

## DARKBLUEWORLD REVIEW EXCERPTS

"Songs that ache with truth" - [The Globe and Mail](#) (CD of the Week)

"... a searing alternative to sweetness and light" - [Down Beat Magazine](#)

"Imagine and unholy union of Nina Hagen and Jim Morrison channeling Bertold Brecht and Rimbaud with a band made up of members of the Doors, the Velvet Underground and Pink Floyd and you'll have some idea of DarkBlueWorlds mesmerizing, hallucinatory sound..." - [Coda Magazine](#)

"Dark Blue World is the kind of prog band [...] in the sense that they romanticize their subjects and orchestration under the prog-incubated assumptions of what pop music can be. And these are epic songs, certainly; they breath sadness and celebration in the same breath because they own that paradox, all while retaining status as pop through their brilliant narratives and insularly intricate musicianship. And, of course, it helps that vocalist Elizabeth Fischer has one of the most fascinating and wonderful vocal deliveries I've heard in years." - [Insound / Coke Machine Glow](#)

"DarkBlueWorld's Hungarian-born poet/vocalist Elizabeth Fischer has been making music since the early 1980s with various ensembles. The Perilous Beauty of Madness is the second release from this Canadian band and it highlights Fischer's ability to mold beautiful works from the dark topics of hopelessness and alienation. This album is the aural equivalent of the film Blue Velvet - mysteriously alluring while walking a fine line between reality and the surreal. Fans of Robert Wyatt, Nico, Patti Smith, Carla Bley, Radiohead and King Crimson all will find something to like. The arranging scores big with two guitarists who are in constant motion, weaving fluid lines like dancers. Use of violin, trumpet, and cello add dimension to the standard rock setup. DarkBlueWorld succeeds in creating complete portraits, lyrical lines perfectly suited to the mood. Inventive, original and dissonantly beautiful." - [Progression Magazine](#)

"... With her cigarette-rough voice, Fischer invites comparison to Nico or Patti Smith, though her superior range and color indicate that the similarity has more to do with persona than sound. The slow burning anger in these songs is hardly apparent at first, but finally surfaces as defiance rather than cynicism. It is the sound of a damaged romantic who cannot reconcile herself with the random blows of fate administered by an unthinking world. "Things go wrong and no one's to blame," she sings, signing a sympathy card for the broken-hearted multitudes. It's as poignant as a regretful letter to an old lover, or a face glimpsed in the window of a passing train, never to be seen again. These are the forlorn regions where Dark Blue World will take you, and the voyage won't be gentle; there is a deep sense of command within its drama..." - [JunkMedia](#) (CD of the Week)