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Bio information: **UŽ JSME DOMA**

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FILE UNDER: ROCK

"[Už Jsme Doma] occupy a paradoxical territory between infectious...giddiness and a uniquely strident, angst riddled avant-progressive urgency." – Alternative Press

"an amazing Czech quintet...that rattled like a combination of Hot Rats-aphonic Zappa and John Zorn's hyperjazz SWAT team, Naked City" – Rolling Stone

"...explosive and powerful..." – The New Yorker

Už Jsme Doma is a living, fire-breathing alt-rock rock legend: one of "the two great Bastions of the Czech alternative scene," said the *Prague Post*, which ranked them in importance beside the **Plastic People of the Universe**. In 1989, when the Velvet Revolution ended Czechoslovakia's communist rule, Už Jsme Doma burst like a fireball from unlocked doors and began taking siege of every public stage worldwide. Since then, the band has blazed across multiple continents to perform literally thousands of concerts (they will celebrate playing their 2000th concert in March 2011), and played 50 to 60 shows annually for fans back home. To these audiences, Už Jsme Doma's music – rooted in punk's DIY ethic and driven by progressive and avant-garde musics' post-modern scavenger aesthetic – was the symbol of artistic freedom: the freedom to create without boundaries or restrictions. For 25 years, the band's music has ignored genre walls, absorbing varied influences from punk rock (the **Sex Pistols**, the **Clash**, the **Damned**), from avant-garde and avant-progressive bands (the **Residents**, **Pere Ubu**, **Chrome**, **Fred Frith**, **Henry Cow** and the **Rock in Opposition** movement), and even from folk music of its native land. It has also transcended artistic media. The band's leader **Miroslav Wanek**, who is also its composer, lyricist, and lead vocalist, maintains that Už Jsme Doma's music is "three parts: music, pictures and lyrics," and that artist **Martin Velisek**, who designs all band artwork, is a full band member whose "instruments" are brushes and paints. This multi-media emphasis allies the Czech band with the **Residents** and **Sleepytime Guerilla Museum**, two bands whose members have collaborated with Už Jsme Doma in the past. For its newest project, **Caves / Jeskyňě**, Už Jsme Doma collaborated for the first time with the American label **Cuneiform** to release its 7th album in North America and Western Europe. The CD is accompanied by a 12-page booklet featuring Velisek's artwork and English translations of Wanek's lyrics. The album's 11 songs create a potent and improbable mix of avant-punk's power, aggression, and urgency, and progressive rock's compositional complexity and thematic integrity. In *Caves*, Už Jsme Doma mines a motherload of rock music, extracts fragments of gems from both East and West, and forges the fertile ore into its own unique sound. Forged in Prague amidst that capital city's 21st C. renaissance, from choice elements mined locally and in the West, Už Jsme Doma's dynamic and confident new music heralds the dawn of New Europe as it emerges from the shadows to its west.

Už Jsme Doma (pronounced "Oozh (rhymes with 'rouge') Smeh Dough-Ma) was founded in 1985 in **Teplice**, a small industrial town in the north **Bohemian** region of the **Czech Republic**, when that country was part of communist **Czechoslovakia**. Originally a septet, the band's founding members were saxophonists **Jindra Dolansky** and **Milan Novy**, drummer **Jula Horváth**, keyboardist **Jirí Závodny**, bassist **Petr Kerka**, and guitarists **Ota Chlupsa** and **Jirí Solar**. The band's name, "uz jsme doma," literally translates to, "We're home now," but is also used in common speech to mean, "Now I get it," or, "Now I understand." In Czechoslovakia during the 1980s, the government considered rock to be anti-social music, and the act of performing with a rock band (or creating any non-conformist/unapproved art) was subversive. Už Jsme Doma's first concert was on July 6, 1985 in the company of two other 'subversive' bands: the Czech punk bands **FPB (Fourth Price Band)**, in which Novy was a drummer) and **Plexis**. Organized and performed in secrecy after FPB's leader was released from police arrest, the concert was the first of many early Už Jsme Doma shows held on a riverboat, reminiscent of the off-shore pirate boat broadcasts of Radio Caroline.

By 1986, **Miroslav (Mirek) Wanek** and **Romek Hanzlik**, leader and guitarist of FPB, respectively, had begun working with Už Jsme Doma. That year, Už Jsme Doma's original lineup dissolved and it became a quartet with Dolansky (sax), Wanek (voice and bass guitar), Hanzlik (guitar) and Horvath (drums). In 1988, the band became a sextet. Throughout the years, Už Jsme Doma's lineup continually evolved, morphing in size and instrumentation. But despite the influence of passing band members, the music was thoroughly composed by the same longstanding members and thus remained distinct at its core. While all of Už Jsme Doma's music is now composed by Wanek, founding member Dolansky had also contributed pieces to the band. Besides compositional integrity, Martin Velisek's creative packaging designs for all the band's recordings have helped the band retain aesthetic distinctiveness. Velisek began working with UJD in 1986, and has since designed all of its visuals, including posters, album covers, a limited-edition art book and even stage costumes.

Four years after Už Jsme Doma's founding, the political climate in Czechoslovakia began to dramatically thaw. In 1989, the **Velvet Revolution** overturned 41 years of Communist rule. In an astonishing reversal, artists, writers, musicians and intelligencia—whose work was formerly banned—became leaders of the country's political, social and artistic change. The band was not only legally permitted to enter the studio for the first time to record, but its 7" EP, **Rock Debut no.7**, was released that year by a state-owned label, **Panton**. Už Jsme Doma's Wanek briefly served as a leader of the Teplice interim government, and in a democratic election, former dissident playwright **Vaclav Havel** became the Czech Republic's first president.

For Už Jsme Doma, democracy brought artistic freedom; now able to openly pursue a career in rock music, the band began recording, performing and promoting its music at home and abroad. In 1990, the entire band moved to **Prague**, the country's cultural and political center, and recorded its first two albums: **Uprostřed Slov / In the Middle of Words** (September 1990, **Globus**), and **Nemilovany Svet / Unloved World**, (1991 **Panton**). Už Jsme Doma gave its first foreign concerts in 1991, touring Germany, and the following year it toured the US for the first time, performing a series of concerts in California and meeting the **Residents**. Later that year, Už Jsme Doma recorded its first album for a major label; **Hollywood** was released by the international label **BMG** in 1993 as a CD/LP, and was accompanied by a music video of the title track. The band played more than 80 shows in support of the new album. Further American interest in the band came from **Memphis Records**, who reissued their second album.

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By the mid 1990s, Už Jsme Doma had signed to **Unijazz Agency**, a respected Czech artist management company. It had also established long-term working relationships with record labels **Indies Records** in the Czech Republic, and **Skoda Records**, based in Washington, DC. In 1995, Indies released *Pohádky ze Zapotřebí / Fairytale from Needland*, the band's 4th album, and has served as Už Jsme Doma's main label ever since. In 1996, Skoda re-released *Hollywood*, and proceeded to re-release all of the band's albums in North America until dissolving in 2007.

In the second half of the 90s, the band once forbidden to perform in public evolved into what **Nils Frykdahl (Idiot Flesh, Sleepytime Gorilla Museum)** called "touring monsters," "as they aggressively promoted their music in tours abroad." Už Jsme Doma thrived on an astoundingly intensive tour schedule, travelling to dozens of countries and multiple continents, performing hundreds of shows. Touring Eastern Europe in January 1996, the band – accompanied by a tank convoy– became one of the first foreign artists to perform in war-ravaged **Bosnia**, playing to sold-out crowds in Sarajevo, Mostar, and Gorazde. To support Skoda's releases, the band also toured North America a staggering dozen times between 1996 and 2001. Live recordings from the 1997 Vancouver concerts, on an album entitled *Live in Vancouver 1997*, came out on Indies and Skoda.

Long interested in combining musical, literary and visual arts, Už Jsme Doma became involved in several multi-media projects during the 1990s. In November 1995, the band worked with the **Residents** to produce and appear in 20 performances of the *Freak Show* musical at Prague's **Archa Theatre** (excerpts from the show were later released by the Residents on CD/DVD). To add a theatrical dimension to its own concerts, Už Jsme Doma often performed during the 1990s in costumes designed by Velisek. In 1997, **Argo** published a limited-edition art book, called *II*, which was a stunningly gorgeous, 3-dimensional pop-up book designed and illustrated by Velisek, and featuring Wanek's history of the band. Around the same time, Už Jsme Doma recorded the soundtrack for an animated film called *The Little Bell* (1998), based on Velisek's illustrations; it created and performed in a live musical based on the film, which debuted in Prague in 2000.

Už Jsme Doma released several ambitious CDs around the turn of the century, including one retrospective album and two albums of new material recorded and/or produced by American engineer **Dan Rathbun** (from **Sleepytime Gorilla Museum** and **Idiot Flesh**). To celebrate its 15th anniversary in 2000, the band released a 15 track retrospective, *Patnáct Kapek Vody / Fifteen Drops Of Water*, on Indies and Skoda. Rathbun was the engineer for the band's fifth studio CD, *Usi / Ears*, released by Skoda in North America at 1999's close. Rathbun also mixed 2003's *Rybí Tuk / Cod Liver Oil*, whose elaborate arrangements featured a full choir and guest musicians from **Sleepytime Guerilla Museum**, **Tin Hat Trio** and **Faun Fables**. *Cod Liver Oil* was Už Jsme Doma's first studio album without saxophonist and founding member **Dolansky**, who had left in late 2001. It was released on Indies and Skoda, but it was also the first UJD recording released on Polish label **Nikt Nic Nie Nie**. In the years immediately following the September 11th terrorist attacks, travel difficulties led Už Jsme Doma to cease North America tours and to begin exploring other countries, including Japan and Poland. The band's first Japanese release was a live DVD of a 2003 show, *vTokin / Live in Tokyo*, which came out in 2006 on the **Poseidon** label.

2005 was a watershed year for the band, marking Už Jsme Doma's 20th anniversary. In October, it gave a 20th Anniversary Concert at Prague's Archa Theatre that featured two sets: a retrospective of Už Jsme Doma's music, performed in reunion with past band members, and a set featuring new music and a performance with the 20-piece **Mikrochor** choir. The concert was released as a live CD+DVD, *20 Letu/20 Flyears*, packaged with an hour-long band documentary, *Puding/Pudding*.

2005 also brought the formation of a new Už Jsme Doma lineup that has remained essentially stable to the present day. That year, the band reformed as a quintet consisting of Wanek, **Pepa Cervinka** (bass), **Tomas Paleta** (drums), guitarist **Petr Zidel**, and longstanding visual artist Velisek (brushes, paints). The new lineup toured France and Japan, and recorded a track (with lyrics by early 20th C. poet **Ludvik Kundera**) for a Czech poetry compilation, *Brno-Town of Poets*. When guitarist Zidel left in February 2007 and trumpeter **Adam Tomasek** joined, the band solidified the current lineup.

Reinvigorated with fresh blood, Už Jsme Doma accelerated its performance schedule at home and abroad. Increasing its profile in Eastern Europe, Už Jsme Doma toured sold-out performances in Poland, where **Nikt Nic Nie Wie** was re-releasing several of its CDs as LPs. Back home, the band continued its long-standing interest in multi-media collaborations, recording music for a puppet series on **Czech TV** called *Kryšáci / Rats* and planning work for a related future film called *Lajka*. The band went on its 15th North American tour in October 2007, to support Skoda's final, 2007 release of Už Jsme Doma material; it performed at DC's **Black Cat** and other venues and headlining for **Capillary Action**. The following year, the band collaborated with **Romek Hanzlik**, performing a series of concerts of **FPB** material to support a 3-CD retrospective (released by **Malarie Records**) of the long-gone legendary punk band. Hanzlik also participated in performances of Už Jsme Doma material. In 2008, Už Jsme Doma toured Japan with other Czech bands, documented on Indies' 2009 DVD, *Czech Music on The Road – 10 Days that Shook Japan*. In November 2009, the band conquered a new continent, touring Australia, New Zealand, and Tasmania for the first time.

Well-honed from its Japan and Australian tours, Už Jsme Doma went into Indies' studio in March and April 2010 to record its 7th album, called *Caves / Jeskyně*. In addition to band members Wanek (lead vocals, guitar, piano), Cervinka (bass guitar, vocal), Tomasek (trumpet, vocal), and Paleta (drums) – a lineup that had played about 300 concerts together since 2007– 6 guests participated, supplying female vocals, upright bass, acoustic guitar, accordion, trombone, violin. The resulting CD contains 11 tracks of high-powered, rhythmically complex Už Jsme Doma songs, sung in Czech by Wanek and other band members. It is accompanied by a 12-page booklet featuring Velisek's drawings, English translations of Wanek's song lyrics, and photographs of the band taken by Hanzlik on the band's tour in New Zealand. As such, the booklet encapsulates Už Jsme Doma's ideal art – a free-spirited yet conceptually coherent collaboration of music, art and words.

Released in the Czech Republic by Indies in May 2010, *Caves / Jeskyně* has been licensed to Cuneiform for Western Europe and North America. *Caves* marks the first Už Jsme Doma release made available in North America since 2007, when Skoda re-released the band's *Cod Liver Oil* from 2003. In support of *Caves*, Už Jsme Doma will tour the East Coast of the USA from September 23 to October 11, 2010 in what will be its 17th North American tour.

FOR MORE INFORMATION ON UŽ JSME DOMA, SEE:

www.uzjsmedoma.com - www.myspace.com/uzjsmedoma

www.facebook.com/uz.jsme.doma.official

PROMOTIONAL PHOTOS



Digital [High-Resolution / Color] versions of these images are available for download on www.cuneiformrecords.com in the "Press" section.

UŽ JSME DOMA'S DISCOGRAPHY

Albums:

- In The Middle Of Words/Uprostred Slov* (LP, Globus, Czech Republic – 1990, CD, Indies, Czech Republic – 1996, CD, Skoda Rec. USA – 1998)
Unloved World/Nemilovaný svet (LP, CD, MC Panton, Czech Republic – 1991; CD, Memphis, Germany/English version – under the name Unloved World – 1992, CD, Indies Records, Czech Republic – 1996, CD – Skoda Rec., USA – 1997 /both, Czech and English version/, CD re-issued – Indies Records, Czech Republic – 2001 / both, Czech and English version)
Hollywood (LP,CD,MC, BMG, Czech Republic – 1993, CD, UJD self-release – 1995, CD, Skoda Rec. USA – 1996, CD, Indies Records, Czech Republic – 1999)
Fairy-tales From Needland/Pohadky ze Zapotřebi (CD, Indies Records, Czech Republic – 1995, CD, Skoda Rec. USA – 1998, CD, EuroRalph Rec., Germany – 1995, LP /remastered/, Nikt Nic Nie Wie, Poland /under the name Bajki z Potrzeby/ – 2009)
Ears/Usi (CD, Indies, Czech Republic – 1999, CD, Skoda Rec. USA – 1999)
Cod-liver Oil/Rybi tuk (CD, Indies Records MG, Czech Republic – 2003, in co-production of Skoda Rec, USA – 2007, LP /remastered/, Nikt Nic Nie Wie, Poland /under the name Tran/ – 2009, CD, Poseidon Records, Japan – 2004)
Caves/Jeskyne (CD, Indies MG, Czech Republic – 2010, CD, Cuneiform, USA – 2010)

Soundtrack:

- Spring, Hell, Fall, Winter/Jaro, Peklo, Podzim, Zima* (/soundtrack from movie, directed by Vaclav Kucera, 1993/, CD, UJD self-release – 1996)

Singles:

- Rock Debut no. 7* (vinyl 7", Panton, Czech Republic – 1989)
Sliver/Triska, split with ZZZZ (vinyl 7", Polyvinyl, USA – 2004)

Compilations:

- Vancouver 1997 live* (CD, Skoda Rec., USA /as bonus disc with *In the Middle of Words*/ – 1998, CD, Indies, Czech Republic – 1999,
Fifteen Drops Of Water/Patnact kapek vody (Best-of CD, Indies, Czech Republic – 2000)
20 Flyears/20 letu (live CD, Indies, Czech Republic – 2006)
Roll Over Teplice (LP, CD, Ann Records, Czech Republic – 1991)
Czeching In (CD, Skoda, USA – 1996)
KFJC 89.7 FM: Live From the Devil's Triangle (CD, Independent Issue, USA – 1998)
East Timor Benefit Album (CD, Independent Issue, USA – 1999)
Brno – Poets' Town/Brno – mesto básniku (CD, Indies, Czech Republic – 2007 /the only one release of song Autobiography/Zivotopis - lyrics by Czech poet Ludvik Kundera/)
several other compilation appearances

Video:

- Live in Tokio/Uz jsme doma v Tokiu* (DVD, Poseidon records, Japan – 2006)
20 Flyears-Pudding/20 letů-Puding (double DVD, Indies records, Czech Republic – 2006)
10 Days That Shook Japan/10 dni, ktere otrasly Japonskem (DVD compilation, AMP – 2009)

Books:

- Uz Jsme Doma - 11* (pop-up book written by Miroslav Wanek, illustrated by Martin Velisek, includes the CD *Spring, Hell, Fall, Winter, Argo*, Czech Republic – 1996, re-issued under the name *Uz Jsme Doma – 11+4*, includes the CD *15 Drops Of Water*, Argo, Czech Republic – 2000) – winner of Czech Cultural Ministry Prize – „The most beautiful book“ of year 1996

WHAT THE PRESS HAS SAID ABOUT:

UZ JSME DOMA

“... After the Velvet Revolution it was one of the first groups to storm out and establish an alternative rock sound for the new republic... Along with Plastic People of the Universe they became ambassadors of Central European rock... Uz Jsme Doma represents the exuberance of liberation. ... Punk in spirit, activists at heart, and strongly avant-garde in their dissonances, complex songs, and humor, they are the Czech Republic's best group of the 1990s. ...”
– *Francois Couture, All Music, www.allmusic.com*

“Their sound incorporates Gregorian chanting, surreal poetry (by Mirak Wanek), visual art (by long time painter Martin Velisek) and exceptionally high musicianship (all apparently played from sheet music) by many different and unique Czech musicians and definitely performed with good humour and talent. ... If you like post-punk and RIO bands and don't mind non-English lyrics, chanting and poetry in your music, then you need to seek out some UZ JSME DOMA albums. They are also proof that punk music and progressive rock can meld together in a technical manner.”

– *James R. Yeowell, Prog Archives, www.progarchives.com*

COD LIVER OIL (RYBI TUK)

(CD, Indies Records MG, Czech Republic – 2003, in co-production of Skoda Rec, USA – 2007, LP /remastered/, Nikt Nic Nie Wie, Poland /under the name Tran/ – 2009, CD, Poseidon Records, Japan – 2004)

“... What remains is the fierce commitment to the freedom inherent in Western art-damaged music. Uz embody the absolute unpredictability in Frank Zappa's Mothers of Invention primarily, but also the multi-influence, anti-pop clatter of the Residents, Captain Beefheart, Pere Ubu, 1977 punk, and less indulgent prog... the limitless hyper-energy and collision of styles piling on each other with remarkable precision, always turns ears. There's

Eastern European folk, charged-fast, whacked-out new wave guitar rock, wall-climbing bass, spastic ska horns, rushing pianos or violins, hyper-melodies, constructed chaos, and time breaking everywhere. It's glorious; so liberated, it's aural public nudity on a horse."

– Jack Rabid, *All Music*, www.allmusic.com

"Quirky, wild and zany jazz rock with a punk attitude. Comparisons to Zappa, Zorn and The Residents are actually appropriate here. This uneasy listening band from Prague sings in Czech and is not for the wimpy at heart."

– Andrew Frey, Maximum Ink, January 2008, www.maximumink.com

"... The simplest way to sum up this album would be to call it...a Cubist construction, apparently chaotic at first with its push-and-pull of competing loud-soft angles, then becoming clearer as you look at it."

– Deanne Sole, *PopMatters*, December 4, 2007, www.popmatters.com

PATNÁCT KAPEK VODY (BEST OF)

(Indies Recrds – 2000)

"... There is nothing much to argue about the selection: Every album is well-represented, including the superb 1995 *Pohádky ze Zapotřebí* and the live Vancouver 1997 (including an energized rendition of "Kouzelník"). ... Comparing Uz Jsme Doma to such diverse bands as Pavel Fajt's Pluto, Plastic People of the Universe, Slapp Happy, Ne Zhdali, and even the Pogues on speed only begins to sketch the group's very distinctive sound. ..."

– Françoise Couture, *All Music*, www.allmusic.com

EARS (USI)

(CD, Indies, Czech Republic – 1999, CD, Skoda Rec. USA – 1999)

"Capriciously cavorting through chop-and-change progressions with the antic freneticism that's informed Czechoslovakia's finest musical exports from MCH Band to Pro Pocit Jistoty, this longstanding outfit are an ebullient tonic for the repressed spazz within us all. With their hiccuping, hocketing new-wave horn charts and boisterous, convulsive art-rock-addled arrangements, Uz Jsme Doma occupy a paradoxical territory between infectious Pingo Boingo cum Madness giddiness and a uniquely strident, angst-riddled avant-progressive urgency.

"...This is a bracing blast of top-nitch Czech art damage that'll have those who possess a pulse barking out mock Slavic verbiage and bouncing off the walls 'till you're blue in the face."

– Eric Lumbeau, *Alternative Press*, Oct 2008

"Idiot Flesh's Dan Rathbun captured the bandmembers' live energy while allowing them an ample sound for their more symphonic inclinations.

"... 'Reka' is pure Uz Jsme Doma: a frantic rhythm pattern with punk overtones, a delicate Baroque melody in the bridge, and an anthem-like chorus to conclude."

– Françoise Couture, *All Music*, www.allmusic.com

"Really, I've not heard such a variety of brass instruments used so appropriately within a rock context before this album - their lines are punchy, playful, and most of all, *catchy* (just listen to the first part of "Uši" or "Pot"!). Vocals are in Czech and add to the impression of playfulness; mostly they're sung in a deep, aggressive tone, and sometimes when the numerous singers join in in harmony one gets the impression of listening to a pre-modern drinking song set to raucous modern rock music."

– Brandon Wu, *Ground and Sky*, Feb. 2003, www.progreviews.com

FAIRY-TALES FROM NEEDLAND (POHADKY ZE ZAPOTREBI)

(CD, Indies Records, Czech Republic – 1995, CD, Skoda Rec. USA – 1998, CD, EuroRalph Rec., Germany – 1995, LP /remastered/, Nikt Nic Nie Wie, Poland /under the name Bajki z Potrzeby/ – 2009)

"*Pohádky ze Zapotřebí* was one of Czech avant rock band Uz Jsme Doma's first critical successes and the album that started to open the doors of America for them. ...the band's sound is already ultra-tight, engaging, demanding, and exciting to the point of exhaustion. ... The opening track, "Ránoc," summarizes Uz Jsme Doma's style: punk energy, avant-prog rhythmic patterns and complexity, four-person vocals, and an intangible spice that makes Czech avant-garde rock immediately recognizable. The intricacy between drums and bass is balanced by aggressively delivered vocals rooted in Eastern Europe tradition. ... There is not a second wasted on *Pohádky ze Zapotřebí*, the perfect gate to enter the world of Czech avant rock. ..."

– Françoise Couture, *All Music*, www.allmusic.com

HOLLYWOOD

(LP,CD,MC, BMG, Czech Republic – 1993, CD, UJD self-release – 1995, CD, Skoda Rec. USA – 1996, CD, Indies Records, Czech Republic – 1999)

"Originally released in 1993, the reissued third album by this ambitious Czech band is probably their strongest, most consistent release. ... Jerky stop-start rhythms dominate here with rousing, sweeping cadences and hysterical (in more ways than one) singing as songs go through one jarring movement after the next. ... A pop-up picture book produced by the band around the same time gives you an idea of what you can expect from UJD -- a wild, engaging ride."

– Jason Gross, *All Music*, www.allmusic.com

UNLOVED WORLD (NEMILOVANY SVET)

(LP, CD, MC Panton, Czech Republic – 1991; CD, Memphis, Germany/English version – under the name Unloved World – 1992, CD, Indies Records, Czech Republic – 1996, CD – Skoda Rec., USA – 1997 /both, Czech and English version/, CD re-issued – Indies Records, Czech Republic – 2001 / both, Czech and English version)

"For Uprostred Slov, the Czech avant punk group focused on tight, energy-driven songs. ... Complex, with ever-changing rhythms and styles, they also feature many guest musicians to expand the group's instrumentation. Trumpet, French horn, violin, flute, and keyboards, along with a quartet of singers, all contribute to the beautiful "Vylov Rybníka," and are heard separately on a few other tracks. ... Deemed too intellectual and pretentious by some critics, *Nemilovany Svet* remains Uz Jsme Doma's most impressive album. ..."

– Françoise Couture, *All Music*, www.allmusic.com

IN THE MIDDLE OF WORD/ (UPROSTRED SLOV)

(LP, Globus, Czech Republic – 1990, CD, Indies, Czech Republic – 1996, CD, Skoda Rec. USA – 1998)

"... The LP opens with "Ámen," a hymn to liberation. Its lyrics translate to: "Not just body/But spirit too/Not just fate/But hope too." Calm and solemn, this introductory moment stands as the great deceiver. It is soon trampled by the group's unstoppable rock roller coaster, the remainder of the album being filled with raw punk energy and challenging rock-in-opposition structures. ...but the dual saxophone lines and singer Miroslav Wanek's occasional forays into a falsetto register (as in the memorable "Soubor Opatření") bring a quirkiness that would eventually become a trademark not only for the group but also for the whole Czech alternative/avant-rock scene."

– Françoise Couture, *All Music*, www.allmusic.com