

WIĘCEJ DARMOWYCH ZINÓW!

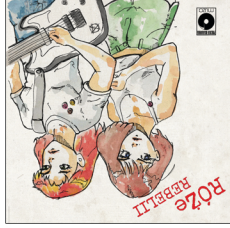


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Band discography

Side A
"Róże rebelii", LP, Polskie Nagrania 2622

- 1. Na krawędzi jutra
- 2. Długie pożegnania
- 3. Dziewczyna z końca ulicy
- 4. Zielona sukienka
- 5. W ciemność
- 6. Ręce do góry (bonus track)



- Side B
- 1. Z biegiem rzeki
- 2. Pod komninem
- 3. Chamsburk
- 4. Ciepnięci
- 5. Z dziurą w piersi
- 6. Ten drugi
- 7. Bakalskie wakacje (bonus track)



- Side A
- 1. Na krawędzi jutra
- 2. Długie pożegnania
- 3. Dziewczyna z końca ulicy
- 4. Zielona sukienka
- 5. W ciemność

- Side B
- 1. Z biegiem rzeki
- 2. Pod komninem
- 3. Chamsburk
- 4. Ciepnięci
- 5. Z dziurą w piersi
- 6. Ten drugi

Singles: Zielona sukienka (1989), W ciemność (1989), Ręce do góry (1990), Czerwone martensy (1992)



THE STORY OF PUNKROCK SISTERS

MUSIC FOR GIRLS AND BOYS

After releasing their first album, Róże Rebelii continued to play at music festivals and in local culture centers in the Warsaw agglomeration. Despite their considerable popularity, the further career of the sisterly guitar-vocal duo did not gain momentum. In 1992, a new single titled *Czerwone Martensy* (*Red Dr. Martens*), was promoted on the radio, and a refreshed, more pop version of *Zielona sukienka* (bass, and Wieloch on guitar). The song *Z biegiem rzeki* was recorded separately with the participation of musicians from the Fuck Duck band.

In 1993, Helena moved to Norway, where she worked in the medical industry, founding with her husband Fridtjof Larsen the company Larsen-Mon, which produces manometers. She lives with her husband and their two children in Kristiansand.

Marianna initially withdrew from public life. Later, she devoted herself to painting and ran a studio at the House of Culture in Mirków. In 2001, she released a solo album titled *Korytarz* (*Corridor*), which, however, failed to draw significant attention.

In 2015, Róże Rebelii played one-off as a support act at the Jarocin festival before Strachy na Lachy.

Only unofficial recordings remain from that period, made by listeners on home music recorders. It was then that hits like *Na krawędzi jutra* (*Edge of Tomorrow*), *W ciemność* (*Into Darkness*), *Z biegiem rzeki* (*As the River Runs*) or *Zielona sukienka* (*The Green Dress*) were created. It was also during this time that the duo's characteristic sound developed - long, nostalgic guitar riffs and sentimental, plaintive vocals borrowed from bands from the northern coast.

**RÓŻE
REBELII**



The band was heavily influenced by Brygada Kryzys and Tilt. Marianna, a student at a second-degree music school, composed rough rock, punk, and tish songs, for which the sisters wrote the lyrics together, sung by Helena.

Róże Rebelii (Rebellion Roses) - a Polish punk rock duo, founded by sisters Marianna and Helena Moniuszko in 1985. Marianna (born 1968) played guitar and sang backing vocals, while Helena (1971) was the lead vocalist. They wrote the lyrics together. They usually had the support of befriended musicians on drums and bass for their concerts.

In 1988, Róże Rebelii qualified to perform at the Jarocin festival, where they played on the second day between the performances by Klaus Mit Foch and Zjyo. The sisters were accompanied by musicians from the band Chłopy z Placu Broni. The performance was not successful, as the Moniuszko sisters and the accompanying musicians were pelted with tomatoes.

After leaving the stage, Helena got into a fight with a random aggressive festival-goer, resulting in the band and several other people spending the night at the nearby police station. Despite the unsuccessful performance, Jarocin brought Róże Rebelii the interest of Polskie Nagrania, which resulted in an invitation to the Wartyzszew studio the following year.

The album, released in August 1989, proved to be a moderate commercial success. The duo was criticized for being too conservative, having infantile song lyrics, the music being derivative, and following trends, mainly the wave of tish, which was beginning to decline. Despite this, after the initial poor reception by critics and despite average sales, the album quickly gained cult status. It was often compared by fans to the band Post Regiment, mainly because of its sharp guitar sound combined with female vocals. Bootleg copies of the album and concert-recorded cassettes circulated by fans ensured popularity and high recognition for Róże Rebelii.

