

Turajlić herself, a commentary that conveys the central theme of these documentaries: her melancholia for extinguished political projects of global kinship.

That the NAM was one such project is clear. Less clear from the documentaries is a sense of what the NAM was, in terms of its scope, or specific goals and achievements. Instead, the project of non-alignment and the Algerian revolution are explored in the documentaries as “political struggles” that “become validated in a performance projected for the eyes of the world,” as Turajlić says in the voiceover. In this performance, Yugoslavia had an important part to play. Yugoslavia, Turajlić outlines, had the material resources and a cadre of cameramen that were instrumental in helping newly independent states develop their own media and broadcasting. Yet by focusing on the image as a means of establishing political credibility, the documentaries arguably give Yugoslavia an outsized role in the NAM.

While the documentaries overtly lament the loss of global kinship that the NAM represented, the lament seems even louder for the loss of prestige that Yugoslavia once possessed in the world. The end of Yugoslavia was concomitant with the decline of the region’s visibility, politically and culturally. As such, Turajlić seems less nostalgic for the socialist project of Yugoslavia than for the former country’s diplomatic and global standing.

In *Non-Aligned*, the symbol of that lost prestige is Tito’s ship *Galeb*. The *Galeb*, once the opulent home for Tito’s many international visits, is now in complete ruin. It would be an expensive endeavor to revive its past grandeur indeed, yet one gets the sense through these films that what stands in the way is not infrastructural investment. Rather, the real problem—these documentaries suggest—is the absence of a broader collective vision, whatever political form that might take (Yugoslavia, the NAM). Moreover, perhaps the problem is not just the absence of a vision, but the impossibility of its return.

## **Gasoline Radio. Gasolineradio.com. Online radio station. Kyiv, Ukraine.**

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“Music will abstract and bring [an] end to this terrible war.”  
—from Air Raid Siren podcast, episode *Podil*

What good can auditory abstraction do? For the online radio station Gasoline Radio in Kyiv, this hypothetical question has turned into practical and symbolic work: how to empower the listener and use the equivocality of sonic formats to promote Ukrainian voices across physical and symbolic borders; and how to broadcast—and respond to—a plurality of human experiences.

A non-commercial media platform, Gasoline Radio aims “to expand [their] listeners’ musical knowledge, build a community, and put Ukrainian musicians in a global context” (Gasolineradio.com, 2023). Launched just a few weeks before Russia’s full-scale invasion of Ukraine in February 2022, Gasoline has since become a household name in alternative electronic music culture. With a variety of sonic content, worldwide collaborations, and storytelling formats, it has showcased famous electronic scene names, hosted podcasts and talk shows, and organized live events before having to close their physical studio in 2023. Now available exclusively online through their website, or SoundCloud platform, Gasoline guests continue to archive and explore various music traditions: from “A thousand and one

tracks” on musical phenomena from different parts of our world” to “Air Raid Siren,” “a reflective canvas from the music of Ukrainian underground sound producers of experimental music and their stories about the damn war in our country” (@airraidsirenlive, 2022; Gasolineradio.com, 2023). One recent work is a documentary film on the musical tradition of the Carpathian Mountains, “Spadok” (Ukrainian for “Heritage”). While Gasoline explores the boundaries and potentials of sound and media, its focus often returns to how music brings people together, across generations and musical genres. “Spadok” underscores the legacy of tradition, the relevance of technology, and the resilience of musically heterogeneous Ukraine.

In the ongoing context of war, Radio Gasoline aims to educate, build community, and reach international audiences. Born out of a broader community radio movement and legacy across Europe, it has since become part of a larger fight for epistemic justice and cultural recognition, particularly poignant since Russia’s full-scale invasion of Ukraine. It thus responds to a symbolic call to contribute to the Ukrainian cause by any means or expertise a listener might have: “*kozhen na svoiemu mistsi*,” Ukrainian for “everyone in their own place.” As many artists devised new critical tools to raise awareness through music, online radio media offered a strategic way to work both internally and externally: to make sense out of the moment through showcasing local voices, to create an opportunity for Ukrainian self-reflexivity, and to contribute materially through various fundraisers. Internationally, Gasoline works to build solidarity through existing translocal networks of alternative culture and media. Individual hosts, collaborative projects and shared broadcasts, small alternative DIY cultural infrastructures, and media actors escape mainstream modes of music distribution to offer a poignant case study of solidarity-oriented cultural mobilization, even as Gasoline Radio speaks directly to Ukrainian diaspora, fans, and radio listeners.

But perhaps Radio Gasoline’s most significant accomplishment is establishing a real-time archive by collecting musical practices, oral histories, and artistic responses to war. At a time when culture and creators are being destroyed every moment, such an archive gains an existential dimension and historical significance. Through curating a rich body of sound works, Gasoline resists apathy, cynicism, or burnout. This small-scale project with broad reach raises the question of what sonic media can do that other media cannot. It blurs the lines between communities of listeners and creators, and gives the former the sense of belonging to an alternative local scene—a sense of being closer to Ukraine.

## **Dovbush. Dir. Oles Sanin.**

**Kyiv: Pronto Film, 2023. 124 min., Color. Ukrainian and Polish.**

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The historical drama *Dovbush* draws on the real story and legend of Oleksa Dovbush, ring-leader of Hutsul brigands, the opryshkos, who robbed the rich and helped the poor, in Robin Hood-style, during the early eighteenth century in the Carpathian Mountains of Ukraine. In 1733, France, Spain, Austria, and Russia vied for control of the Polish-Lithuanian Commonwealth after the death of King Augustus II. The destiny of Poland was being decided near Gdansk, where the Russian army had surrounded Polish troops. Enter Oleksa Dovbuzh (Serhii Strelnykov) and his band of opryshkos to save the Polish overlords. Instead of showing him gratitude, the Poles try to kill him. Such is the background of this spectacularly