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COMMUNITY

ISSUE JANUARY



AMBASSADORS: CATERIN NIX | CHAOS MAGIC ALIKI | EIGHT LIVES DOWN

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AMBASSADOR

CATERINA NIX

CHAOS MAGIC



AMBASSADOR

ALIKI

Eight Lives Down

ABOUT US

METAL FEMALE VOICES COMMUNITY

Established in 2012 (Page facebook) to support youngest and the most popular female singers.

After that was decided to create an online magazine MFVC. We have about 30 - 40 issue with 100 interviews with the most popular female singers and young rock divas too. Our magazine is considered interesting and one of available on the Internet.

WHY? Our main goal is accessibility for people and to be able to get acquainted with rock culture and female vocals.

Of course ! You know the most popular magazines with a large circulation of sales but ignore young female singers or bands.

AMBASSADORS

CATERINA NIX | CHAOS MAGIC

ALIKI KATRIOU | EIGHT LIVES DOWN

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Aliki Katriou

Eight Lives Down

1How are you doing? What does a typical day in quarantine look like for you right now?

Hi! I'm doing well and I hope you're also well :) A typical day in quarantine looks like any other day for me, my life hasn't been impacted much. I wake up, teach singing online to humans all day, eat when I have time and whenever there isn't a lesson I'm usually listening to music or reading about voice. In the evening we'll usually watch a movie or an episode of something and then sleep. One of the benefits of being in quarantine is that many people have to work online and offer courses online, so suddenly there is more access to information that was previously unavailable and I have been able to take a couple of online courses thanks to this.

2When the band first started what were your expectations for the project and did it turn out the way you thought?

When the band first started it took all the energy that I had to find the right people. My only concern was finding the right people, no matter how long it would take. It took a solid 2 years and a lot of luck. My expectations didn't look too far into the future. I have learnt from many years of working in the arts that looking to the future can promote depression, because you tend to give up early and it poisons the present so you're never satisfied, never content, never happy with what you already have. Of course, then there is the added paradox of not knowing what will happen, so having expectations and planning too much does seem a bit misguided to me. I understand the need, I understand that it can provide motivation, I understand people who do it. I planned all my life very thoroughly until I turned 25. Now, having done both, I prefer planning less.

I try not to have expectations and just hope

for things. That being said, expectations are an inescapable way of thinking. I expected it would be easier to find a band, I expected more sexism, I expected it would be harder to write music, I expected people would care more about the music than visual things like music videos/look of the band etc. I got all that wrong, so let's see... On the plus side, I expected more resistance to our sound and look. I expected people to be unable to process the way we mix up genres and I expected them to want a more polished/professional look, rather than the thrash approach and I was happy to find out this isn't the case.

3 What makes Eight Lives Down unique?

Eight Lives Down mixes sounds, genres, new and old influences unlike anything I have heard. The band consists of a French guitarist, a Polish bassist, a Brazilian drummer and myself (I'm half Greek, half kiwi). We come from very different musical landscapes and cultures and we all listen to loads of music. Within the band, there is a good balance of introspection and explosive energy. We are weird and this seeps into our music. Our live shows are very raw; no fancy lights, no backing tracks, no costumes, nothing choreographed. We follow the line of thrash metal, the idea that the band should look like the audience members, we acknowledge that we are the audience to this type of music and there is no need to promote some alternative image or reality. Anyone can do what we do. Everyone should know that they can if they put in the work and effort. We'd love to inspire the genre, not intimidate people by having them looking up to us as unattainable and unapproachable. No one in the band smokes, we don't do drugs,

we aren't looking for girls, we aren't teenagers, we aren't doing this on a whim. It's a conscious choice and we're happy to do our day jobs to bring in money in order to fund this band. It's worth it. This does mean that there are things we don't have to do to make money and choices we don't have to make. We don't have to make our stuff more accessible, more digestible; we don't need a sing-along chorus if we don't want one. We feel no obligation to commit to a genre and we perceive metal as a broad, free genre of music. Not a commercial machine.



4 What led you to become a metal singer? Has it always been a dream of yours?

Nope XD haha. I never dreamed of being a metal singer. I always wanted to sing songs and sing well and I enjoyed singing and took lessons. My sights were set on cinema, behind the camera. I didn't want to perform, I didn't want to be "seen". So I did theatre as a hobby, because that was the only option in Greece, and when I finished high school I went to film school. Finished that, worked on a bunch of films and was living my life with a normal 12-hour work day trying to break into the film industry. I was growing

a bit tired and angry about sexism in film and how male-dominated it was, and how terrible many scripts were and I was thinking about a different approach. Then a number of people close to me died and, at the same time, I suddenly found myself disliking all the music I heard. I love music more than anything else, so I decided that, if there is nothing out there I like, I shouldn't complain, I should just work hard and learn to



make music so I can create what I like myself. So, I then started focusing more on music and my singing full-time

5 Could you tell us a bit about your creative process from musical and lyrical standpoint?

Our process is different for every song. Musically, we can start from anywhere; a drum pattern, guitar riff, bassline, vocal line, a concept, anything. Then it's about how each person understands and perceives this starting point. Sometimes we create perfect unison and sometimes we end up with dissonance. We allow and accept both. We often start from a desire to explore. So someone will suggest a structure that they like or they've never heard and we'll start making that a reality, or someone will mention a rhythm or scale found in other genres of music and we'll create around this idea. From a lyrical standpoint I have a lot of lyrics written already. I write a lot in my spare time and I enjoy writing lyrics. So I will sometimes pull up some lyrics that are already written and suggest the concept to the guys. If we go ahead with that, I will make adjustments depending on the rhythm and melodies we're creating in the rehearsal room. Very often I will hear a rhythm or melody that the

guys are just beginning to write and I will try to empty my mind and write down whatever comes to mind and I refine this into the lyrics of the song. So there is a mixture of ready lyrics and free association lyrics that were written on the spot.

6 When writing lyrics or music, do you take inspiration from real life?

Yes, always. I believe that nothing exists in a void. Everything influences everything else. I cannot fully comprehend myself outside of my reality, outside of my experiences, outside of capitalism, outside of western culture. It is infused in everything I have lived. Therefore, it stands to reason, that what I produce will simply be a by-product of these things too. I have control, but it is limited. When we look at a book analysis, we can always focus on different levels of the work: its characters, its use of literary techniques, its themes. Looking at a work of art with the historical context provides further insight into the piece. Whether the creator was aware of it or not their real life, their environment, their reality bleeds into the work. It always does and it adds depth to the creation. If the creator is unaware of this, then that depth remains unshaped. However, if the creator recognizes cause and effect in their



work and in their own thinking, then they can mould the outcome to a more refined form. This simply adds value to the work without subtracting anything. No one needs to look at art from a historical perspective but it is lovely finding awareness from the artist when one does choose to do this. It can make the work more enjoyable. I wish to acknowledge what ideas come from myself and what comes from the outside. I think if one somehow can avoid falling into belief and ideology then remembering how much reality affects us is a good way from avoiding common artistic tendencies towards huge egos and megalomania. I also love punk music and I respect the effort it takes to write about something greater than the self, so this is an artistic value for me personally.

7 Out of your whole career so far, what is your favorite song you've performed on and why?

That's really difficult... If I had to pick one, I would say "From The Cradle" off our album "Humans" because I literally get to narrate an entire story and the music takes me through so many different landscapes and moods. The song is about the collapse of the Soviet Union, so we start around 1932 – the period of the Ukrainian famine – and we move all the way to the 90's in Russia

with the rise of the church. I love performing this song because it's such a clear image in my mind, it is emotional but not so personal that it is overwhelming and I like that it constantly switches perspectives.

Other than that, the reason why I find this question very difficult to answer is because I love all our songs and I only ever agree to work on projects and songs that I like, so I'm in a lucky position to have chosen my work. When I'm on stage I feel so alive and I live every song as if it's my reality. However, because of the set list, this reality changes very quickly and I fully immerse myself into a different world with each song so by the end of our gigs I often can't remember anything clearly – it's so vivid and so ephemeral!

8 What keeps you motivated even if you don't connect personally with the project?

This is a great question because it is something I struggle with and it is the primary reason I only take on projects that I feel personally connected with. This, of course, not meaning that the content of the work is about me and my life necessarily. I don't know if Philip Alperson is the first or only person to say that music is the art of time but I think the answer to your question can be found

within this idea. If we are utilizing an art form that alters our perception of how time passes and how time is experienced, then one can simply focus on the musical manipulation of time and fully invest themselves into this. If I dislike music for some reason, the first thing I try to do is to close my eyes and really focus on the rhythm and try to pull myself into the song. If I agreed to any projects I didn't connect with, my approach would be to rhythmically connect to the effect on time.

9 Do you have a plan create new album?

Yes, definitely! We are working on new material and have a couple of songs ready to start practising. The challenge is always to strike a balance between explosive creativity and reflective distance. We try to create an environment that doesn't have deadlines. Exploring to the degree that we like to can't be done to a business' metronome. Sometimes we need breaks, we need to step away from a song so we can "forget" it slightly and then "hear" it with fresh ears. Sometimes we need to go away and practise a technique so we can use it from a point of freedom rather than restriction. I think it is our desire to work in this way and to create music we personally love that makes our label a great match for us. Cult of Parthenope understand the creative process, they understand making music and art and wanting to live off this while not copying others. It is their black metal ethos of creativity that is a perfect fit for Eight Lives Down. The new material we have so far is very exciting for us, as we're just continuing our exploration and search of sonic landscapes. A new album from us will sound very different to the current one but always made by the same people

10 Do you think the metal scene on the whole is open-minded and accepting, or at least getting better?

I think it is difficult to say whether anything is getting better or worse. I would call the metal scene extremely open-minded and extremely un-accepting at the same time. To me, the scene will listen to everything, will give everything a chance, will not reject any idea or person or suggestion. However, the scene tends to be slow



Marcin



Paul

Rodrigo



to warm up to bands, people, new music, new manifestations of sound. This doesn't mean they won't grow to like it and then be excited about it but they take their time; they are critical listeners. I think this is good – it breeds good music and good skills in the musicians who love the scene. Now, if we're talking about the scene being open-minded and accepting of different people, like different genders or races... There is a general unspoken rule, as far as I can tell: if you're technically good and understand the nuances of the genre, then we love you. It gets a little bit interesting if you are "different" and trying to do something musically "different" because you might create further confusion. I think as long as metalheads don't question your identity as a metalhead, then they are quite open.

11 What is the hardest thing that you've had to overcome and how did you overcome it?

Nothing comes to mind. I can think of a lot of things that are really difficult – managing my depression, practising vocals appropriately and intelligently, balancing the tension of creativity and commercial existence for the band, dealing with sexism – but I haven't overcome any of these things. They are always there, they are always lurking around and it's just a matter of trying to do what seems best in the moment. The hardest thing I've probably had to deal with is people around me frequently treating me like dirt because I wasn't making money right after graduating. I'm lucky and I have an immediate family who are very supportive and respect how I wish to live my life. On a practical level, I overcame it by (for better or worse) not letting shame or guilt prevent me from asking for help when I needed it. On an internal level, I fought by refusing to take on other people's beliefs. I don't believe that money can show the value of a person or of their work.

12 If you could offer a single piece of advice to a budding professional female singer, what would it be?

My advice would be: be who you want to be. If you want to growl like a monster, do that, if you want to sing like a man, do it, if you want to sound delicate and feminine, do it. If you like

make up, go for it, if you hate high heels, get rid of them. Create a space that you wish to inhabit. Women are raised to edit themselves, they are raised to castrate themselves, raised to gain the approval of as many people as possible. If you are looking to step into a world dominated by men, especially the ones behind the scenes, behind the sound board, behind the recording, behind the mix & master, behind the business contracts you will be signing, then get ready for a competitive world in which you need to set your own boundaries. This doesn't mean being aggressive or rude. It can be as "simple" as saying no, as "simple" as not signing that contract and not taking that record deal, as "simple" as refusing to wear a corset for the music video. It's a mindset; anyone can do it – why wouldn't that person be you?

13 What do you think about rock divas who make music with a political message? this is welcomed in rock culture?

In my experience people divide when it comes to politics. There are those who believe art and politics should be separate and others, like myself, who would rather art exist in multiple spheres of life. Rock music is a very broad category of music, which has become so big it is almost a non-genre at this point. If we're looking at the popular form of rock music, then no, political messages aren't welcome. If we're looking at the 60's rock, psychedelic stuff that feed off blues and lead into 60's folk and, ultimately, metal music, I would say political messages are more welcome in these contexts. If there is any punk influence, then it's definitely welcome. I think women with political messages are often dismissed as complaining or talking about things that people can't relate to. Women are grotesquely under-represented in political circles and many female issues are not acknowledged or widely known. I think it depends on why one is listening to rock music. If you're coming from ideas from the 50s, James Dean, I desperately want to look "cool", MTV generation and all you want is to increase your social currency and maybe increase statistical probabilities of attracting a mate, then you will dislike political messages in rock music because that doesn't align well with your goals. If you listen to rock music because of socially



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rebellious tendencies, tendencies of thinking outside the box, an expression of individuality and independence, because you'd like to hear voices and opinions that exist outside the mainstream, then you'd be more likely to enjoy political content. It all depends on the individual. There is a space in rock music for political thought, regardless of who expresses it. It might just be harder to find your crowd.

14 What do you think about the rock industry? As you noticed that the all world is immersed in «madness» Some bands ignore this and continue to make plans for a world tour (ignore health own fans or prioritize making money), while others try to perform on the local stage.

The rock industry has always projected an outward persona of risk-taking behaviours. Sure, it is short-sighted and childish but, unless the audience stop rewarding stupidity, we won't see a decline in its manifestation. It is difficult for musicians and an entire industry that relies on physical experiences. Musicians, especially ones under contract, might not always have a say in the organization of a concert or tour. If the company wants you to tour and you are under contract and financially in debt to them (as most musicians are), then you are legally obliged to tour. I don't think it is a good idea to gig at the moment. That being said, I teach singing every day and everyone else in Eight Lives Down are employed full time outside of music, so we're not starving or being faced with eviction for not paying our rent. This is not the case for a full time musician. If you take away gigging from a musician you are literally putting them into poverty most of the time. Musicians make most of their money from live gigs and their merch table. Streaming platforms provide very little financial help, as the percentages are bad and typically get worse the bigger your record label is, so – in a way – the more money you make, the less of it you see sometimes. The only thing we can do is buy CDs and merch from the bands' websites directly, support artists we love via Patreon, if they have an account there, and pressure governments to have very clear guidelines for what is and isn't allowed. It should be the government's job to

decide whether gigs can happen or not. Asking a band is like asking a starving person whether they should eat; the answer will probably be a desperate yes.

15 What do you think about many rock divas complain about their financial situation? Some believe they were saved by concerts, world tours, album sales. But if look they can make money on online streams (concerts), or become “letsplay” and play PC/ps games in twitch or youtube and take donate. The best example its Maja Shining of Forever Still. She is long time do it

I would stand by any musicians complaining about their financial situation. Most musicians practise the amount of time other people spend working their day jobs. Not practising is not an option: it shows; you can always spot an artist who doesn't practise. Practising is the job. I don't know many people who would be happy to do their jobs for free and then be told that they shouldn't complain but rather should take on another full time job at the same time, which will pay them poorly and won't necessarily cover their expenses. I think most people would complain and wouldn't feel that this suggestion sounds like a sustainable solution.

We have weird expenses. Most guys who play guitar don't change the strings on the instrument often, some never do! Any professional musician will change their strings often and that is really expensive over time! It's the little things people don't think about or realize that make a financial difference. You know, like ballet dancers who go through 2 pairs of pointe shoes per week, assuming they don't have a heavy rehearsal schedule (because then it's more). That all adds up.

Musicians work themselves to the bone in an attempt to make a living doing what they love. When you finally achieve that it is crushing to be told to do something else, like playing PC games. Most people don't actually want to play PC games for a living. I wouldn't complain, I love video games and I'm a massive nerd but most musicians I know would be miserable doing that. Think of it this way: you're in love with someone and you manage to be in a relationship with them

and you're spending all your time together and you're happy. Then, life happens, and you are now being told that you should instead be happy and satisfied with only seeing this person online via Skype or Zoom, you should never see them in-person and you should also branch out and start physical relationships with other people who you feel no attraction towards. That's what it feels like. It doesn't matter if other people are resources and provide money, you probably never fell in love with that one person you love for financial reasons, so money isn't going to be a sufficient substitute to motivate you. The complaint about money stems from the fact that everything is dictated by money and, unfortunately, most artists have to eat. Believe me, if we could all sit in the sun and photosynthesise, I honestly believe a huge percentage of us would do this rather than having to do any job for money.

On a slightly different note, I would love to do an online concert but not all band members live in the same country. It isn't easy to get together in a professional space and doing it at home isn't really an option; I'm barely able to vocalise for as many hours as I would like to each day without worrying that my neighbours might call the police. Doing online concerts isn't an option for everyone, especially smaller bands with smaller followings.

16 Is there anything you'd like to say to the fans before we wrap things up?

Thank you so much for your support! We hope to see you all soon at a live gig, even if that means wearing masks and maintaining distances. For now, with live shows unable to happen, recordings are the next best thing. For all those who know and don't know, our album "Humans" is out on all major streaming platforms and, of course, you can purchase the physical CD from us directly at www.eightlivesdown.com ^^ Also, check out our YouTube channel for music videos and our Facebook page & Instagram account because we upload cool



ALY A E Y E

If you dig in the comments under my videos and read the requests to tell about this or that band, you can easily make a top list of the most interesting bands according to followers. Without doubt, one of the top places in the rank will be taken by the Ukrainian band Jinjer. It won't surprise me if some of you has just spit out your tea on the monitor in astonishment (or whatever you were drinking).

Yes, having confidently stepped on the world stage, conquered top metal fests and secured a contract with the Austrian label Napalm Records, the band Jinjer is actually from the Ukraine. Someone has noticed their meteoric rise and thought it looks suspicious. So, there shortly appeared long discussions of the popular rumors that the musicians are in fact the children of oligarchs, and their success has been sponsored by their rich parents.

Personally, I have been keeping up-to-date with the band for a while and at one period took their music with a pinch of salt, but now I with certainty consider the band a music breakthrough. I am not a fan, I have always been calm about their music. But once I got lucky to learn the band's story, and to say it greatly impressed me is to say nothing. It's a kind of stories that you want to tell your friends to encourage them in a hard moment - that's what I did, actually. But when I came across the statements about "the children of oligarchs", they triggered me and I understood it was time to tell you all this story. And I will do it together with Zhenya, Jinjer's bassist, who's now on tour with the band in South America, so that you wouldn't shout that I had made it up.

CHILDREN OF OLIGARCHS ON THE WORLD STAGE

CHILDREN OF OLIGARCHS ON THE WORLD STAGE

AUTHOR ALYA EYE | YOUTUBE CHANNEL BRSCH



– Hi to everyone! Good morning to all from Guatemala! This is Zhenya from Jinjer. I'm glad to talk to all the followers of BRSCH. Hi!

Jinjer appeared a bit more than a decade ago in Gorlovka. Gorlovka is a city in Donbass with the population of 250 thousands. The natives of small towns, including me, know about the numerous prospects offered by such places.

– There was nothing much to do in Gorlovka. You either rusted in idle pleasures of alcohol or drugs, or you did sport or played music. I don't remember any other activities.

Before creating the mutual band, the guys played in other bands and knew each other. The first Jinjer vocalist left the band and went to the States in pursuit of an American dream. The musicians had to ask their acquaintance and singer Tanya Shmaylyuk to help out in several gigs. Temporarily.

– This “temporarily” has been going on since 2009, or so. Tanya has been singing “temporarily” in Jinjer all this time.

The key moment in the band's history happens in 2014. You can type Gorlovka in the Youtube search and have a look at the city's everyday life.

– When the war started, we sat on the square opposite the building where we had a rehearsal studio and started to discuss what to do. For me it was clear it would take a long time. To stay in the conflict zone and make tours was impossible, so we decided to leave and moved to Lviv.



– We had nothing, so it made no difference whether to live in Donetsk or Lviv. We had nothing to cling to.

The guys took 2 bags each, got into their bus and left for their unknown future. It was terrifying, because they had enough money only to get to Lviv, rent a flat for a month and buy food for a fortnight. Their hope was on summer fests and a couple of gigs abroad to earn a bit and hold on for a little more time. One may say, “It’s easy, free young people, no family, no children.” The fact is that during this most difficult period Zhenya had a newborn son. So, he gave English lessons to make extra penny for his family.

– The guys lived only on the money from the band. They all rented one country house in the suburbs of Lviv, and I lived separately. So, I come to them to rehearse and see Roma boiling a bit of buckwheat and putting a small sausage into the pan. This was his lunch day after day.

Apart from forgetting about new clothes and dressing in secondhand shops for several years, the guys had to cherish their instruments, which got noticeably spoilt from frequent gigs in clubs with high humidity. They played on them until they finally broke, because there was no money for new instruments, and the last pennies were spent on strings. It seemed, nothing could be worse, but ... nothing of the sort. The band was going on a short tour and stayed at a friend’s place in Kiev. The tired drummer sat on the windowsill to have a smoke, but accidentally fell asleep and fell out of the window. He broke his back.



– Everyone was completely befuddled. There was no money. No gigs either. Nobody knew how to live further on. It was the hardest time morally and financially. Just a small wrong step and the band Jinjer would cease to exist.

This was the hardest year and a half for the band. Mostly, because they had no money for a new start. In the end, the guys got through this somehow. Very slowly, the situation changed for the better and the band started to earn a little more and that led to a new brave step - movement to Kiev. By that time, the fees had been enough for the first 3 months of living in a new place.

I'd like to pay special attention to the guys' ability of coping with difficulties. When I heard this story, it impressed me most of all. The fact is that it's allowed to stay in the Schengen zone for a certain number of days with a Ukrainian passport. After that, it's obligatory to leave the zone and come back only after a certain time. The guys fully booked all the possible dates for gigs in Europe. On the last day after the gig they rushed at 150 kph to manage to leave the Schengen zone, then waited in the nearest non-Schengen country and again ran back on tour.

– There was one episode in 2015, when our drummer got deported from Poland because of the visa days. He had exceeded his visa by 6 hours.

2015 can be considered as the turning point in the history of the band, because it saw the

appearance of Napalm Records. How did it happen? For 2 years the guys had collaborated with a small Greek label which brought out their releases. And the guys didn't even think that something

could be different. At this time the musicians got an idea of trying something new and making changes. They changed their tuning and made a video for Sit Stay Roll Over. Their video got lots of views on the first day. Now this number has reached 8 mlns. The result came very quickly - in a week they heard from Napalm Records and were offered to sign a contract. The guys thought whether to take that option, as they got offers from other labels as well. But in the end they accepted.

- We signed the contract, without knowing what to expect from it. On the whole, we did the right thing, because there was nothing to wait for. I always say that a contract with a label itself gives nothing. A label is a company which sells your music and makes a minimum PR. It sells your music, not you. Expecting to make a huge label contract and gather stadiums for gigs next day is a mistake. It won't happen.

The main conclusion here is: when you get signed on a label, you must work even harder. The first year and a half of work were as slow in promotion as the previous ones. The audience at the gigs didn't increase much... And in 2017 the guys released Pisces.

- This is one of those moments when you become an overnight success, because the video became virus and megapopular on Youtube. It gave a hefty margin to the band.

After that, in the circles of people who keep up-to-date with music industry some talks appeared that Jinjer had built the road to Ukrainian bands to Napalm, because after them some other bands from the Ukraine also got a contract. But Zhenya thinks there is a nuance here. If their band were just an insignificant band with a Napalm contract, no one would turn their attention to the Ukraine and its talents.

- When it became clear that a band from the Ukraine beavers away and gains popularity with its own effort, without investments, everybody set sights on the Ukraine. It turned out that there is a country with good musicians and bands who are ready to work. This is the main motivation for a label.

Most importantly, the band is ready to go 1500 km away on tour for months, without complaints. Surely, I wondered when they realized that this whole long way was for a good reason.

- The moment when we realized something came when we arrived in America for the first time and saw how many people attended our gigs. This all has always been for a good reason, we love to make music, it's our favourite occupation. [In the US] We suddenly understood that this is something more than a band from the Ukraine. More global and massive. We got a sense that we are an international band, famous in the whole world.

If you got impressed by this story and you, like me, are going to tell it to your friends to encourage them and highlight that perseverance and hard work is the main key to success, here is another piece of advice to young bands from Zhenya. Pass it on to everyone.

- It is wrong to believe that someone will come, take your hand and guide you. There is no "somebody" of such kind, ever. If you believe in your music, your songs and objectively consider them good stuff, you must get into the bus, making endless tours and giving endless gigs. And after a couple hundred of gigs, if you have good songs, you will get noticed, one way or another. You will build up your fan-base. There is no other way.

If you are from the Ukraine, write to me in comments and tell your secret what you do to get born so musical and release such awesome bands in the world. Click on Like to this video and don't forget to subscribe to my channel and Instagram, we will meet more often. And of course I remind you that BRSCHE comes out first of all thanks to your financial support on Patreon and Busti



