

C are:
Tomas Bily >> drums
Pepa Sejk >> bass
Patrik Kucera >> guitar

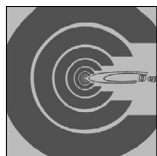
Biography:

Czech band C is a rare gem of independent electronic and post-rock sound coming from the hotbed of musical talent in Tabor just South of Prague. Currently only months into their existence as a band, C have already garnered praise not only from Czech and Slovak journalists, but also from internationally recognized publications.

Patrik Kucera is the guitarist for C. Multinstrumentalist, composer, and producer, Kucera's main instrument is the guitar, though he also works with electronics and electronic sound recordings. Patrick plays guitar also in Czech bands Waawe and Blank, and also plays experimental electronic music in the project TOXICKY BOOM, collaborating with another C member Tomas Bily. He has re-mixed songs for legendary Tabor bands Sunshine and Sabot as well as the solo "Maroco Buffee" album. Kucera has a special talent for sound engineering, record for WAAWE, DEVEROVA CHYBA, BLANK, SABOT, C etc. in the Free Dimension Studio that he co-founded.

Drummer Tomas Bily usually plays guitar but finds himself very comfortable behind the kit. Also well-schooled in dance and electronic music these, DJing in the FREE DIMENSION DISCOTHEQUE. Tom is a one half of the TOXICKY BOOM electronic duo, and assists with Patrik also as co-founder in the FREE DIMENSION Studio of Tabor. Last but not least, he's working on a solo album.

Pepe Sejk is the bassist in C. When he's not playing bass for C and WAAWE, he works on tour booking and concert organizing for FREE DIMENSION bands and for foreign independent bands touring in the Czech Republic.



C "dep" 7 song CDEP (Minority Records) 2001

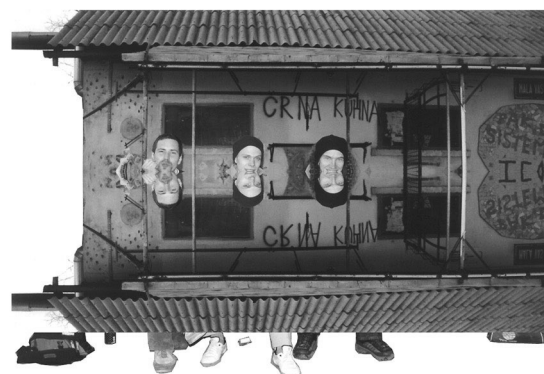
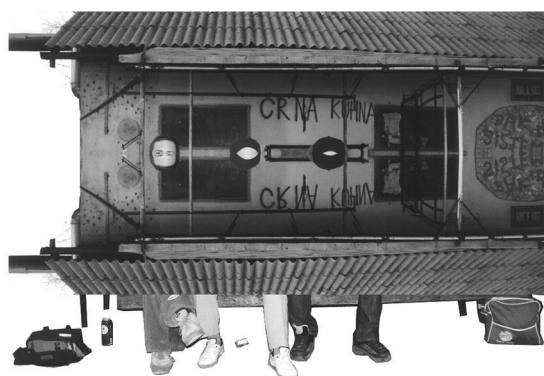
- Track listing:
1. Comm-Post Rock
 2. Strictly Rhythm
 3. Bristol Connection
 4. Plekt-Room
 5. Brewery 8 p.m.
 6. Ice With Cabbage
 7. C Stopped The Clock...

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Price: \$5 USD wholesale, \$8 USD shops/distributors

Sound samples at: <http://www.minorityrecords.com>
<http://www.czechcore.cz>

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RECORD REVIEWS

C "dep" CDEP (Minority Records)

"More math-rocky goodness, please! At first I was afraid this was going to be seven excruciating tracks of Eastern European electronic dance music. Actually, it was only one and a half tracks of electronic dance music and five and a half surprisingly good, angular post-hardcore ones. "Strictly Rhythm", the second track, is a kick-ass instrumental powerhouse which -- you guessed it -- is totally dominated by rhythmic themes. Jerky and a bit dissonant, it's a sonic thesis on exploded mathcore. There's a softer side to C's instrumentalism, too, particularly in "Plekt-Room", where bubbles of dreamscape and a really groovy bass line are woven into the linear guitars. The danciest track on the album is "Bristol Connection", which is a weird jazz-funk breakdown. What saved the song for me was the interesting drum syncopation in the background. With the spoken words of MC JD thrown into the mix, the song reminded me of something I heard in a Poetry Slam documentary a couple of years ago. Fortunately, this approach is the exception rather than the rule on dep. The EP ends on a high note with the churning chaos of "C Stopped the Clock". Although the song starts slowly, it ends with a subtle churn of guitars and a round-robin of creepy voiceovers. I think it's pretty cool that this is coming out of the Czech Republic. As an insulated Westerner, I have no idea what the music scene is like over there, but C could just as easily have been a Jade Tree or Thrill Jockey band."

Splendid (www.splendidezine.com)

C "dep" CDEP (Minority Records)

"Man, writing for DOA rules. I mean, where else would I get the chance to hear indie rock from the Czech Republic? C is a three-man instrumental indie rock band. Problem is, I don't have much more information about them. See, the main problem with my college education is that I didn't learn much in the way of foreign languages. Actually, I did learn a bit, but Spanish isn't gonna help me translate the following sentence, taken from the band's website: "V soucasne dobe pripravujeme spolecne evropske turne s kapelou Deverova Chyba. Turne se uskutecni v rijnu 2001." Heh. Try guessing that puzzle on "Wheel of Fortune." Well, language barriers aside, C has put together a short (23 minutes) but entertaining piece of mostly-instrumental indie rock listening. Album opener "Comm-Post Rock" kicks off with a guitar-laden groove before segueing into an electronic, almost underwater feeling sound. "Strictly Rhythm" begins with a guitar cadence that builds to a burst of chords that takes the song into Race Car Riot territory. By the time of the big build-up, drum beats are flying everywhere as a deep bass sound backs the chugging 'emo' guitars. C gets a bit more funky with "Bristol Connection," which sounds like it could've been used as the backing to a 'man-on-the-street' scene in "Shaft." The album's first vocals appear here, a spoken rap by MC JD that's punctuated by dreamy, clean-tone wah-wah guitar breaks. The 'emo' guitars are back to kick off "Pleckt-Room," though, which starts off sounding like a Sugar B-side before winding into more intricate LandSpeedRecord! territory. The thick bass sound holds this track together, standing out amongst all of the song's individual pieces. Actually, the opening/closing bassline is a bit reminiscent of the walking bassline in "I'm Not Your Stepping Stone." More dreamy guitar tones kick off "Brewery 8 P.M.," permeated by more thick bass work. The drumming on this track is nice as well - fast and furious, but restrained enough to keep it from overtaking the vibe created by the guitar and bass sound. Things get a little spacey with the addition of some keyboard effects, but the overall groove of the track stays intact even throughout the "heavying up" that ends the song. "Ice With Cabbage" is a really thick and simple rock groove along the lines of NoMeansNo's 'punkish' instrumental tracks. DJ BitBob does some 'reverb-feedback' scratching over the middle portion of the track, making the guitar/bass groove seem even tighter coming out of it. Album closer "C Stopped the Clock" kicks off with a staggered bassline and some alternately delicate and crunchy 'emo' guitar sounds. A brief keyboard interlude shakes things up before the guitars take back over, leading to a round of the members of C monotonously stating, "C Stopped the Clock - Give a sunrise twice a day" in a moment that comes off pretty spooky sounding. All in all, C's put together a pretty solid EP here. The material is hardly groundbreaking, but as far as indie post-hardcore stuff goes, I've heard a helluva lot worse. Recommended."

Delusions of Adequacy (www.adequacy.net)

C "dep" CDEP (Minority Records)

"More cool stuff from the Czech Republic here, from the people that brought you Waawe, as if that's going to mean a whole lot to more than a few people reading. Heh. Anyways, C are blazing an instrumental trail across this 7 song, 23 minute EP and they are doing it with style and panache. OK, so for the majority of the time they aren't stepping beyond the boundaries of the noises you can make with bass, drums, guitar and a post-hardcore / post-rock ideal, but every now and again they crank it open and do something different. For example, the opener, "Comm - Post Rock" has some lovely bubbly electronica that drifts into play and alter the mood - giving things a Tristeza type flavour. Though the real variations come on "Bristol Connection" and "Brewery 8pm". The former breaks in with a super classy jazzy sound. Some absolutely fantastic drumming, and a trippy organ sound provide the backing for the spoken word that they place over the top from MC JD. Probably the standout track on this CD in my opinion, and rather different from the rest of the music they are trying. "Brewery 8pm" has some excellent sweeping guitar effects layered against a repetitive rhythm and spacey keyboards. Seems to remind me of Antarctica in places, though much more focused. If you like the more aggressive stuff from bands like Paul Newman and Dianogah, you can't really fault what C are doing. This is a good little record, and definitely something you should give a chance if you're into the whole post-hardcore instrumental style."

Collective zine (www.collective-zine.co.uk)