

form of young, athletic, bald boys who wore military pants and aviation jackets lined with fur. Along the Black Sea, the return wave of the rhythmic skat from the Adriatic began to gain weight, American melodramas gained following in the lowlands of the Republic, while in the north, in Pomerania and Livonia, disco music returned in grand style. In the same year, Matej Szychata kicked out all the musicians from his formerly countercultural band Duch and replaced them with a team of opportunists educated in second-degree music schools, who pushed the band onto new tracks. Soon, the daughter of the Swedish consul started carrying tapes in the opposite direction, as Polish music became a counterbalance to Scandinavian powerhouses like ABBA or Roxette. Although in the summer of 1994, on Gothenburg's City 107 radio, Polish was sung with a distinct Podolian accent, ultimately, fish as a musical genre did not endure.

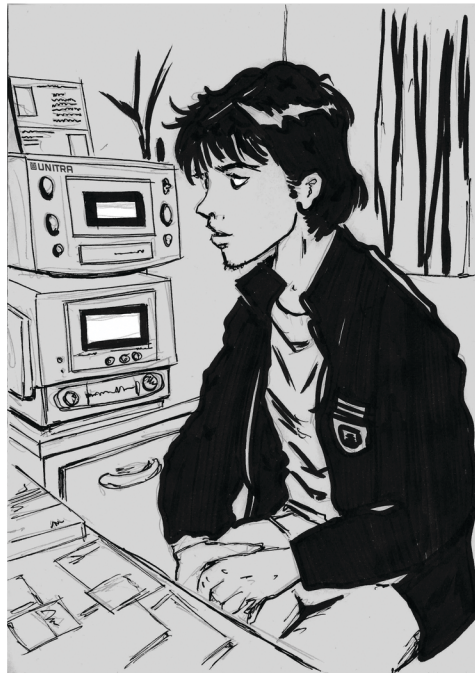
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new rhythm, and any guy with a guitar suddenly became a desirable catch at every bonfire lit in a Dalmatian forest. Tish spread with a broad wave, from the sands of Hel, through Warmia, Wielkopolska, Małopolska, to Lviv, Zaportzha, and Crimea. Along the Vistula and Dnieper, on all radio frequencies, one could hear the sad, pathetic, nostalgic twang of strings and the lamenting voices of the eulogists of proletarian hardship and coming changes. Among the most important bands of that period in the late 80s were Czad Komando, AMT (Alternative Love of Teenagers), Dzieci w Szoku, or Fuck Duck. Despite what seemed to be an equally overwhelming and unexpected dominance, the new music continued to fight for its place against existing genres and the upcoming next wave of American music. Both punk bands and those characterized by heavier sounds and more depressing lyrics from across the ocean gained considerable recognition. The very same year that Viktor Tsoi went out for cigarettes near Kesteriems and never returned, there was a turn away from the melodic sound. Social unrest in Germany revived the proletarian movement. Also, it brought back old demons in the

### MUSIC FOR GIRLS AND BOYS



### A Short History of the Tish Scene in the Capital Suburbia

It all began around 1983 when the first compilations recorded on tapes from the northern coast reached Mazovia, featuring crews from Gdańsk, Königsberg, and Klaipėda. It was a time when punk, inspired by the British second wave, reigned in the suburban circle around Warsaw, although well-off kids from villa estates scattered around the capital had to make up for it by mingling with the children from the working-class housing estates surrounding larger suburban workplaces like Warsaw Paper Mills or Fruit and Vegetable Processing Plants. It is widely accepted that the first compilation - called a mixtape in English - was brought from the coast by Świerszczu from Jeziorna. He came from a working-class family that had been living for generations in Edwardów, an estate built by Natanson for the workers of the Paper Mill in Jeziorna, where it was relocated from Mirków. Ciepoki - from the word "ciepnać" meaning "to throw, to hurl" - were thrown here by the hand of history and quickly became entrenched in the landscape of

Sweden, she always made sure to pick up the new mixtapes from her friend at the terminal in Gdynia, copy these in her father's consular residence, and distribute them among the pupil brothers and sisters of suburban primary schools, from where they were passed on, through older siblings, to high schools and universities across the entire metropolitan area. Tish entered the repertoire of school discos, park dances, and amateur concerts in neighborhood cultural centers. In Warsaw, the true bastion of this initially proletarian music became, to everyone's surprise, upper-middle-class Saska Kępa, where young rebels met in row garages to test the limits of the new music amid red Skodas, purple Poloneses, and green Fiats. Over time, these garage-sounding, rough, and brutally attractive melodies began to penetrate the mainstream. In 1986, during the debut concert in Opole, Majtki Proboszcza (Priest's Panties) played, which was specially renamed to Szulady Wikarego (Vicar's Drawers) to avoid scandal on-air on state television. Meanwhile, the trend spread from the southern coast to the west, and soon Yugoslavia and the Balkans were strumming to a

Urzecze, a region dominated by Dutch settlements from past centuries and the floods of the Vistula River. After the Great War, they became part of the proletarian movement and then laid the foundations for the country's reconstruction after the destruction of World War II. But that was a long time ago. The young, although still fed on camp literature and obligatory, annual visits of the Auschwitz-Birkenau prisoners, slowly chose to look forward, or at least not to look back. Świerszczu, who wore a fake leather jacket, Bovers, and marker-painted skintight jeans, visited the northern coast more often than others because he had family there. It was he who, by the fire lit on the edge of the Lęgi Oborskie reserve one Saturday evening at the end of the seventh grade, slipped a tape with tish from the north into an International brand cassette recorder with a pink REC button into a dachshund. At first, the company, consisting equally of punks, liberated individuals, and alternative youth, missed this novelty. It was a moment of pulling out charred, undercooked potatoes from the fire, scalding mouths, fingers, and palates. "What the fuck is this mixtape?" Guma finally