me if you like it”), would never ever play any music that wasn't white bread indie rock so being able to spice up her playlist with a bit of “Gypsy Punk” probably made her feel all exotic and multicultural. Hutz was no singer and while his lyrics offered the occasional droll observation the songs never took flight musically, being very much bog standard rock. Hutz did not let these failings get in the way: he was ferociously ambitious – a quality he shared with his most high profile admirer, Madonna – and willing to work hard in concert. His conceit that he had, as a budding rock star, found out he had Romany ancestry allowed lazy media to label him “the Gypsy King”. Successful white Americans' love to invent humble ethnic origins – Irish ancestry being the

most frequent but Native American bloodlines have proved fashionable since Indians' stopped being villains in Hollywood movies and became New Age seers – so nothing new here. Even Johnny Cash claimed for a few decades that he was “part Cherokee” before admitting it was a fib. Thus I take Hutz's claims with a large dose of salt. Anyway, even if it turns out he has some claim on a bloodline it makes for no direct connection to the reality of Romany life. As the Kiowa author N Scott Momaday wrote “I have been asked, how do you define an Indian, is it a matter of blood content? I say no, an Indian is someone who thinks of themselves as an Indian. But that's not so easy to do and one has to earn the entitlement somehow. You have to have a certain experience of the world in order to formulate this idea. I know how my father saw the world, and his father before him. That's how I see the world.” Eugene's made a mark as a gruff American rock singer in a second division, sub-Pogues folk-punk band. But he cannot claim to “have a certain experience of the world in order to formulate this idea”. It's an act – in concert Gogol Bordello have a pantomime sense of theatrical spectacle, their roots being more Kiss than Romany – and the same youths who wrap themselves in “Gypsy fashion” like the idea of their being a “Gypsy King” who mimics Iggy Pop.

Did the success of Shantel and Gogol Bordello help bring the music of Balkan Gypsy music to a wider audience? Doubtful. Their fans tend to like things simple and Western with a loud 4-4 beat. Marco Marković joined Shantel in the studio and on stage – and Yuri Yunakov occasionally played with Gogol Bordello in New York – and I hope for both it proved a well-paid gig. But there's no evidence that either found their audience swelling due to such associations. Balkan

Gypsy music is not easy on Western ears accustomed only to the English language and a solid beat – sung in a foreign tongue, involving complex rhythms, lacking electric guitar and the formula of rock-pop – so will forever remain a marginal taste. The likes of BB King and Muddy Waters found a much wider audience than any of the Balkan Gypsy artists because their blues is sung in English and offers a sound that even the most casual music listener can recognize as akin to that of rock.

Ironically, the musician who benefited most from the upsurge in interest in all things Gypsy came from the Balkans. Unfortunately, it was Goran Bregović. Bregović's soundtrack work on Kusturica's films, even if derivative, remains impressive. But since then he has composed nothing of worth – large scale attempts to update Carmen and a ponderous neo-classical take on religious conflicts prove whatever compositional skills he once had have vanished. Yet his touring Weddings & Funerals Orchestra has, over the past decade, become a mainstay on the European festival/arts circuit. He loves to suggest in interviews that he is a friend of the Balkan Gypsy communities and doing his best to help popularize their music but his behaviour never bears this out: Bregović's 2012 album Champagne For Gypsies finds him employing Eugene Hutz rather than any unsung local Romany talent. Oddly, having seen him at Guča Festival in 2010, I'm also aware how, to Serbs, he is something akin to a religious icon. Even the British with their worship of The Beatles do not get quite so excited as Serbs do about Bregović. Why? His band Bijelo Dugme was the biggest Yugoslav rock band of the 70s/80s and his Kusturica soundtracks were hugely popular across the 90s. He has then provided a soundtrack for good times and bad times. His popularity is so much that he even represented Serbia at Euro-



Travelling ambassadors of Balkan music – KAL

vision – in a land of strict ethnic divides this was really saying something as Bregović is from Sarajevo and of Croat and Serb bloodlines.

Bregović's old sparring partner Emir Kusturica became the hairy face of Serb nationalism with his rejection of his Bosnian heritage and embrace of the Serbian Orthodox church. In Belgrade he rebuilt his old Sarajevo band The No Smoking Orchestra and found he could make more money touring in Argentina and Italy than directing his increasingly wretched films. Ironically, his band were even worse than his recent films – and *Life Is A Miracle* is as bad as any Balkan film I've ever seen – purveying what can only be called “mock-

rock”. Kusturica's 1980s' films revealed a director of huge talents but the war – or some other trauma – hollowed him out and left an odd shell of a man, one more intent on building faux 18th Century Serb villages than engaging with the Balkans via film. Still, the fashion for all things Balkans did allow him to earn a living playing the likes of *Smoke On The Water* to bemused audiences. It is reported that Kusturica attended Vladimir Putin's third inauguration as president in May, 2012.

Oddly, no major new Balkan Gypsy talents came through post-2005. It was almost as if the scene peaked and then eclipsed itself.

VRANJE – THE SERBIAN NEW ORLEANS?



Roma celebration at St. George's Day in Vranje

Vranje is a small town in South-Eastern Serbia, which is renowned for its big number of Roma brass bands. Concerning musical tradition, Vranje is one of the most important regions all over Serbia. Through the ages it was always the crossroad of different musical influences:

ancient north Greek tribes, south Slavic tribes, Byzantine, Ottoman empire, etc. The whole musical system is based on modal scales, old archaic scales that still exist around the world as well as in the Balkans (villages in Macedonia, Greece, Serbia, Turkey) but also in the

Middle East. In the Western music tradition, modal scales were in use till Bach (who created standard scales). These scales are closer to Ottoman and Arabic maqams than to Western musical scales. Makam (Turkish) or Maqam (Arabic) is a system of melody types that provides a complex set of rules for composing and performance. Each makam specifies a unique intervallic structure and melodic development. Maqam/makam is „a technique of improvisation“ that defines the pitches, patterns and development of a piece of music, which is unique to the art of music. The Arabic/Turkish scale is divided into 24 equal quarter tones, where a quarter tone equals half a semitone in a 12 tone equal-tempered scale. The Turkish makams, the Arab maqams and the Byzantine similarities were originally derived from Persian dastgahs. For instance, most of Vranje traditional songs were composed in two usual maqams – Hijaz and Rast. You can still find the term: maqam singing in Macedonia.

In the southern Serbian city of Vranje, Roma people make up the largest minority. The vast majority of Roma people live in ethnically homogenous parts of the city. In this closed environment the Roma people have developed the music played on traditional Turkish and Macedonian instruments and changed by brass instruments after the Balkan wars in 1912–1913. This music was the door out of the Roma ghettos for many young Roma musicians. Roma musicians would play music both to the Turks and Serbs for over 200 years. They played in Mehanas, old Turkish on the road motels, as well as at weddings and celebrations.

Roma music has been largely uninfluenced throughout the years due to their lack of interaction with other cultures. This cultural isolation has allowed the Roma people to preserve a specific style of music and music

composition which is still notable in their performances today.

In the late 1980s, ex-Yugoslav film director, Emir Kusturica, filmed a film about Roma life in Yugoslavia called *The time of the Gypsies*. Due to this film Balkan Roma music was discovered and became popular. Bosnian musician, Goran Bregović, made a soundtrack for the film by using Roma music themes and brass music. Following this event, Roma music became popular on the world scene, among new age and world music followers. The Serbian festival Guča has since then become the most important trumpet festival in Europe, and one of the most important world music festivals. During the summer, Vranje and its wider region sound like New Orleans, as musicians rehearse and prepare for the Guča festival. Most of the winners of Guča come from this Southern Serbian region. In the Vranje region there are a lot of very good brass orchestras (Boban i Marko Marković, Ekrem Mamutović, Nenad Mamutović, Demiran Ćerimović etc.) and they are all of Roma origine. And Guča has become the place where the wider international audience can meet and listen to trumpet and brass musicians where the bands, foreign as well as local, can listen and play to one another.

The Boban Marković band developed its music thanks to traveling and performing abroad. Still, besides Boban Marković, one of the Guča winners in the 1990s, who became popular thanks to the Emir Kusturica movies, none of the bands had a real chance to perform abroad. Even as a Guča winner, your chances to become popular and perform abroad are really small. Managers are not interested in these bands, both nationally and internationally. Maybe the reason for this lies in the fact that due to their low level of education, Roma musicians do not use Internet, as the first tool for

promotion and communication with a wider auditorium. They don't have neither a sufficient knowledge of English, nor PC literacy to promote their work and this makes them „in a way“ invisible for the auditorium.

Today there are about 40 active brass bands with around 400 musicians in Vranje. At least 10 of these groups are very talented and professional bands. Many of these musicians play spontaneously by ear, relying on their musical memory. Many of these musicians are self taught and play from their heart and soul. For this reason their music reaches out to many listeners. It is diverse, including indigenous melodies, kolos (fast paced chain dances), marches and characteristic southern Serbian choček and oro dances, combined with melodies that have emerged more recently but are still reminiscent of older harmonies.

Roma brass bands can have an impact in strengthening the local cultural economy in two directions – improving cultural tourism and improving the socio-economic status of Roma brass musicians and their families.

The sound of trumpets traditionally accompanies every major event: births, baptisms, weddings, family patron saint days. Roma brass bands play regularly in local restaurants during the week and at weddings and celebrations every weekend. Their music, in combination with the nostalgic atmosphere of the city, makes the city appear to be a Serbian New Orleans.

Since Vranje is the birth place of some very important Serbian writers too, it is well known as a city of culture. Music, literature and traditional architecture create the basis of Vranje's local cultural narrative.



All these things mentioned above could attract a lot of tourists but also musicians from around the world for workshops, seminars, jam sessions, master classes etc.

Music is often the only source of income for Roma people apart from field work and house work. In this frame, if cultural tourism is developed well, there will be more jobs for Roma brass bands in the restaurants as well as at festivals and concerts. This could also influence a brass music industry to grow and through this Roma musicians could have an official income.



Demiran

But so far there is a lack of skilled management in the sector of tourism in the Balkan region and particularly in the provinces. There is neither a clear vision of cultural development on the local level, nor strategic planning, networking, transparency in work and in finances as well as high quality of the programmes. There are no local officials who are in particular responsible for cultural development.

Interactions between Serbs and representatives of Roma minority hardly take place in normal every day life, in neighborhoods and schools. Following the Second World War, during the time of communism

and socialism, there were attempts made to integrate the Roma people, however, there was no major progress made in this endeavor. The living standards of the Roma people were never raised enough, and the majority remained living in ethnically homogenous parts of town without mixing with the Serbian majority.

It will take combined efforts of political authorities, cultural activists' groups, cultural ambassadors and maybe partners from abroad to raise the image of Vranje's fantastic Roma orchestras and maybe one day make Vranje a Serbian New Orleans.

ROCKING IN A YU WORLD



Radomir Mihajlović Točak (SMAK)

In December 2012 there were many music events in Belgrade, capital of Serbia. Big concert venues were booked for the following performers: Kerber, Čutura, Igra staklenih perli, Prljavo kazalište, Massimo Savić, Smak, Električni orgazam. Despite the recession and quite pricy tickets, almost all of them were sold out in advance. So what do all these performers have in common? The answer is easy for everybody who lives in this area once called Yugoslavia. All of these artists established their careers in Yugoslav times. They are all stars of YU rock.

Although Yugoslavia as a federation of six republics has been defunct for two decades now, all these names, and many more, don't fade away. In fact, they are getting bigger. The simplest explanation for this phenomenon would be nostalgia. But simple explanations are not always exact. Most of the enthusiastic crowd of the December concerts weren't even born when some of these performers had their greatest hits. But unlike the country whose name this music carries, YU rock is not dead; it is very much alive and kicking.

Former Yugoslavia had a unique position in Europe after World War II. Although it was a communist country, Yugoslavia wasn't a member of the Eastern bloc. Unlike the citizens of other communist countries, Yugoslavs enjoyed freedom of travel and had easy access to Western popular culture. One decade after the devastation the war left behind, Yugoslavia became stronger and the life standard became higher. The very same year as

Elvis Presley started his career, in 1956, a first rock 'n' roll song was recorded in Yugoslavia. It was "Shake, Rattle and Roll" by Ivo Robić, the biggest Yugoslav pop star at that time. He is a star of the first Yugoslav rock myth. In the late 1950s Robić started a successful international career. He was the original performer of the famous song "Strangers in the Night" by German songwriter Bert Kaempfert, predating Frank Sinatra who recorded his version later in 1966. Robić closely co-operated with Kaempfert throughout most of his career. In the early 1960s, after seeing a promising young act from England perform at the Top Ten Club in Hamburg, Robić convinced Kaempfert, who was Polydor's agent, to help those youngsters with their career. Kaempfert accepted and thanks to him the group was hired to record together with the then popular Tony Sheridan. This young group was The Beatles.

In the early 1960s rock 'n' roll acts started to form in all parts of Yugoslavia. Rock 'n' roll became part of the everyday life of Yugoslav youth. The bands played everywhere, in schools, universities, community halls, bars and at big pop festivals. And they started to release records. Despite the freedom in Yugoslavia, the rigid communist regime was not delighted by the expansion of rock music. Some people from the establishment considered it to be too pro-West and pro-capitalist. So the production of rock music was not supported, but it couldn't be stopped either. In 1968 the first long play record by rock band Grupa 220 was released. Other significant YU rock acts from the 1960s were Siluete, Elipse, Džentlmeni, Crveni koralji, Crni biseri, Zlatni dečaci, Karlo Metikoš (who also achieved a successful international career as Matt Collins) and Indexi. The later were successful until 2001 and their name stands for the so-called Sarajevo pop school.

The 1970s was the period of breakthrough. Rock music established itself in the mainstream. Also, the local music industry made significant progress. The 1970s were marked by rock genres such as hard rock, progressive rock, jazz rock, folk rock, symphonic rock, blues rock and boogie rock. In that period, some of the greatest Yugoslav rock bands emerged: Kornij grupa, Buldožer, Time, Smak, Parni valjak, Atomsko Sklonište, Leb i Sol, Pop mašina, Galija, YU grupa (formed in 1970 and still active today). In 1974 Goran Bregović formed one of the greatest Yugoslav groups of all times – Bijelo dugme. They achieved enormous success by combining rock with traditional folk elements. Of all their LPs more than 100.000 copies were sold. Of their most commercial success, the album "Pljuni i zapjevaj moja Jugoslavijo" (Spit and sing, my Yugoslavia) 650.000 copies were sold. But Bijelo dugme brought a touch of rock and roll glamour too. Big tours, sex and drug scandals as well as political and financial controversies were part of their image. A rock music event that marked the decade, but also the Yugoslav rock history in general, was Bijelo Dugme's open air free concert at Hajdučka česma in Belgrade in 1977, which was attended by around 80,000 people.

Similar to the rest of the world, a milestone in Yugoslav rock was the happening of punk music. Unlike in the UK though, YU rock was not in a crisis at that time. The first Yugo punk bands were Pankrti, Paraf, Prljavo kazalište and Pekinška patka. But more important was the fact that Yugoslav punk prepared the audience for a brand new generation of musicians, who would later leave an indelible mark. Shortly after punk, new wave bands invaded the YU rock scene. Many of them are still considered to be the most significant and influential acts in YU rock: Azra, Šarlo Akrobata, Idoli, Električni orgazam,



Disciplin A Kitschme



Zabranjeno pušenje



Laibach

Haustor, Film, Lačni Franz. Along with musical varieties new wave brought thematic enrichment. For the first time in popular music, social and political issues were the subject of song lyrics with a clear attitude. Coincidence or not, most of the significant records of that period were released within a short period of time after the death of president Tito, the head figure of communist Yugoslavia, in 1980. The music announced changes and a feeling of new freedom which was supposed to come. Along with music, new perspectives and expressions were obvious in film, TV, comics or literature, whose protagonists shared a similar attitude to the musicians. The new wave period in Yugoslav music is considered as the golden age of Yu rock. New wave changed the face of Yugoslav music and, after its initial blast it opened the door for subsequent significant YU rock acts, such as: Disciplina kičme (international name Disciplin a Kitschme), Laibach, EKV, Partibrejkers, Mizar, KUD Idijoti, Psihomodo pop or Rambo Amadeus who based their aesthetics and expression on punk and new wave heritage.

A specific section of new wave in Yugoslavia was the so-called new primitives – initially a musical and later a whole artistic and sub-cultural movement, established in Sarajevo. It launched the careers of Zabranjeno pušenje, Elvis J. Kurtović, Crvena jabuka and Plavi orkestar. Famous film director Emir Kusturica was a follower of the new primitives' philosophy. Also, he played bass in Zabranjeno pušenje, and later founded his own No Smoking Orchestra. The new primitives based their work on local cultural tradition and multinational and multicultural background. Still, they had a strong impact on the whole of Yugoslavia.

Others significant acts of the Yu rock scene in the 1980s were Riblja šorba, Bajaga & Instruktori, Djavoli, Zana, U škripcu, Xenia, Sladjana Milošević, Oliver Mandić, Videosex and others. Back then, there were journalists who claimed that the YU rock scene was the third most important one in the world, right behind the American and British scenes. In 1985, after Bob Geldof had started his Band Aid project, fighting starvation of children in Africa, the Yugoslav rock scene readily took part in this action. Yu Rock Mission, composed from the most eminent musicians from Yugoslavia, released a single record, which was sold 100.000 times, and first organized a benefit concert at the Belgrade Marakana stadium. That was one month before Live Aid, and nobody amongst the one hundred musicians and 20.000 spectators suspected that in very short time they would be the ones who needed help.

Still, even in those peaceful times, signs of nationalism and chauvinism occasionally started to occur. As Yugoslavia was getting stronger, it became clear that rock and roll was one of the few things in society without nationalism, which would, eventually, tear the country

apart and lead to a bloody war. At the end of the 1980s YU rock was still an all Yugoslav affair and the link which strongly connected the cultural sphere of a society in decomposition. With YU rock's philosophy of 'make love, not war' and the natural way in which music works, it was not only a link between the people, but also a link to the world outside.

In the period right before and after the breakup of Yugoslavia the newly formed undersized states reverted to themselves. Global state of mind surrendered for the benefit of "great national projects". There was a lack of love and too much war. Societies in these states became very conservative. With a background like this, rock 'n' roll wasn't welcome anymore. Ideas of an open society and multiculturalism are still too far from reality in societies burdened with a recent war history, as well as economic and transition problems. Therefore, YU rock in those days gives us a picture of the 'better past', but also a picture of a better future, which, ironically, we already had. That might be the reason, why not a single rock act from the ex-Yugoslav republics these days has achieved the glory and recognition the YU rock legends had. And that's why YU rock is still alive.

But if it's still alive, can it be further expanded and developed? Can it be transformed to evolve new aspects? Since Yugoslavia doesn't exist anymore, maybe the European Union could be new "spiritual mother", a new link for connecting entities of similar language and culture, and common history. I certainly hope so. And I hope that it will be soon. Therefore, I look forward to writing an article titled "YU rock is dead, long live EU rock!"

DIE LETZTE RECHNUNG ZAHLT DER TOD

TOMAŽ HOSTNIK: Vor dreißig Jahren ging der erste Laibach-Sänger aus dem Leben

Ein 1979 aufgenommenes Foto zeigt den Mann, der Tomaž Hostnik war, beim Arbeitseinsatz in einer Jugendbrigade im slowenischen, damals jugoslawischen Regionalpark Kozjansko. Er stützt sich auf einen Spaten, trägt volles Haar und eine wuchtige Siebzigerjahre-Brille. Um ihn herum vier junge Männer: Einer hebt einen Graben aus, ein zweiter schaut von hinten aus dem Bild, ein anderer übt sich in heiteren Posen. Hostnik lacht. Drei Jahre später, im September 1982, agiert er auf der Bühne des Novi-Rock-Festivals in Ljubljana als Sänger des Bandkollektivs Laibach.

Es steht zu diesem Zeitpunkt in der noch jungen Tradition des Industrialgenres. Laibach werden dessen vielfältige Verästelungen in Metal, Neoklassik und Techno mitprägen, doch beziehen sie sich mit der Novi-Rock-Performance ganz auf die Strategie ihrer westeuropäischen und nordamerikanischen Kollegen: Überwältigung des Publikums mittels akustischen und visuellen Bombardements, Aufklärung mittels Verunsicherung.

Dabei sind Laibach keine Kopisten. Hostnik hatte die Band 1980 mitbegründet und ihr Konzept maßgeblich ausgearbeitet: Laibach arbeiten nicht mit didaktischer Dissidenz, sondern diabolischer Dialektik. In Ljubljana trägt Hostnik Uniform: Vom Typ her könnte er an den seit zwei Jahren toten jugoslawischen Staatsgründer Tito erinnern. Doch rinnt ihm Blut über das Kinn, Resultat eines Einwurfs aus dem Publikum. Hostnik reckt den Kopf nach hinten und schaut mit starrem Blick über die Menge hinweg.

Bevor er die Arme in die Hüften stemmt, brüllt er in sein Mikrofon die Zeilen: „Cari amici soldati / i tempi della pace / sono / passati!“¹, zu Deutsch: „Freunde Soldaten, / die Zeiten des Friedens / sind / vorbei“. Keine Spur mehr von „Bratstvo i jedinstvo“, „Brüderlichkeit und Einigkeit“¹: Der zu unerbittlichen Gitarrenrückkopplungen, Fanfaren und Tonbandschleifen hervorgebrachte Abgesang und Warnruf ist ein Mussolini-Zitat. Was in jenen drei Jahren mit Tomaž Hostnik geschah,

¹ | Anspruch und Devise der Sozialistischen Föderativen Republik Jugoslawien und des Bundes der Kommunisten Jugoslawiens: Geprägt 1941 im Partisanenwiderstand gegen die Besetzung des Königreichs Jugoslawien durch die deutsche Wehrmacht. Brüderlichkeit generell ist ein wiederkehrendes Motiv bei Laibach. Vgl.: „Brat moj / Bruder mein“, auf: „Rekapitulacija 1980–84“, Walter Ulbricht Schallfolien 1985 und Laibach, s/t, Škuc 1985. Letzteres war das jugoslawische Debütalbum Laibachs. Auf ihm findet sich eine Version von „Drzava“ / „Der Staat“, die sich von der bekannteren auf „Nova Akropola“, Cherry Red Records 1985, unterscheidet: Ihr fehlt die programmatische Schlußrede Titos: „Wir haben ein Meer von Blut für die Brüderlichkeit und Einigkeit unserer Völker vergossen, und wir werden niemandem erlauben, diese Brüderlichkeit und Einigkeit anzurühren, von innen zu untergraben oder zu zerstören.“ „Bruderschaft“ auf „Reproduction Prohibited – An Introduction To Laibach“, Mute Records 2012 ist ein Eigencover von „Bruder mein“ in Kraftwerkscher Manier und erschien erstmals auf „Trans Slovenia Express Vol 2“, Mute Records 2005.





Das ikonische Tomaž-Hostnik-Porträt bei einer Veranstaltung zum 30. Todestag im Leipziger Kulturhy Dom B31

lässt sich schwer mehr rekonstruieren. Angaben zur Person gibt es wenige: Hostnik wurde 1961 in Medvode geboren, einer Dorfgemeinde unweit Ljubljanas. Seine Ausbildung hätte ihn befähigt, in die politische Elite der wohlhabendsten jugoslawischen Teilrepublik aufzurücken. Auf Fotos aus den Laibachschen Anfangstagen ist er in Anzug und hellem Hemd zu sehen, doch lassen Gesichtsausdruck und Körperhaltung eine gleichzeitige Anspannung und Niedergeschlagenheit vermuten.

Im Dezember 1983 tritt Hostnik ein letztes Mal mit Laibach auf: Das Konzert findet in Zagreb im Kulturzentrum Moša Pijade statt und steht unter dem Motto „Dotik Zla“, zu Deutsch: Berührung des Bösen. Zum Programm gehört eine frühe Version des Laibach-Hits „Država“ / „Der Staat“. Sie unterscheidet sich erheblich von späteren Aufnahmen: Wo das Video mit dem Punktänzer Michael Clark² | und die Einspielungen auf dem Laibach-Debütalbum und „Nova Akropola“ Dringlichkeit und Militanz atmen, erinnert die Zagreb-Performance an einen hospitalistischen Totentanz, so sehr sich Hostnik den Text auch abringt.

Das Konzert hat ein Nachspiel für Laibach: Polizei und Armee leiten Untersuchungen ein. Möglich, dass die jugoslawischen Autoritäten instinktiv ahnten, auf welchen wunden Punkt Hostnik und Laibach die Finger legten. Als der serbische Regisseur Goran Gajić in den späten Achtzigern seine Dokumentation „Laibach: Pobeda pod suncem“ / „Laibach: Sieg unter der Sonne“ dreht, verwendet er ein Interview mit dem Zwei-

² | Aus Aberdeen, Schottland stammender Gründer des Ballettkollektivs Michael Clark & Company, arbeitete neben Laibach mehrmals mit The Fall, am bekanntesten dürfte die Produktion „I Am Curious Oranj“ (1988) sein. Bruce Gilbert (Wire) komponierte diverse Stücke für Clark.

ten-Weltkriegsveteranen Franci Zupančič. Der die Frage, ob er Laibach für Faschisten halte, verneint und antwortet: „Sie tragen schwarz, wie alle jungen Menschen dieser Tage. Als würden sie trauern.“

Am 21. Dezember 1982 beschließt Tomaž Hostnik, nicht mehr länger trauern zu wollen oder zu können. Er erhängt sich an der slowenischen Variante eines Heugestells, einem Kozolec, und wird zwei Tage später auf dem Friedhof Žale in Ljubljana beerdigt. Am 02. Januar 1983 spielt Szeneaktivist Igor Vidmar³ | im Studentenradio der slowenischen Hauptstadt ein kurzes Tonstück, das er aus Hostniks Gedicht „Laibach Apologija“ und „Ohm Sweet Ohm“ von Kraftwerk, einer der Lieblingsbands des Toten, kompilierte. Vidmar nennt Hostnik „die Stimme und den Mann in Uniform bei Laibach“. Er fügt hinzu: „Wahrscheinlich war er mehr als das.“

„Laibach Apologija“ formuliert auf erschütternde Weise den Moment, in dem persönliche Misere und politische Desillusionierung in Selbstausslöschung münden: „Seit wann, Söhne der Wahrheit, seid ihr Kinder der Nacht? / Was hat eure Hände blutrot gemacht? // Der Ausbruch in der Nacht ist die Blüte des Leids, / mit ihr kann nichts entschuldigt sein. / Nicht zerschlagen lässt sich der Lügenaltar, der Altar / der die Form vervielfacht immerdar // Unbeflecktes Bildnis, Lichter

ohne Pein, / schauriger Nächte Schutz allein // Des Geistes Kinder sind wir und Brüder der Nacht, / deren Versprechen nicht zustande gebracht. / Wir sind schwarze Geister von dieser Welt, / besingen des Kummers verrückte Gestalt // Die Erläuterung ist die Peitsche, und du tropfest Blut: // Zum hundertsten Male zersplittert der Spiegel der Welt, / eure Müh' ist vergeblich; wir haben die Nacht überwunden. / Unsre Schuld ist beglichen // und unser das Licht.“

Seinen ganz eigenen Schrecken hat Tomaž Hostnik mit in das Grab genommen. Die tiefe Beunruhigung, die seine wenigen erhaltenen Aufnahmen⁴ | hervorrufen, hält vor.

Dieser Text erscheint mit freundlicher Genehmigung des ZONIC, dem Almanach für „Kulturelle Randstandsblicke & Involvementmomente“. Dessen noch dieses Jahr erscheinende Jubiläumsausgabe widmet sich diversen ost-europäischen Themen aus Musik und Kunst, wie z. B. Laibach & NSK, NOM, Janka, Igor Vidmar & der slowenische Punk, russischer Radikalismus in der Kunst, Polski New-Wave-Klassiker, et cetera. www.zonic-online.de.

³ | Journalist, Manager und Undergroundvermittler Vidmar organisierte das Novi Rock-Festival, managte die frühe slowenische Punkband Pankrti und stellte das Compilationalbum „84“, ZKP RTVL 1984, zusammen. Vidmars Sampler versammelte slowenische Postpunk und Industrialbands wie Borghesia, Abbildungen Variete, O!Kult, Otroci Socializma, Čao Pičke, Via Ofenziva und das Laibachsche Seitenprojekt 300.000 verschiedene Krawalle. Laibach selbst sind mit dem Intro zu „Jaruzelski“ (auf: „Rekapitulacija 1980–84“, s. o.) vertreten, wurden aber aus Verbotsgründen nur auf dem LP-Label genannt. Dafür zeigt das Coverphoto von „84“ Tomaž Hostnik.

⁴ | „Cari Amici“ auf: „Rekapitulacija 1980–84“ und Laibach, s/t, beide s. o. Hostnik ist durchgehend zu hören auf „Ljubljana – Zagreb – Beograd“, The Grey Area 1993, einer Zusammenstellung von Liveaufnahmen und einer Studiosession aus dem Jahr 1982. Die Zagreber Dotik Zla-Performance ist dokumentiert auf einer DVD zu der LP-Box „Gesamtkunstwerk Dokument 81–86“, Vinyl-on-demand 2011.

AUF DEM WEG GEHÖRT ZU WERDEN



Bernays Propaganda

Wenn man ihre Texte ausblenden würde, könnte man ihre Musik vielleicht überall in Mazedonien im Radio hören. Aber da würde Kristina nicht mitspielen.

Kristina Gorovska ist eine zierliche blonde Frau, die ihr Geld hauptsächlich mit Pilates-Kursen verdient. Das Haar brav zum Halbzopf gebunden, kaum Make-up im Gesicht und in gestreiftem, hochgeschlossenem Shirt steht sie mit ihrer Band „Bernays Propaganda“ auf der Bühne eines Clubs in Skopje. Fast scheu sucht sie Blickkontakt mit dem Gitarristen neben ihr. Sie wippt mit den Füßen und reibt sich die Hände am Mikro. Ihr Einsatz: „Die Kinder sind Kredithaie, Parteimitglieder noch vor dem ersten Atemzug. 1000 mal korrupter als du“, schreit sie ins Mikro. Die Musik hat sie in ihren Bann gezogen. Kristina singt und tanzt bis zur Erschöpfung. Ihre Worte, ihre Sprache, die würde sich Kristina nie verbiegen oder verbieten lassen.

DIE STILLE GEBROCHEN

Bernays Propaganda gehört zurzeit zu den bekanntesten Bands der alternativen Musikszene Mazedoniens. Bis vor etwa 20 Jahren hatte man von ihnen und den anderen jungen Alternativen noch keinen Mucks gehört. Jahrzehntlang war die Musikszene im Land von Rockmusik dominiert. Die Radiosender spielten daneben mazedonische Volksmusik und serbische Schlager rauf und runter. Dann kam die Unabhängigkeit – der Katalysator für die alternativen Musiker. Besonders Studenten und junge Leute entschieden sich, etwas ändern zu wollen. „Im Land herrscht so viel soziale Ungerechtigkeit und die Leute tun nichts dagegen. Das ist unsere Inspiration. Deshalb machen wir Musik“, sagen Kristina und ihre Bandmitglieder.

Um ihre Ideen auszudrücken, lernen viele der jungen Leute eine neue Sprache: die Musik. Die meisten sind Amateure, die sich ihr Instrument selbst beibringen. Sie verzichten auf traditionelle Klänge, machen alles, nur keinen Mainstream.

Was herauskommt, klingt nach amerikanischen Indie-Bands. Manche machen auch elektronische Musik, Musik der 1960er Jahre oder Ska. Sie nennen sich Post-Punk und sind gitarrenlastig. Andere mischen Hardrock und Experimentelles. Alles ist erlaubt, alles wird ausprobiert. Manchmal ändert eine Band ihren Stil. Hin und wieder wechselt ein Musiker von einer Band zur anderen. „Die Szene ist sehr kreativ. Wir stehen uns persönlich nahe und auch was unsere



PMG Kolektiv

politischen und gesellschaftskritischen Ansichten angeht, aber unsere Musik ist völlig unterschiedlich“, sagt Mirko Popov von der Band „PMG Kolektiv“.

Seine Musik ist Elektro. Sein Markenzeichen: tiefe Schatten unter den Augen. Mirko arbeitet tagsüber als Musikproduzent für alternative Bands und legt nachts als DJ auf. Er ist ein selbstbewusster Mann, der sein Gegenüber mit seinem Blick fixiert, wenn er spricht. Die Kreativität der Alternativen sei nur möglich, weil die Musiker frei von Einflüssen der Produzenten seien, sagt er. Und weil die Szene nicht kommerziell sei, weil sie sich bewusst vom reinen Profitdenken abgrenze. Und dabei steht der Kapitalismus noch gar nicht ganz oben auf der Liste der Dinge, die er und viele andere alternative Bands mit ihren Liedern unter Beschuss nehmen.

KLEINE SZENE MIT GROSSEM ZIEL

Heute gibt es landesweit wohl etwa 25 kritisch gesonnene Bands. Die Gesichter ihres Protests sind jung, teilweise unschuldig. Doch ihr Ziel könnte kaum größer

sein. Es geht Bernays Propaganda, Mirko Popov und ihren Kollegen nicht bloß um ein bisschen andere Musik. Sie singen mit ihren Texten auch nicht nur gegen ihre eigene Regierung an. Sie wollen, dass die Gesellschaft sich grundlegend ändert. Punkt. „Die Trägheit in unserer Gesellschaft bringt die Leute noch um. Jeder muss endlich anfangen, mit seinem eigenen Kopf zu denken“, sagen die Musiker von Bernays Propaganda. Und Mirko Popov: „Ich finde es schlecht, wie die Menschen hier leben. Sie wollen keine Verantwortung übernehmen. Ich kritisiere sie, um sie zu animieren, etwas zu ändern.“

Um ihre Landsleute gezielt zu erreichen, konzentrieren sich die Musiker in ihren Liedern meist auf ihre Landessprache und nehmen dabei kein Blatt vor den Mund. „Verkaufe deine Seele, wenn du leben möchtest“, singt Kristina in ihrem Lied mit dem Titel „Erpressung“. Dass es zu wenig Arbeit im Land gebe, zu wenig Transparenz in den Entscheidungen der Regierung, dass nicht jeder die gleichen Chancen habe, dass „Vitamin B“ das A und O sei. Das sind die Themen, die die alternativen Musiker beschäftigen. Und dazu aktuelles Geschehen wie das Bauprojekt „Skopje 2014“, der Aufreger der vergangenen vier Jahre.

Die Regierung hat die Hauptstadt mit Denkmälern eingedeckt. 30 Statuen aus italienischem Marmor und Bronze, dazu zahlreiche neue Gebäude in altem Gewand. Die Bauten imitieren den Stil der klassischen Antike. Zwischen schlichten Betonhäusern der 1960er Jahre ragen von verzierten Säulen umgebene Staatsgebäude hervor. Inmitten des Hauptplatzes Skopjes steht nun ein riesiger Springbrunnen mit einer Statue von Alexander dem Großen. Nachts wird das Monument mit Neonlichtern angestrahlt und die Fontänen sprudeln im Takt von heroischer Filmmusik. Das Denkmal

misst 22 Meter – so viel wie ein achtstöckiges Mehrfamilienhaus. Über die Innenstadt verstreut gibt es viele weitere für historische Größen aus der Antike bis zum 20. Jahrhundert. Nationale Helden auf Pump finanziert, denn die hunderte Millionen Euro, die die Denkmäler des nationalen Erbes kosten, hat die Regierung nicht. Zu viele Monumente, für zu viel Geld. Das kritisieren auch die alternativen Musiker. „Im Stadtzentrum gibt es eine Statue mit irgend so einem Helden. Entferne sein Gesicht, traue dich, denn du weißt doch, die Stadt gehört dir“, singt die Mirko in einem Lied.

LEBEN AUF DER ANDEREN SEITE

Staatliche Förderung oder einen Plattenvertrag bei einem großen Label erhalten sie mit solchen Texten nicht. Auf die Schiene der Massenmedien kommen sie mit ihrer Musik auch nicht. Die alternative Szene ist eine Gegensezene. Leben kann keine der Bands von ihrer Musik. „Ich weiß manchmal nicht, wie ich morgen mein Brot zahlen soll, aber dafür bin ich unabhängig“, sagt Kristina.

Wie weit darf die direkte Kritik der Musiker gehen? Sieht die Regierung zu, während die Alternativen sie und die Gesellschaft offen attackieren? Nimmt sie die noch kleine Szene überhaupt wahr und ernst? „Wenn wir die Regierung öffentlich kritisieren, dann etikettieren sie uns. Sie sagen, wir wären Oppositionelle oder sie stempeln uns als Drogensüchtige und Verräter ab“, sagt Mirko von PMG Kollektiv. Doch es gibt auch Musiker, die das dementieren. Und daneben gibt es viel Schweigen und verlegenes Lächeln in den Interviews. „Na, du weißt schon“, sagen sie dann und wechseln das Thema.

AUF KANAL 103 GEBEN ALTERNATIVE DEN TON AN

Bisher hat die alternative Musikszene kein hohes Gewicht in der mazedonischen Gesellschaft, aber ihre Schlagkraft nimmt zu. Die Musiker wie Kristina und Mirko wissen, dass es nicht ausreicht, im Hinterzimmer Musik zu machen, um eine Gesellschaft zu ändern. Doch in Mazedonien sind Bühnen für Konzerte und kulturelle Events rar und darum suchen sie sich eigene Wege in die Öffentlichkeit. Sie schulen sich als Multitasker, machen sich selbst zu ihren eigenen Vermarktern, zu Produzenten und gründen eigene Labels. Sie stellen ihre Songs als kostenlose Downloads ins Netz und arbeiten in Kollektiven zusammen – oft auch mit gleichgesinnten Journalisten und Künstlern.

1991 wurde der Radiosender Kanal 103 gegründet, damals als Jugendsender des öffentlichen Rundfunks. Mittlerweile hat er sich zur größten Plattform der alternativen Musikszene entwickelt und seine offizielle Sendegenehmigung verloren. Seinen Sitz im Gebäudekomplex des staatlichen Hörfunks hat er aber behalten. „Kanal 103 ist ein zentraler Ort für die Entwicklung unserer Szene in den vergangenen 20 Jahren. Er ist eine der Hauptquellen für die alternative Kultur, der dafür sorgt, dass sie beständig weiterkommt“, sagt Mirko, der als Musiker und Journalist für den Sender tätig ist. Ehrenamtlich macht er das – genauso wie alle anderen dort. Denn es gibt kein Budget für Mitarbeiter. Dafür darf jeder mitmachen. Gesendet werden Anti-Main-Stream-Musik, Wortbeiträge zum aktuellen Geschehen, Satireshows, Diskussionsrunden und Veranstaltungstipps.



Bernays Propaganda

In den öffentlichen Blickpunkt rückte der Radiosender bei den Protesten im Juni 2011. Damals war ein Student bei einer Auseinandersetzung mit einem Polizisten getötet worden. Das trieb hunderte junge Menschen wochenlang auf die Straßen – zum ersten Mal in der Geschichte Mazedoniens. Kanal 103 berichtete live, rief zu Demonstrationen auf und organisierte Konzerte der alternativen Musiker. Auch Kristina und Mirko spielten.

Sie sehen sich ihrem Ziel seither ein Stück näher gekommen. Die Proteste hätten bestätigt, dass es im Land ein kollektives kritisches Bewusstsein gebe und die Menschen etwas ändern wollten, sagt Mirko. Und trotzdem lebe die Szene in ständiger Ungewissheit. „Kann sein, dass die Regierung unseren Sender morgen dicht macht. Damit müssen wir leben“, sagt Mirko. Dann schwingt er sich auf sein Rennrad und fährt los. Seine Musiksendung auf Kanal 103 beginnt in 30 Minuten.

BALKAN FUNK

Dubioza Kolektiv haben etwas zu sagen, was alle angeht. Die Musik macht Spaß und ist tanzbarer und hitziger als bei vielen ihrer Kollegen. Für Europa sind sie potenziell das, was Kultur Shock oder zum Teil auch Gogol Bordello in den USA sind: eine selbstbewusste, coole und eben nicht verschüchterte oder kriminelle Stimme der (osteuropäischen) Migranten. Ähnlich wie Asian Dub Foundation in England, kombinieren sie den Folk ihrer Heimat mit modernen Sounds und einer politischen Message. Bei Dubioza Kolektiv ist dies musikalisch eine Mischung aus HipHop, Reggae, Dub und Rock auf der einen und der feurigen bosnischen Folklore auf der anderen Seite. Das macht sie einmalig im Feld der ganjarauchenden Revoluzzer. Dieser Sound funktioniert auf jeder Party und bei jeder Demo. In ihrer Heimat längst Stars, haben Dubioza Kolektiv auch international, als ansteckende Live-Band, schon viele Freunde gewonnen. Ihr Track „Balkan Funk“ wurde von Fatboy Slim gesampelt.

Textlich agiert die Band dabei hochpolitisch: „Auf Wiedersehen, Frau Merkel“ singen Dubioza Kolektiv im „Euro Song“. In einer als Eurovision Song Contest aufgelegenen messerscharfen Parodie nehmen sie die Heuchelei der Europäischen Union aufs Korn, in der das Geld über einen Beitritt entscheidet und Gypsies höchstens als Entertainer existieren. In dem Track „U.S.A.“ geht es darum, dass man, anstatt von der Green Card zu träumen, in seinem Heimatland bleiben und dort etwas aufbauen soll.

Nur warum singen sie englisch und nicht bosnisch, obwohl slawische Sprachen wie ein extra Instrument melodiös wirken können? Dubioza Kolektiv wollen ihre Message überregional verkünden, jeder soll sie verstehen und deswegen entscheiden sie sich in vielen ihrer Songs gegen die eigene Sprache.

International angesagt ist diese Art von Cross-over Musik im Moment eher bei Globalisierungsgegnern und Hausbesetzern. Aber wer weiß, vielleicht ist die Zeit ja bald wieder reif für den Straßenkampf. In einem Land wie Bosnien ist dieser religions- und ethnien-übergreifende Einsatz für soziale Gerechtigkeit bemerkenswert. Die Musiker von Dubioza Kolektiv haben bereits als Teenies während des Krieges mit anderen Bands angefangen, in Kellern zu proben. Sie entwickelten sich zu einem realen Sprachrohr gegen Nationalismus, für Frieden und Toleranz und mit ihrer DIY-Philosophie rissen sie in ihrer Heimat viele Kids aus ihrer Leck-mich-am-Arsch-Schockstarre.

Was kann man mehr erreichen mit Musik?



ALEXANDER DER VERGEBLICHE

Wenn Manfred Wiemer, Amtsleiter für Kultur- und Denkmalschutz in Dresden, auf einer internationalen Konferenz in der mazedonischen Hauptstadt Skopje, einer der Partnerstädte Dresdens, spricht, und kein offizieller Vertreter der Stadt Skopje bei diesem Vortrag zugegen ist, wirft das Fragen auf. War das Gesagte – Wiemer sprach über Kulturfinanzierung in Dresden – ohne Belang für Skopjes Offizielle? Spielen in der Stadt im Norden Mazedoniens, an der Grenze zu Kosovo gelegen, Kultur und die Frage ihrer Finanzierung keine Rolle? Oder wussten die Vertreter der Partnerstadt schlicht nichts von dem Vortrag des Kollegen aus Dresden?

Dreimal nein. Wiemers Vortrag war Teil einer Reihe von Podiumsdiskussionen im Rahmen der „PIN-Music-Conference“, die vom 23. bis 25. November 2012 in Skopje tagte: 250 internationale Gäste, Musiker, Experten aus dem Musikbusiness, Kulturaktivisten und Vereine stellten sich vor, verglichen Erfahrungen in der Finanzierung und Organisation von Veranstaltungen, der Strukturierung ihrer Organisationen; vor allem aber suchten sie Austausch und Vernetzung auf internationaler Basis. Die Vertreter Skopjes verpassten dabei jedoch nicht nur den Vortrag Wiemers, sondern ließen sich vielmehr bei keiner der Podiumsdiskussionen sehen. Dabei konnte es ihnen aus dreierlei Gründen nicht gleichgültig sein, was sich im Zentrum der Stadt über den Zeitraum von drei Tagen ereignete. Zum einen hätte es bei allem möglichen Desinteresse die Höflichkeit geboten, dem Vortrag des Vertreters der

Partnerstadt beizuwohnen. Zum anderen ist die Mitgliedschaft in der Europäischen Union Mazedoniens erklärtes Ziel. Eine mit EU-Mitteln finanzierte Konferenz zur interkulturellen europäischen Zusammenarbeit in der eigenen Hauptstadt zu verpassen, ist vor diesem Hintergrund kaum als positives Signal zu werten. Und zu guter Letzt ist Skopje, ist Mazedonien, nicht unbedingt bekannt dafür, im Geld zu schwimmen. Vergleich, Verortung und Vernetzung müssten, so sollte man meinen, Primärziele auf der europäischen Agenda des Landes, der Stadt sein. Doch es ist kompliziert in Skopje, in Mazedonien.

Das Land stand, wie alle ehemaligen Staaten der Sozialistischen Föderation Jugoslawien nach deren Zusammenbruch in den achtziger Jahren des vergangenen Jahrhunderts, nachdem es 1991 in einem ersten Schritt seine Unabhängigkeit von der kollabierenden Föderation erklärt hatte, vor dem Problem, eine neue historische Identität erfinden zu müssen, die geeignet schien, die Mazedonier auf der schwierigen Passage in eine ungewisse Zukunft politisch zu einen. Bei der Wahl der historischen Epochen als mögliche Bezugspunkte nationaler Identität kamen die 500 Jahre währende, jedoch kollektiv verteufelte, osmanische Herrschaft, das angebliche „türkische Joch“, ebenso wenig in Frage wie das erste, serbisch dominierte, Königreich Jugoslawien oder das zweite, kommunistische Jugoslawien, von dem man sich eben erst losgesagt hatte. Kurz: der größte Teil der letzten 600 Jahre Geschichte erschien zu Beginn der neunziger Jahre kontaminiert. Eine natio-



nale Geschichte musste weitestgehend neu erfunden werden. Das Ergebnis ist eine abenteuerliche Kombination aus Versatzstücken byzantinischer, griechischer, bulgarischer mit geringen Teilen eigener, von den Nachbarn stark beeinflusster (National)Geschichte, die in einer pervertierten Form kommunistischen Monumentenkults ihren manifesten Machtausdruck findet.

Das Zentrum der Hauptstadt wurde so zur Skulpturenwüste, die, im Wortsinn, jedes Maß vermissen lässt. Am Fluss Vardar wurden mit dem Archäologischen Museum, dem Außenministerium und dem Finanzministerium drei gigantische Tempel im pseudo-antiken Stil mit verspiegelten Glasfassaden aus dem Boden gestampft. Vergleiche mit Las Vegas oder Disneyland drängen sich assoziativ auf. Der Mazedonien-Platz im Zentrum Skopjes indes mutet an wie eine skurrile Skulpturensammlung unter freiem Himmel. Die kolossalen Statuen der bulgarisch-mazedonischen Revolutionäre Georgi Nikolow Deltschew (1872–1903) und Dimitar Popgeorgiew Berovski (1840–1907) stehen auf engstem Raum neben dem Monument des Zaren Samuel von Bulgarien; sogar der byzantinische Kaiser Justinian I (482–565) war genaugenommen Mazedo-



nier, ist auf der Plakette an seinem Denkmal zu lesen. Über dem Olymp mazedonischer Größe thront in der Mitte des Platzes, elf Meter hoch und 40 Tonnen schwer, Alexander der Große auf einer Konstruktion, die wahlweise an ein Jahrmarktskarussell oder eine überdimensionale Geburtstagstorte erinnert. Tatsächlich verfügt das Gerüst über Wasser- und Lichtspiel sowie eine Melodie, die zu besonderen Anlässen abgespielt werden kann. Von der anderen Seite des Flusses, aus dem albanischen Viertel, grüßt ein weiterer Bronze-Koloss, den Vater Alexanders, Phillip II, darstellend, seinen Spross zu Pferde. Wer jetzt noch am „wahren Charakter“ Mazedoniens zweifelt, den belehrt eine 66 Meter hohe, 42 Meter breite Stahlkonstruktion, das Millenniumskreuz, auf dem Gipfel des Berges Vodno, über der Stadt, eines Besseren.

„Bei der Planung und Errichtung dieser Monumente wurde die Öffentlichkeit nicht einbezogen“, sagt Todor Ivanovski, Kulturaktivist aus Bitola, der zweitgrößten Stadt Mazedoniens. „Sie wurden gebaut und fertig“. Unter den Mazedoniern Skopjes findet das skulpturale Muskelspiel allerdings weitestgehend Zuspruch, inwiefern sich jedoch die Albaner Mazedoniens, die immerhin 25 Prozent der Bevölkerung stellen, mit Alexander dem Großen identifizieren, und wie sich die knapp 17 Prozent Muslime durch ein gigantisches Stahlkreuz repräsentiert sehen, bleibt offen. Von den Roma und anderen Minderheiten ganz zu schweigen. „So ist es hier mit allem“, erzählt Ivanovski. „die Politiker entscheiden über die Köpfe der Menschen hinweg“.

Am Sonntag, dem letzten Tag der Konferenz, standen an jeder Bushaltestelle der Stadt Polizisten. Sicherheitsbeamte waren zudem über das gesamte Stadtgebiet verteilt. Es hieß, mazedonische Extremisten hätten am



Vorabend albanische Fahnen verbrannt. Die starke albanische Minderheit Mazedoniens feierte im November vergangenen Jahres den 100 Jahrestag ihres nationalen Symbols, der Fahne mit dem schwarzen Doppeld Adler auf rotem Grund, die Auseinandersetzungen zwischen den Albanern, die hauptsächlich im Nordteil Mazedoniens siedeln, und den Mazedoniern währte jedoch nicht erst seit den bürgerkriegsähnlichen Auseinandersetzungen mit vielen Toten und zerstörten Kirchen und Moscheen im Jahr 2001, sie reicht weit in die Geschichte des Landes zurück. Am Sonntagabend fuhren junge Albaner mit Autos und Motorrädern fahnen-schwenkend durch Skopje, mazedonische Taxifahrer schimpften auf die Albaner, immer wieder waren nationalistische Parolen zu hören.

Neben Albanern leben in Mazedonien vor allem Türken, Serben und Roma. „Früher verliefen die Grenzen

zwischen den Fußballclubs, denen wir zujubelten, der Musik, die wir hörten“, berichtet Ivanovski, „die Politik der vergangenen Jahre hat bewirkt, dass sie heute zwischen den Stadtvierteln verlaufen“. In der Tat, als wir unsere Gastgeber am Sonntagabend zum Essen in das albanische Viertel Skopjes einladen, schlagen sie aus, „zu gefährlich“, heißt es.

Was Todor Ivanovski berichtet, ist glaubwürdig. Ähnliche Szenen ereignen sich in vielen der großen Balkanstädte, in denen zu immensen sozialen Schwierigkeiten eine hohe ethnische Durchmischung kommt. Prizren und Prishtina in Kosovo sowie Banja Luka und Mostar in Bosnien und Herzegowina etwa haben ähnliche Probleme. Auch dort gibt es ein Skulpturen- und Architekturprogramm, das Macht ausdrücken soll, doch Ohnmacht verkündet. Anstatt den interethnischen Dialog zu unterstützen, bedienen die Politiker in diesen Städten nach Innen einen aggressiven Nationalismus während sie sich nach Außen als Europäer geben. So versuchen sie einen Ausgleich zwischen zwei widerstrebenden Kräften zu finden. Eine gefährliche Bigotterie mit hoher Sprengkraft, die einzig einem dient: dem eigenen Machterhalt.

Auf der Podiumsdiskussion am Sonnabend sprachen Manfred Wiemer, Friedrich Reichel vom Kulturbetrieb der Stadt Plauen, Bernd Stracke vom soziokulturellen Zentrum „Hillersche Villa“ in Zittau und Bojana Veličković, stellvertretende Bürgermeisterin von Vranje in Serbien zur Kulturfinanzierung in ihren Institutionen. Kern der Vorträge war die demokratische und transparente Vergabe von Fördermitteln für Kultur. Die Fragen aus dem Auditorium, mehr jedoch die sich anschließenden persönlichen Gespräche, offenbarten eine Mischung aus vehementer Kritik an der mazedonischen



V.l.n.r.: Bernd Stracke (Hillersche Villa, Zittau), Manfred Wiemer (Amtsleiter für Kultur und Denkmalschutz, Dresden), Friedrich Reichel (Kulturbetrieb der Stadt Plauen) auf der Podiumsdiskussion zur Kulturfinanzierung in Sachsen, in Skopje. Foto: Strahl

(Kultur)Politik sowie Unglauben einerseits und Hoffnung andererseits, dass solche Modelle auch in Mazedonien möglich seien. Todor Ivanovski etwa wunderte es nicht, dass zu den Diskussionen kein Repräsentant der Stadt Skopje erschienen war. Die Realität nicht nur in Skopje, sondern vielmehr in ganz Mazedonien, sagt er, hätte mit dem, was Manfred Wiemer und seine Gesprächspartner auf dem Forum berichteten, wenig zu tun. „Der Bürgermeister von Skopje [Koče Trajanovski, 2009] hat zwar das Budget für Kultur erhöht“, erzählt er, „doch für was das Geld ausgegeben wird, entscheiden neben ihm nur einige wenige“.

“THE FACES OF THE INVISIBLE CITY”

BOJANA STOJMEOVSKA

I remember when I was a little girl I loved climbing up the monument dedicated to Women Fighters at the Woman Park. Off course, I was not the only one doing it, but ever since, even today, when I pass through the park with someone I re-tell my childhood ventures. As if I ask for a new challenge to try and do the same. The park itself always succeeds in calming me and taking my attention away to the numerous visitors fixated on different activities in a way which for me is not typical for other parks in the city. There are regular guests and they all have their own corner, even the voyeurs fit in and belong here.

For me, the monument is the core of the park. I always find myself obsessing with the question if I can still pass through the opening of the monument. Will I fit in? That opening for me is a secret measure. As long as I imagine that I can successfully fit in and pass through – I have not grown too much. And I am confident that I can fit in.



GJORGJE JOVANOVIĆ

The authors of this project asked me to write a short note about my favorite place in Skopje. I thought about it all day. Two days I roamed the city aimlessly. Three days I searched for it. There is no such thing.

At the main square which I loved, unbulldozed and undivided, in the evening people gathered and talked. On the plateau in front of Ljubov (bar) in the evening people gathered, talked and laughed. In the garden of the coffee bar Ludnica people gathered, talking and laughing. The Atelier of Uzunovski in the Bezisten – with Nikola we used to paint there and in the evening people came, sat and had long talks.

People talk less and less these days. Now it is very modern to take your photo in front of an astounding building that sprouted over night. I took my photo in front of my most un-favorite place in Skopje – the House of Mother Theresa. Not because I have anything against the great humanist, but because of the horrific building built in honor of her work, as if a monstrous monument of all favorite places in Skopje long gone.



ELENA VELJANOVSKA

My Skopje is made up of many trails which create one personal map. On this map there are all the memories from different stages of my life which characterize different places of living throughout this city. Living in various parts of the city I gained different experiences and memories of it. If you are interested in wandering and discovering your own paths, you will definitely find them. For me that is the path which leads from the neighborhood of Chair, through Bit Pazar and upward towards the Museum Of Contemporary Art, than down across Kale Fortress, slowly into the center of the city. For me, this was always a unique visual and aural experience because of the differences offered along the path. Half-way on this path is actually my favorite place, the point of crossing from one side to the other of the city. Among one of the highest points in the city which divides the north from the south part,

I always used it as a place for stopping and thinking. As a space where I have the city spread out just for me, giving me a chance to imagine what is it like now, what was it like before, what kind of people live in it and make it to be with their daily habits, what are they doing as I sit there and observe. I enjoy looking over and imagining while I listen to the mix of sounds made by its functioning. This point is the best way to feel the difference between the old, low-rise and green Skopje and the new, modern and concrete one. Most of my life I lived in the neighborhood of Chair. This neighborhood differs from the south part of the city by its architecture and demographic structure. There are lower buildings, much greener than the other, less traffic, much quieter. Walking this path, again and again I face the differences it throws at me.



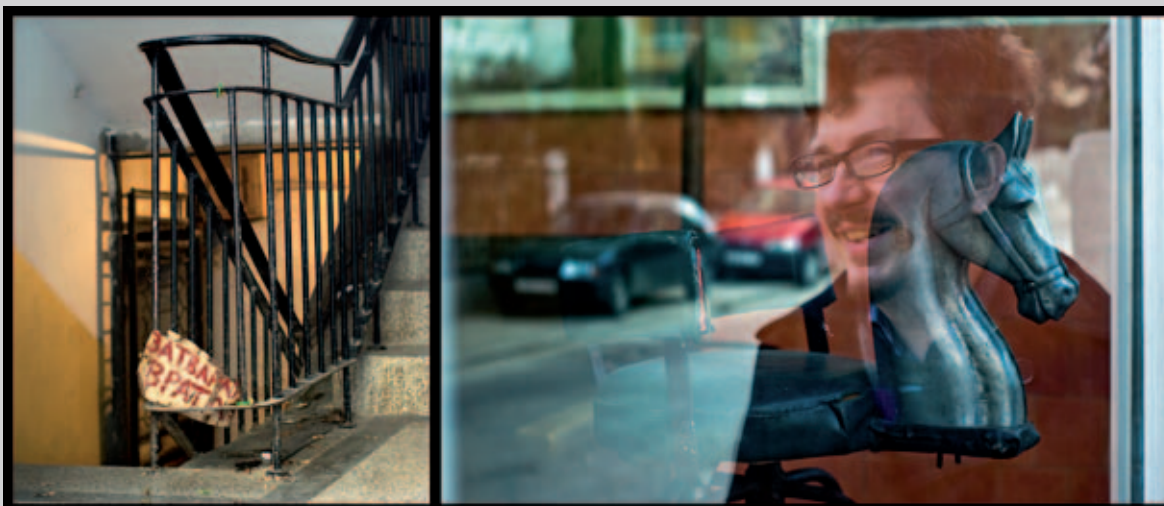
FILIP STOJANOVSKI

The part of “lower” Topaansko Pole and John Kennedy street towards the elementary school Vasil Glavinov, has a very developed neighborhood identity, which people who lived there take away even if they move to other parts of the city. Although it is so close to the center of Skopje so one can walk there, its urban folklore is based on the generations which grew up on rock music from the suburbs of the larger cities from ex-Yugoslavia and the stories about the local street heroes, in which every resident has a certain role depending on the merits.

Diversity was very characteristic about growing up in the eighties in Topaansko Pole. Romas, Boshnjaks, Albanians, Serbs, Vlachs and Macedonians together contributed to various local customs like giving nicknames.

Many refugee families from the Greek civil wars during their exiles through the Eastern Block were voluntarily joined by Poles and Czechs, so in the same building you could find eastern orthodox and catholics, muslims, as well as atheists. For those who had the habit of eating at their neighbor’s homes (and it was very rude to refuse if you were invited) this meant that various dishes characteristic for the Balkan region, ethnic groups and religious fests were at disposal, as well as vegetarian stews learned from the experiences of starvation in the Greek mountains or sweets from a Tashkent recipe.

Although, stereotypes and ethnic jokes were very common, they were not used behind one’s back, and the practicality of joined endurance of everyday hardship acted as an antidote for tensions and stress release.



IGOR ANGJELKOV

“Skopje is just a way by which we will die.”

I used to hate this verse by Vrtef, but not anymore. Skopje is everywhere around me, and mostly – inside me. And there is no running away. Hundreds of places, stories, situations, memories ... The selection of one single location which means something to me was very difficult. Finally, the decision fell on a story from the last decade, when under the surge of cinematic influences, while walking around with friends searching for good locations for filming, which are here, among us, we pass by them yet they remain unseen and unnoticed. The result at the end was fascinating. Seemingly known building and street, and just few meters further, behind the corner, a space made for a perfect scene from a film noir. Immediately, you imagine Goddard and Truffaut,

together, making one of their films from the 60-ties. Needless to say, Skopje during the last decade of the XX-th century, due to the decay of the old and the arriving of the new system of values, turned into a city rich with movie like locations.

At the end, I chose as my favorite location in the city, the Kale stairs, across from the flea market, the ones that lead to the French cemetery. Beautiful by their grandeur, cinematic “par excellence”, I am surprised that no one has been inspired to film a scene here. Maybe it will happen soon after their re-discovery. And not just that. This is also a call to the city officials to take care of them, to give them a new shine.

“Skopje is just a way ...”.



ILINA ANGELOVSKA

Under the surface of a grand building, a landmark from the socialist era and ex-Yugoslavia, somewhere in the second half of the 90-ies, in the heart of the city, there was a place with magic power. Exactly at this spot, at one moment, a group of people came together which had the same goal and dreamt the same dream.

Endlessly stuck in the transitional loop of our country, from the underground of a messy and unkempt place, a new exciting energy started radiating. Metropol was the club where one can hear music like nowhere else in the city. The music was the magnet that drew us all in, sending out messages, emotions and states of some of our most favorite and beloved musicians. It was the base for developing a new culture, new way of life, isolated from the social restrictions outside. Here we lost

the differences of status, arrogance, existing happy in the moment of what would become the clubbing music culture in Skopje.

It was there that I heard for the first time a DJ telling a story by mixing records, something like a theater play that has plot, conflict, culmination and resolution. What I will never forget is the feeling of belonging during those moments; you, the music and the full podium, all together in one rhythm. I doubt that this feeling of a fresh new energy, a part of something so much bigger, will ever be repeated in our city.

Every large city with developed urban culture has its hidden spot where everything started. If for NYC that is Paradise Garden, for London – The End, than for Skopje it is definitely Metropol.



LJUBOMIR GJOREVSKI

City park, Skopje

- notes 1: joy when someone lifts me up to ride the concrete bear ...
- notes 2.0: my grandfather's hat and the stories about old Skopje and ball dances at the Officer's home
- notes 2.0.1: ... and the columns of Burmali mosque dislocated to the old part of the park ...
- notes 2.1: I am running, kicking, diving and rolling in the fallen leaves ...
- notes 2.1.1: I am running, kicking, diving and rolling in the snow ...
- notes 3: wedding at Kermes and there I am, tiny, only couple of years old, in my dark blue suit and bow tie ...

- notes 4: love, friendships, hanging out, gossip, kissing, tears, hugs, passion, benches, lakes, chilling out, peace among the chaos, cigarette butts, foliage amidst the concrete, plastic bottles, unfinished book, frog croaking, bicycle, condoms, squirrels, water fountains and dogs drinking from them ...
- notes 5: every spring traditionally checking out if the magnolias have bloomed, always with the same thought:
"I hope I don't miss them this year" ...
- notes 5.1: ... sometimes I do miss
- notes 5.1.1: this year I didn't :-)



NIKOLA EFTIMOV

Somewhere between the past and the future, under the rainy clouds of the present, I am standing on the fifth façade of the City Shopping Center in Skopje.

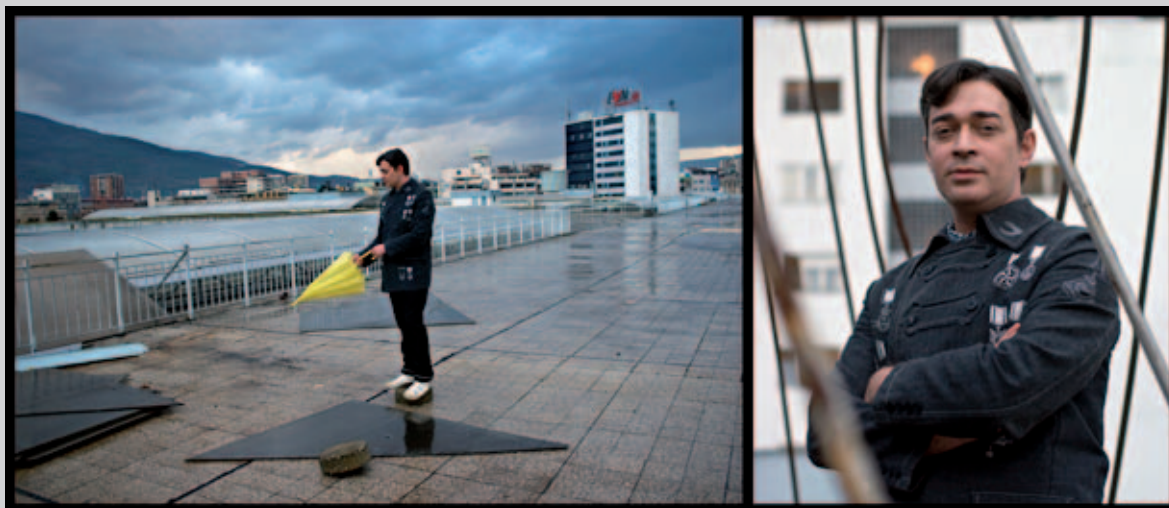
They are saying: bond with the space and remember why we came here. I am trying to remember, and the child hidden in my 40 years old body is asking me: do you remember when you were daydreaming to make your home right here, in the glass house?

The glass house and the flower shop are long gone and my home in Oktomvriska street number 8 slowly transformed into a winter garden. That is all fine, but I ask myself, over and over again, about the purpose of this text, wasn't it supposed to be dedicated to my favorite place in Skopje?

Maybe the story is not only in the place where as a child I felt the breath of the tropical plants, and later I imagined drinking my morning coffee under some palm tree.

I probably like this place for the view of 360 degrees towards the various architectural traces of my city; maybe because from this position the new ugly scars over its resilient body are not very visible; maybe because of the sky over Skopje which looks like it is constantly trying to set up a new/old baroque backdrop over this new/old city ...

I love Skopje because of its residents and the beautiful sky over the city.



The four secrets of the Balkans

Twenty years after the clash of Civilizations was proposed by Samuel Huntington the world powers are still struggling for domination over the Balkans- but no super power got it till today! Now the four most powerful countries of the world are looking

for the ultimate secrets of the Balkans. Every power sends its best agent to find the most important secret. Together they start a trip through the Balkans, everyone disguised as innocent tourist...

Texts: Marcus Oertel, Photo: Elena Pagel, Jan Hautmann, Christin Straube, Marcus Oertel
Design: Elena Pagel, Marcus Oertel



China sends "Chris Miao Tin". She's the most talented, tall and European looking spy in whole China. She needs to research a consumer demand for China's kitschy plastic goods and find new spaces in Eastern Europe for expansion of intervention of China's products!

Everything is plastic here at the funfair! And so nice and beautiful!

Let's go with the carousel again, again and again! No one can stop us having fun!

Mama, I like plastic - I hate books!

Everything works fine. They are addicted to consume our plastic products!

Hey, we shoot at you with our plastic cannons, stupid cow! Bang, bang! Got you!

暗黑破壞神!!!
These kids are so nerving! Time to leave this place and take a ride with my bike to the plitvice lakes!

Wow, such a beautiful nature here! Even more kitschy than in our best movies! And it's perfect place for a new invasion of our plastic products, hihii!

Here come the first ones: a car and many, many plastic balls!



"Towarish Pagelova" is special agent from Esoteric Department of Russia's FSB. She searches for signs from aliens. Her second aim is to find stargate-portals at Bosnian's pyramids from where you can arrive at new areas by teleportation. These pyramids are still closed but she is sure to open the entrance to the unearthly civilization. This should become Russia's ultimate strike to control over Europe.



Last but not least United States want to wag the dog and discover anti-American Serbian conspiracy to draw off public attention from own weak economy at home. Agent „Mickey Marc“ is sure that young music fans in Serbia are the living proof of it! Once discovered they also can become fresh recruits for upcoming combat missions. So he travels to Guca festival and...



Dangerous here...



...but my mission will be full success: So many nationalists here! And all are aggressive and anti-American, I'm sure. Look that guys with the flags... help me!



Wow, it's getting a great party here! I'm lost a bit but enjoy it so much! Little girl, what's the singer's name? Ceca? Ah, yes, it's great, I like it, babe...

Pivo?! ...What??? Beer?!!! ... Ah, yes, hehe. Sometimes it helps to change my mood..



Hey guys! Zivela Srbija? Yes, that's it! So nice guys everywhere around me! Tomorrow I ask them for recruitment for Afghanistan! Zivela! Ziveli!



I like dancing with you all night!

Well, my mission was a complete disaster! I cannot remember any conspiracy! But the party was the best in my whole life!!!



Good Morning! Hey Guys! Get up! Now the world needs you! Yes, we can - if you want! No? What the Sh...



NEXT YEAR AGAIN, hehe !!!

“MUSIC WITHOUT BORDERS” – REPORT

„MUSIC WITHOUT BORDERS“

**EU-program
“IPA – Instrument for
Pre-Accession Assistance“**



Kultur Aktiv – leading partner, Generator from Serbian town of Vranje, Taksirat from Macedonian capital Skopje, Youth Peace Group Danube from Vukovar as Croatian partner.

The idea behind “Music Without Borders” was to support Non-Governmental Organizations (NGOs) on the Balkans to promote art and culture in their multi-ethnic societies. For reaching that goal, we planned to strengthen and create new connections between Balkans and EU music related NGOs, improve civil dialogue practices between NGOs and public authorities and create conditions for young musicians, bands and other music operators to have access to skills and material for organizing music events.

Our target groups were clearly defined:

- 25 CSOs (18 from the Balkans and 7 from Germany)
- 15 representatives of local authorities that are involved in cultural policy making
- 300 music operators – 150 musicians and 150 other music operators
- general audience at the project events:
over 20,000 young people

STUDY VISIT

**April, 10th to April 17th, 2011
Berlin, Dresden – Germany
21 participants**

The partner-organizations from the Balkan countries chose the participants, considering their local needs and contacts. So the delegations were mixed by representatives of different NGOs, music-workers and cultural managers at different levels.

The program contained three different views on the music-related structures in Berlin and Dresden:

1. NGOs
2. Private music-market players
3. Public administration and government

After all different inputs and impressions the participants were pleased first to identify the main problems of their local music scene. This showed, that the situation in Vranje, Vukovar and Skopje is in many points the same, beside some differences mainly in Skopje, where some useful structures already exists.

REGIONAL WORKSHOPS

June, 10th to July, 17th, 2011

Vukovar, Vranje, Skopje

172 participants

First, the participants of the study visit were pleased to present the results from the study visit to their local target groups from their point of view. Second, a group of four German experts joined the workshops, all hold their presentations from the Study Visit again at the Balkans. Third, the partners made a choice of local or regional experts. All three steps were done according to the local needs, since the situations in all three Balkan cities differs, mostly between Skopje as a capital with a established music scene and a tradition of support to local musicians, in comparison to Vukovar and Vranje at a stage of beginning of building such structures. In other points of reaching our goals, Vukovar and Vranje had better relationships to their local administrations than Skopje did.



Regarding the contents, the Regional Workshops were structured into four different parts in each city:

- Internal workshop: for local partners for consulting with German experts about implementation strategies for support within the framework of “Music Without Borders”
- Public Workshops: for musicians, music operators and interested people
- Public Panels: for same target group, just using the format of panel discussion
- Engine Rooms: for the practical part of the project in form of master-classes, given by experienced musicians for local young musicians on their instruments

The program in detail differed in each city, depending on their needs and focuses. Summarizing there were 27 single events organized with 172 participants, additionally came couple of hundred guests for the public concerts or DJ-event aside the workshops.

Regional Workshop in Vukovar: German expert and musician Jörg Schittkowski in a rehearsal with local musicians.

REGIONAL CONFERENCE VUKOVAR

September, 30th to October, 2nd, 2011

Vukovar – Croatia

107 participants

In order to reach our goal of better inter- and intra-regional cooperation of our target groups, we scheduled a first Regional Conference to autumn 2011 in Vukovar. Beside the already involved experts and participants of the project, the conference extended the network with local authorities and made special offers in the panels at the conference, and opened the space for guests from other countries and cities from the Balkans. Finally 107 visitors from 11 countries showed up in Vukovar.

The eight panels were divided in two key issues: four panels with focus on music-management (mainly for newcomer bands), four panels with focus on work of NGOs and public authorities in field of culture.

The conference was accompanied by a fair with stands, where NGOs and musical operators used the chance to present themselves and their projects. Here and during the breaks between the panels plus in the evenings most of the effective inter- and intraregional networking was done, when participants met each other, talked and fixed the ties for further cooperation.

At a boat on the Danube performed the Das Rejdž (HR), Solche (GER), High Control (MAK) and Drobeno (SER). The focus was given to young or new bands as a chance to perform in front of international experts, but also as a public event for Vukovarians.



Regional Conference in Vukovar: moderator Dejan Ristić in panel discussion “Promotion of non-mainstream music via different media” with experts from Balkans and EU

TAKSIRAT FESTIVAL

November, 26th to December 3rd, 2011

Skopje – Macedonia

6,500 visitors

In three festival nights played the Macedonian band CANON and the Serbian band NEZNI DALIBOR, German band, ATARI TEENAGE RIOT and GENERAL WOO (Srdjan Ćuk) from Vukovar.

With organizing these festival evenings, we enabled musical diversity for 6.500 visitors. Every night was a special musical genre, which examined the mass of young people with different musical preferences.

During Taksirat Festival Main Night, visitors: 4.500, a presentation stand was set up, but also during the festival nights dedicated to “Music Without Borders”.

BUNTE REPUBLIK NEUSTADT 2012

June, 15th to 17th, 2012

Dresden – Germany

27,500 visitors

The “Music Without Borders” program was opened on Saturday by “Das Reidž” from Vukovar in front of 500 visitors. The band used the chance being in Germany to present their music on another stages at BRN and an additional gig in Zittau. The Macedonian stars “Superhiks” performed the second time at BRN and again convinced the audience, approx. 1,000 guests danced on the street into a hot day’s sunset. “Superhiks” directly proceeded for another show in Freiberg. The young Roma Brass musicians of “Demiran” from Serbia were the highlight of the program with approx. 500 guests, who remained at the street dancing in the rain. Since they are a Brass band, they performed at the streets of BRN without a break. By that they reached approx. 25,000 further guests.

Bunte Republik Neustadt: Music Without Borders in its purest sense, during the show of the Croatian band “Das Reidz” musicians of Serbian “Vranjski bizeri Orchestra” entered the stage and supported the band with typical Roma Brass-players.



BALKAN STREETS FESTIVAL 2012

June, 21st to 24th, 2012

Vranje – Serbia

1.000 visitors

Musical segment of program of both festival nights was opened by young demo bands from Vranje according the goals of Balkan Streets Festival, to present these different styles musicians to wider audience. Marracash Orchestra from Dresden, and Groove Embassy from Hague made audience dance, and prepare them for performance of duo Multietnička atrakcija, and famous Belgrade band Jarboli. First night was closed by Dutch songwriter Dy Zack. On second night, PMG Kolektiv from Skopje performed and famous Croatian band Psychomodo Pop came on the scene, the excited audience was pleasantly surprised at the end by Sopot, a band from Bosnian town Banja Luka.

The program was accompanied by workshops and a fair, also Street Art made attraction to 500 visitors from the town. Additionally a music documentary night welcomed younger and older guests.

BALKAN STREETS FESTIVAL 2012

June 29th, 2012

Vukovar – Croatia

300 visitors

BSF festival was part of Urban Culture Week organised together by Institution in Culture Croatian House and YPGD. Within Urban Culture Week and BSF, YPGD also organised hip-hop workshop, street performance, exhibition of paintings of famous Croatian musician Davor Gobac and exhibition of young artists from Vukovar and supported Blackout festival supported by all human resources and technical capacities. Total number of visitors 1000. Local bend Das Rejdz participated on festivals in Vranje and Tesanj.

The German band “Marracash Orchestra” was able to perform another 10 concerts on their tour on the Balkans with about 5,000 visitors. Beside Balkan Street Festivals, they played in Bulgaria, Czech Republic, Macedonia and Albania.



*Balkan Streets
Festival Vranje 2012*

INTERNSHIPS

September, 24th to 30th, 2012

Dresden, Plauen, Zittau – Germany

16 participants

During the project it more and more figured out, that the experience of transformation from Saxony as a region formerly belonged to East Germany, are helpful for the Balkan partners. This approach was especially considered, when planning the internships for representatives of public authorities and NGOs. According to the goal of “Music Without Borders” to better the cooperation between civil societies and public authorities the internships were the most important step. For both target groups it was important to see, which instruments were used to transform the cultural life from a socialistic and centralized model (top-to-bottom) to a democratic and decentralized model (bottom-up).

Beside hard facts as results, it can be reported, that this part of “Music Without Borders” also established new partnerships.

Movie-evenings with special music documentaries were organized in Dresden and Zittau. As the final highlight the participants of the study visit were invited to celebrate Kultur Aktiv’s 10th anniversary in Japanisches Palais and a nightly Marshrutka-tour through Dresden.



Autumn 2012: a mixed group from Skopje, Vranje, Vukovar and Thessaloniki on study visit in Dresden, including representatives of NGO and public administrations

PIN CONFERENCE SKOPJE

November, 23rd to 25th, 2012

Skopje – Macedonia

250 participants, 10.000 visitors for side events

The same as in Vukovar the PIN Conference in Skopje offered panels for all our target groups, taking the already achieved results of “Music Without Borders” into account. 12 panels were arranged. 250 participants from 18 countries took part of the PIN Conference in Skopje including official guests like Deputy Mayor of Vranje Mrs. Veličkov, Mayor for Culture of Plauen Mr. Reichel, Head of Department for Culture and Heritage in Dresden Mr. Wiemer and Mr. Illes from the European Commission. Even though there were no official representatives from the city of Skopje (beside Mrs. Biljana Binovska), we had participants from Municipality of Aerodrom, one of the biggest and fast developing municipalities in Skopje, which was another achievement of the project in its aim to make new connections and networks between the local administrations. However, all in all the conference, including the fair with stands in its centre plus few cultural presentations gave a very positive spirit to all visitors, old contacts and friendships could be renewed, new contacts established, project ideas exchanged and some side-projects realized during the stay in Skopje. Above that, Taksirat as a brilliant host organized a festival program with approx. 40 bands around the conference, again including some bands from “Music Without Borders” project, such as Herzz from Dresden or Borovski Stakori from Croatia. New stars bargain from the international experts audience, the Skopje based “Shutka Roma Rap” convinced many managers with their mix of Roma and Rap music.

FURTHER ACTIVITIES

Beside abovementioned activities, “Music Without Borders” contained another two instruments to reach the goals. One was staff-exchanges, this small program within the project allowed all partners to exchange staff among each others, according to their needs.

Continuous Consulting was ensured by facebook and e-mail, so German and other experts were always available for musicians, managers and NGO for questions and special recommendations. This practical instrument usually helps much more than all theory, since networks and personal contact are most important in music.



Panel at PIN Conference

SUMMARY

All in all it can be summarized that all project goals were reached. "Music Without Borders" gave support to Non-Governmental Organizations (NGOs) on the Balkans to promote art and culture in their multiethnic societies. Connections were strengthened and newly created between Balkans and EU music related NGOs, civil dialogue practices between NGOs and public authorities were developed and conditions made for young musicians, bands and other music operators to have access to skills and material for organizing music events. Also in numbers "Music Without Borders" reached more than the planned target groups. Counting only public audience there bargained 50,000 visitors from the activities, instead of 25,000 estimated.

Beside that clearly defined goals, there are already new projects planned and in progress for the future. For example Marracash Orchestra from Dresden is on the hop to the Balkans again in 2013.

Last but not least after two years of a very intensive work on the project, there are also a lot of new friendships established, minimum two interregional couples found each other, but no marriage or baby can be stated yet. But the story goes on, Music Without Borders really crossed the borders and will do again in the future.

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MUSIC WITHOUT BORDERS

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Musicians from Vranje and wider region of South Serbia

Music operators from South Serbia:

Pirot, Niš, Leskovac, Vladicin Han and Vranje as well as from Zrenjanin, Belgrade ...

Local bands from Vranje:

Nezni Dalibor, Deaper Down, Blindfold, Technology for Suicide, Fury, The Spot, Drobeno project, brass orchestra of Demiran Cerimovic etc. ...

Local NGOs:

Presek, Nexus, Osvezenje, Reload and local initiatives ...

Local institutions:

City of Vranje/vice-mayor of Vranje – Mrs. Bojana Veličkov, former city councilors Nebojša Selistarević, Roma Office – City of Vranje, Music School "Stevan Mokranjac" – Vranje, Library "Bora Stanković" Vranje, Youth Cultural Centre OKCE ...

Balkan Streets Partners:

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City of Vranje, Ministry for Culture of Republic of Serbia, Pop Centrum Den Haag



Public Institution in Culture "Croatian House" Vukovar – director Mrs. Ivanka Milicevic

City of Vukovar – major Željko Sabo

Musicians:

General WOO, Dirty Hair, Lil Bear, Das Rejdž, Borovski Štakori

Donors:

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