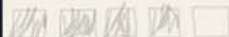




**DarkBlueWorld**  
*Dark Blue World*  
Drip Audio, 2006



"I want to tell you the truth; that is the thing about this sort of picture," sings Elizabeth Fischer in "Melancholique", one of the stand-out tracks on DarkBlueWorld's Drip Audio debut. A collaboration between Fischer and Ron Samworth, both involved for the past twenty-odd years in a list of projects too long to enumerate (from Fischer's late lamented and much missed Animal Slaves to Samworth's Talking Pictures), this

self-titled release is a collective success. Along with Skye Brooks (drums) and Pete Schmitt (bass), the best players on Vancouver's small but intense improvisational scene are gathered, including violinist Jesse Zubot, guitarist Tony Wilson, and the brilliant cellist Peggy Lee. But don't expect cerebral solos; this is an album concerned first and foremost with songwriting. Musical points of reference include (but are not restricted to), gypsy songs, Fado, murder ballads, Brecht, Quintette du Hot Club de France era jazz, tango, and a barely-tangible touch of Nino Rota. Additionally, the production owes a heavy debt to polyrhythmic rock. And that's not to mention a bookshelf's worth of literary references; Knut Hamsun and Kafka memorably share an onstage dance in "Dark Blue World," while a Faustian lover's pact hovers in shadow over the inspired "Well Oh Well."

And it all rocks with an alchemical magic. "Turn It Over" sketches out both the band's ambitions and its formidable abilities: beginning with languid middle-eastern half-tones while Fischer keens with a brittle hauteur (it takes some variety of chutzpah to open the final song of an album with the word "disappointed," but she's not one for pulling punches), it coils into high drama. Moving through a prog-y guitar break which sounds for all the world like Discipline-era King Crimson, it arrives at a point of intensity- a strange and wonderful surprise after the elegiac opening bars. Samworth's guitar rubs across the sound like a fistful of barbed wire, Skye Brook's percussion kicks up a storm, the vocals devolve into a wordless howl. Elsewhere there is the cracked almost-waltz of "Night Face" and the haunted-house tango of "Well Oh Well," with its excellent muted trumpet solo by J. P. Carter. "Melancholique," with its gorgeous major-key bridge, is not far removed from melodically sublime pop (albeit pop concerned with conveying a weight of experience- that "the world will break you eventually").

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. The emotional palette may be narrow, but it possesses an unquestionable depth. Set against the background of her bandmates' consummate musicianship, it seems that Fischer has found the perfect setting for her poetic devices.

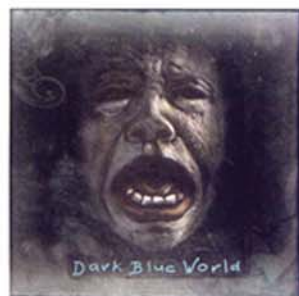
Juliet O'Keefe  
October 9, 2006

**DOWNBEAT**

October 2006

**DarkBlueWorld (Drip Audio/Maximum 20242; 60:23) ★★★½** is a searing alternative to sweetness and light. This four-piece group plus singer Elizabeth Fischer produces music for depressives, neurotics and anyone needing a fix of Leonard Cohen or Kurt Weill. It's an esthetic transported from cabaret, Fischer's natural home, with every-

thing fitting together just right, from the song titles ("Evening Wolves," "Church Of The Blind"), to the lyrics ("nothing outlasts dreams, the dreams of lonely empty pockets") to the instrumentation (layers woven by guitarists Ron Samworth and Tony Wilson). It's art song for Dante's *Inferno*. **DB**



**Dark Blue World**

Drip Audio/Maximum MAX20242

Imagine an unholy union of Nina Hagen and Jim Morrison channelling 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 Dark Blue World's mesmerizing, hallucinatory sound. Elizabeth Fischer fronts the band and declaims in a voice that evokes a world-weary chanteuse whose long past glory days were spent in the campy decadence of pre-war Berlin's cabaret scene. Behind her, guitarists Tony Wilson and Ron Samworth (stalwarts of Vancouver's jazz/experimental music scene) drummer Skye Brooks and bassist Pete Schmidt create hypnotic and desolate soundscapes for Fischer's "poetry of the damned" lyrics. "Shit Happens (in the Promised Land)" is a nightmarish vision of North American culture in the same vein as Dylan's "Gates of Eden" and Ginsberg's "Howl," while "Warm Coat" is a melancholy study of alienation and emotional disorientation. On "Well, Oh Well" the band romps through a whacked out tango (beefed up with the violin work of Jesse Zubot) while Fischer, affecting breathless psychosexual nostalgia, sings of a scarred man who "painted my body" with his "criminal mind." Unsettling but with many moments of "sinister beauty" (to borrow a phrase from "Evening Wolves"), this CD makes an intriguing soundtrack to the Grand Guignol film noir of the inflamed imagination.

RON FORBES-ROBERTS



## DarkBlueWorld

Dark Blue World  
(Drip Audio; 2006)

Rating: 75%  
Combined Rating: N/A

I'll cop: I'm a bit of a prog geek. If you inadvertently ask about it while at my home I'll probably spend hours leafing through old King Crimson albums to play my favorite snippets of Fripp and everything would get awkward as I continually point at the stereo screaming, "but did you hear that?" You probably shouldn't come over to my house. Although I'd probably make a nice antipasto plate so it wouldn't be a completely awful experience.

But prog is only partially about instrumentals, or time signatures, or technical virtuosity, or the decadence of the '70s -- that's all there, sure, but it isn't quite the point. The thing about prog -- the central paradox upon which it operates -- is the willingness to explore a vast array of moods but also the willingness to deflate those moods on a dime. That emphasis on change means transcendent instrumental moments become puzzle pieces that combine into fleshed-out pictures of a band's subjects -- rather than a central riff -- which in turn allows the subjects themselves to be more complex and to have that complexity tied to the music.

Prog reached its zenith the moment it exploited its emotional connections with glam and rock to shoehorn this complexity into the mainstream, colliding with the pop defecation of David Bowie, fusion, the growingly complex compositions of rock and heavy metal, and the studio trickery of Pink Floyd. I mean, this all happened right at the point where punk and disco ruptured the whole zeppelin, but you can't account for history, right? But that intersection right before the fall -- it's a rather elaborate image that shows why DarkBlueWorld is the kind of prog band that results from such a fusion, 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 breathe 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.

Her lyrics wrench the dividing line between the mundane and the transcendental, lingering on static images of momentary juxtapositions that microcosm the dismal stories she relates. But also, in reducing horror and melancholy to brief images and the monotony of everyday life, the songs become weird celebrations of pleasure. Check the delivery of "my flowers fell on the floor / and I had never seen anything so pure / so dangerous" on "Melancholique"; the track blends disturbing lyrics with beautiful melodies, the camp delivery belied by the concentrated guitar work of Ron Samworth and Tony Wilson and lines like the concluding "the world is going to break you eventually." "Evening Wolves" works similar wonders, crafting a nervous series of tics atop Skye Brooks' stuttering percussion and Pete Schmitt's pronounced bass line. Fischer delves into the world of wolves with an enthusiasm that might be off-putting if the overall tone didn't suggest that off-putment was the point. Deep in the background, scraping wind noises open-air the track, hollowing out the middle like a melon-baller until the tale becomes one of a zero sum game where the stakes are high but the reward is empty. Fischer's repeated chants of "throw open the window / throw open the door / take what's yours" prove that these wolves walk erect right before the band launches into a thrilling noise assault of feedback and percussion, with only Schmitt keeping things tight.

"Church of the Blind" slows down the vibe of Bowie's "Sound + Vision" into a latin-tinged workout during the verse. The chorus is a 180, as Fischer croons "and the angels keep smiling from inside picture frames," measuring her explosive meter over the suddenly ominous guitars and Brooks' toppling toms. "Cafe Lovely" begins with an early Modest Mouse intro before clenching lovingly kitschy stroke accents that add a calculated air of pretension to the proceedings. The sliding power chord segues between sections evoking early Archers of Loaf, but Fischer's smoky-spotlight vocals tend to push this in the vicinity of "musical," right before the band launches into a heavy instrumental section. Throughout, forlorn feedback washes the roots of the background noise, giving the track the necessary depth to pull all of these conflicting emotions off straight-faced. "Night Face" starts gloomy before routing into a hypnotic chorus; this is likely the track that sounds closest to Scott Walker, my immediate point of comparison for the type of conflicted desolation DarkBlueWorld evoke.

"Shit Happens" opens with one of the most delicious guitar licks on the album as Fischer tells us, "every story has already been told." The melody on the chorus, accented with plucked strings, conflicts with the basic premise: "shit happens / in the promised land," but from the sound of things you'd think DarkBlueWorld was excited about it. Strings join musicians as Fischer declares we "improvise our way through life." But if we do, why is "Well Oh Well" so wickedly upbeat with accordions and raucous trumpet solo over a gypsy beat? "Displaced Persons" is beautiful, but it actually functions as the calm before the storm. "Turn It" employs eastern scales as an intro, faking the acoustic resonance of a sitar before a guitar/bass duet leads us into the song-proper. The lead guitar works a little like Martin Tielli, zipping in and out of the proceedings, punctuation clauses, and splaying across the canvas until the band locks into the most direct King Crimson homage on the album, utilizing the dual guitars perfectly, and then one loud power chord takes us into a bass-heavy section which just builds. Fischer rises to the challenge of the band -- which is just sort of decaying in the background like a mushroom cloud -- by letting loose a howl that is simply fucking intense. The band falls on the edge, and the outro is marvelous, bone-chilling, and enheartening all at the same time. It's also, excepting "ioa" on OOIOO's *Tags*, the best album closer of the year.

The album stalls a bit at points because the band is pulling similar tricks, but the overall intent is overwhelming: to explore melancholy in counter-intuitive ways, to comment upon the small pleasures of life by interrogating its meaning, to throw the kind of folk songs where the mutilation of bodies was commonplace back into common rhetoric, to set music to the lushly dismal narratives Fischer delivers. It's a bundle of contradictions, but watching such a unique band work through them is its own pleasure, and one we should all experience, piece by piece.

Mark Abraham  
September 22, 2006



## ALBUM REVIEWS

# DARKBLUEWORLD S/T DRIP AUDIO

For those in the know, Vancouver's DarkBlueWorld are a band who need no introduction. The local band's latest self-titled release is an eclectic composition of 11 tracks that are melodic and très artistic. The band creates utterly astonishing musical arrangements that are accompanied by the sultry yet androgynous voice of legendary Vancouver alternative songstress Elizabeth Fischer. The album commences with "Warm Coat," a track that makes use of straining guitar notes and operatic vocals that set the stage for the rest of the album with a sinister, eerie tone. "Church of the Blind" offers listeners a different cup of tea with a country sound featuring slide guitar. It is clear after a single listen that each member of the band is a talented musician in their own right. When the four instrumentalists and lone vocalist combine they design music that is creative and intelligent. Like a modern day Patti Smith, Fischer's lyrics are poetic by nature and will be especially enticing for fans of Leonard Cohen and Tom Waits.

4/5

Paul Borchert

46 IONMAGAZINE.CA

The Province  
tuesday, June 27 - 2006

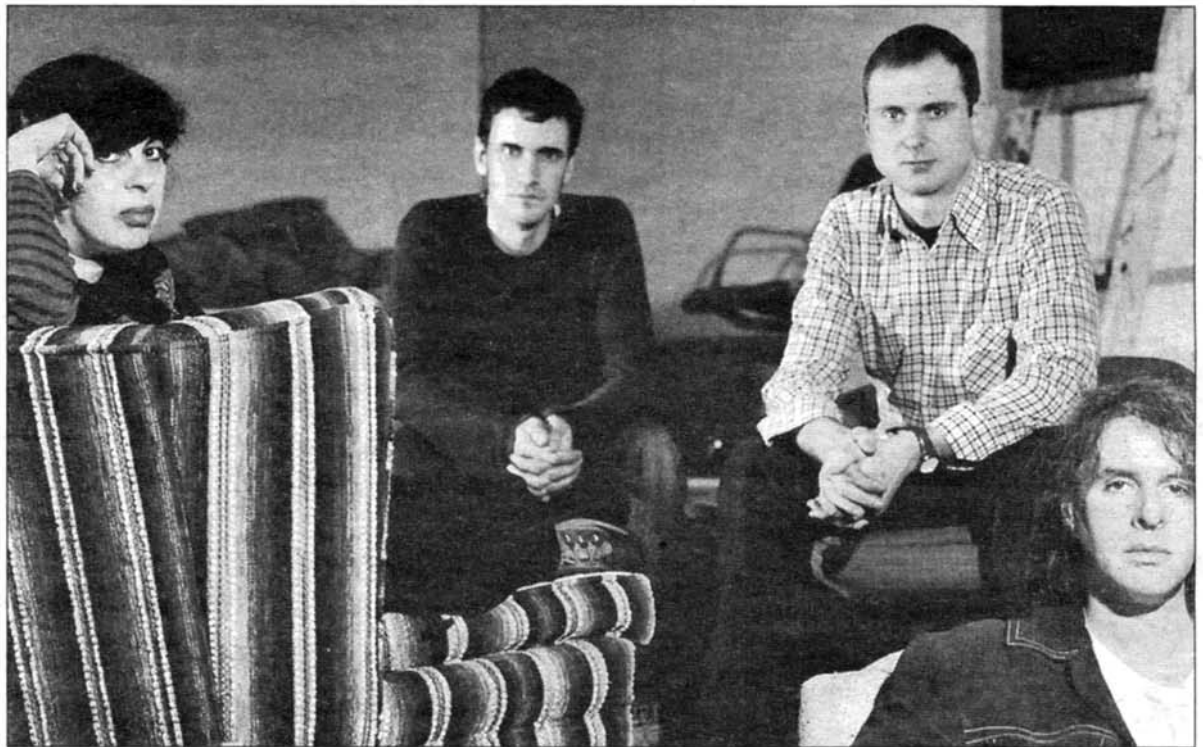
## AVANT POP



### DARKBLUEWORLD: DarkBlueWorld (Drip Audio)

Proof that great things come from taking your time. Since 2002, singer Elizabeth Fischer, guitarists Ron Samworth and Tony Wilson, drummer Skye Brooks and bassist Pete Mitchell have developed a sound that is beautifully captured here. Akin to Diamanda Galas singing German cabaret music as played by King Crimson, or something like that, the music is thoroughly engaging. Over it all, Fischer's sinuous voice delivers her often dark and edgy lyrics about "love songs for the dead" and smiling angels inside picture frames. **A**

—SD



From left: Elizabeth Fischer, Pete Schmitt, Skye Brooks and Ron Samworth are DarkBlueWorld.

## Rare look at DarkBlueWorld

**ALTERNATIVE ART:** Elizabeth Fischer gets respect elsewhere, but here?

### Music

#### DarkBlueWorld

**Where:** Media Club, 695 Cambie St.

**When:** Tomorrow, 9 p.m.

**Tickets:** \$10

Elizabeth Fischer is a prophet without honour. You can't blame her for feeling as such. Acclaim for her band, DarkBlueWorld, and its album of the same name, has been coming from all over the world in the form of radio play, reviews, articles. At home, nothing.

So she is puzzled, confused, even angry. Yet she shouldn't be surprised. Twenty-five years ago, she was leader of Animal Slaves. It was a challenging band, too, and has earned a place in Vancouver history. Yet, as imposing as Animal Slaves could be, the group never made a breakthrough. Fischer turned to painting and writing and, more recently, creating websites.

DarkBlueWorld is both her coming back to music and a collaboration with jazz guitarist Ron Samworth. She is still a formidable writer but her singing is less strident now. Not exactly mellow but certainly more controlled and smoother.

Samworth creates the disturbance. His playing is at once warm and invit-



**Tom Harrison**

ON MUSIC

ing but menacing and moody. It's an exotic blend, theatrical and provocative.

"To me, this is the real alternative music," Fischer says.

"The rest is commercial as far as I'm concerned. It's alternative pop music. It's alternative in its approach. We approach it with no preconception of its marketability. I'm very serious about the lyrics. To some people, that's alternative. To me, it's not."

DarkBlueWorld was formed in 2003. Fischer offered her poetry. Samworth, second guitarist Tony Wilson, drummer Skye Brooks and bassist Pete Schmitt fashioned the music. Virtuoso musician Jesse Zubot put out DarkBlueWorld's album on his Drip Audio label.

Ideally, that would have been all that was needed. Thoughtful lyrics, versatile and imaginative music that

embraces the folk style of Richard Thompson to a wild tango in the form of "Well Oh Well," and the backing of a record label.

But no. DarkBlueWorld is a secret in its hometown and Drip Audio doesn't have the resources to make the album more visible.

Yet it does have those international accolades, which ignites in Fischer a variety of complaints from the city's archaic liquor laws, to a woeful lack of places to play, to the more general observation that "music is no longer an art, it's a product."

This isn't offered as comfort, but Fischer is not alone in her thinking. Many Vancouver bands have been treated with more respect and recognition abroad than they get at home. It's a variation on the saying, "the other man's grass is always greener." From a distance, Vancouver has an aura and the music it emanates is intriguing because of it. At home, it's business as usual.

Fischer's belief in DarkBlueWorld is firm. Sooner or later, the hometown will know.

"They're really good musicians," she shakes her head ruefully. "But they're ignored. The level of intensity we have with this band . . ."

Fischer is uncharacteristically lost for words.

"This band has it."

tharrison@png.canwest.com

## DARKBLUEWORLD

*The Perilous Beauty of Madness*

2009 (CD, 59:24); DRIP AUDIO DA00445  
 STYLE: AVANT-GARDE/PROGRESSIVE  
 SOUND 4 | COMPOSITION 3.5  
 MUSICIANSHIP 3 | PERFORMANCE 3.5  
 TOTAL RATING 14

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. A standout, "On a Wire," employs accordion to highlight the storyline of a reluctant high-wire artist—a song no doubt inspired by the film *Man on Wire*, the story of Frenchman Philippe Petit.

Inventive, original and dissonantly beautiful. —

**Rick Tvedt**

## Arts - Music

## Fischer makes doom a cathartic art

Arts - Music By Alexander Varty

Publish Date: June 16, 2005

## Dark Blue World

At Rime on Friday, June 10

Two guitars, bass, drums, and a charismatic singer who dangles from the mike stand as if it's all that's keeping her from drowning—why is this in the arts section?

Because it's art. And because Elizabeth Fischer is an artist.

A self-taught visionary who started out doing light shows during the psychedelic era and has since moved on into painting and Web-based projects, Fischer has also had a long career in rock 'n' roll, and, somewhat to my surprise, her new band is most definitely a rock band.

Based on its jazz-heavy lineup, and on a demo she recorded over a year ago, I was expecting Dark Blue World to be more of an art-cabaret act, like an amplified Lotte Lenya, or Nick Cave with an Eastern European accent. After all, Tony Wilson and Ron Samworth are the guitarists: Wilson writes beautifully enigmatic chamber music for his eponymous quartet, while Samworth has recently been splitting the difference between improv jazz and contemporary classical music, both with Talking Pictures and on some larger ensemble projects. Drummer Skye Brooks has appeared with the Be Good Tanyas but is more often found playing with avant-jazz bands. Bassist Pete Schmitt might be the ringer: he sounds like a rock musician who's listened to a lot of Jamaican dub. But he also plays with Brooks, guitarist Dave Sikula, and trumpeter JP Carter in the Inhabitants, a group with a decidedly improvisational bent.

The bands that Fischer led immediately before forming this new unit tended more toward the cabaret side of things, with an emphasis on the accordion. But there were no accordions audible on Friday night: just some heavy two-guitar action, a lot of rock-steady rhythms, and the leader's well-weathered vocals and angst-dripping lyrics.

So where does the art come into it? Well, to begin with, there's that singing. Like Bob Dylan, Fischer has learned to do a lot with a little: hers is not the most flexible instrument around, but it can range from a macabre growl to a keening shriek, both of which she uses to good effect. She's also adept at unsettling an audience by singing ever so slightly flat, then leaping up an octave. If she were a bell she'd be cracked, but a cracked bell tolling is exactly the sound of imminent doom, and no one does doom like Fischer. Maybe it's that she's Hungarian. Maybe it's that she's the child of Holocaust survivors, and now that they've died she's utterly alone in the world. (Apart from her band, her fans, and her large and irritable dog, of course.) Maybe it's that her apartment looks out over a particularly dreary East Side alleyway.

Whatever the case, her songs are profoundly melancholic, steeped in loss and the impossibility of love. Paradoxically, listening to them tends to produce a lightening of the spirit—which may be because Fischer is only too happy to bear the burden of gloom, at least while she's on-stage. That, too, is an art—and a rare one.



# Songs that ache with truth

## CD OF THE WEEK

Robert Everett-Green

### POP

#### Dark Blue World

Dark Blue World

Drip Audio

★★★½

||| "The world is going to break you eventually." Perhaps only Elizabeth Fischer would present this as a liberating realization. Actually this whole gloomy record is a testament of liberation. When all is darkness, the last freedom is to be able to depict that state fully, and on that score Fischer has little to learn.

This Vancouver visual artist, writer and singer has been making music for something like 25 years, in the art-rock trio Animal Slaves, as a solo performer, and now as part of a band that also includes guitarist Ron Samworth. During that time, her dark alto has become deeper, and her drama more subtle. Her sound and delivery have bonded so completely with her material on her new record that it seems almost arbitrary to distinguish between them. Her voice has become her song.

Her proper context is cabaret, that genre of intimate disillusion that also assisted in the creative rebirth of Marianne Faithfull. The 11 songs on this disc ache with



JESSICA EATON

From left, Dark Blue World's Elizabeth Fischer, Pete Schmitt, Skye Brooks and Ron Samworth.

too much knowledge. They survey everything that's been lost and all that it would be better to let go of. Renunciation is the name of this game, but the wounds of experience implicit in Fischer's voice allow for no expectation of grace, divine or otherwise.

*Warm Coat*, the opening song, sags into its chromatic corners like someone unable to leave the scene of defeat. Fischer delivers the lyric as if displaying the last remains, piece by piece, with a periodic throb of vibrato that seems like a momentary loss of the restraint required to bring forth a song at all. A few other tracks frame her performance with uneasy instrumental vamps, slipping into an off-kilter seven-beat meter for *Night Face*.

The record's bitter humour sur-

**“The songs survey everything that's been lost and all that it would be better to let go of.”**

faces in numbers such as *Church of the Blind*, whose swaying tequila rhythm bumps incongruously against the misanthropic lyrics. Another kind of discord occurs whenever the music for these cabaret thoughts swings toward blues-rock. *Warm Coat's* yowling instrumental bridge, and the drawling guitar break in *Café Lovely*, feel like messages from another world.

Samworth's chops as a jazz improviser are barely tested, but in any case this record isn't the place for virtuosity. These players (who also include guitarist Tony Wilson, bassist Pete Schmitt and drummer Skye Brooks, as well as violinist Jesse Zubot and cellist Peggy Lee) know enough to keep things tight and simple, and to let Fischer's voice do the rest.

## CD REVIEW

# DarkBlueWorld has a thing for the darker side of life

## DARKBLUEWORLD

The Perilous Beauty of Madness

Drip Audio

★★★★☆

BY MARKE ANDREWS

VANCOUVER SUN



When the Vancouver indie alt-rock group DarkBlueWorld released its first CD a couple of years ago, I wrote something to the effect that fans of the record will flock to see them, if they don't kill themselves first.

As the title of group's sophomore disc indicates, DarkBlueWorld, the brainchild of singer-lyricist Elizabeth Fischer, has a thing for the dark side. Opening track *Demimonde* nods at "future corpses leaving nothing behind," *I Looked for You* refers to "the cool compassion of shared despair," and *The Luck of the Draw* asks the question, "What's the use of calling for help, there's no help to be found?" No doubt about it, putting DarkBlueWorld on the same bill as Hannah Montana would not be a good idea.

Fischer's dark-delivery voice, an amalgam of Nina Simone, David Bowie and Annie Lennox, rivets you to every word, and the musical arrangements by her core band — guitarists Gord Grdina and Chad Macquarrie, bassist Tommy Babin

and drummer Bernie Arai, plus guests — rivet you to every note. At times the musicians create an electronic playground, at times they cook up something akin to 1960s' psychedelia. They also surprise you at every turn: *Driftaway* flows in 5/4 time, with a guitar solo that sounds like Eric Clapton on the Beatles' *While My Guitar Gently Weeps*.

[mandrews@vancouver.sun.com](mailto:mandrews@vancouver.sun.com)

## At a glance

DarkBlueWorld performs a CD release concert Friday, @ 9 p.m.,

At Chapel Arts, 304 Dunlevy Ave.

Pre-concert Prozac recommended.

## World Wide Music

### DESTINATION OUT

EXPERIMENTAL &amp; AVANT-GARDE REVIEWS

JUL 2009

#### DarkBlueWorld

The Perilous Beauty of Madness

By Glen Hall

Singer/poet/visual artist Elizabeth Fischer mines the rich veins of inspiration found in the netherworlds of wounded/fractured consciousness, thwarted dreams and modern-day alienation. "I Looked For You" details the piercing thorns of a consuming but destructive mutual attraction, mounted upon a scaffold of resounding guitar riffs and throbbing drums/bass locks. The 11 tracks are superbly arranged by guitarist Gord Grdina, who intertwines both clean and overdriven lines with fellow guitarist Chad Macquarrie to build orchestrations of operatic grandeur, as well as whisper-in-your-ear intimacy. The cautionary tale of "Tracking the Detectives" is an exceptionally strong track. Within its hallucinatory, Brechtian cabaret vibe, Fischer warns "the meek always pay," although that seems unlikely in her case. "Driftaway" has a reverb-drenched guitar vamp on which the vocal floats, registering romanticized renunciation and abjection: losers triumph through loss; outsiders "belong" more truly than social centrists. It takes a special gift to make dismal enchanting. DarkBlueWorld do it brilliantly. (Drip Audio)

# DarkBlueWorld

Die gefährliche Schönheit des Wahnsinns

Elizabeth Fischer war der Kopf der kanadischen 80er Artrock-Band Animal Slaves und arbeitet schon immer mit erstklassigen Künstlern und Musikern zusammen. Ihr aktuelles Projekt DarkBlueWorld ist nicht minder bemerkenswert und ihr neuestes Werk birgt eine Fülle an

europäischen Hintergrund. Mich inspiriert oft Musik, die von unzufriedenen Leuten stammt, wie Blues und Musik vieler Roma Menschen, angefangen von Schmerz bis zur Ekstase. Wir alle versuchen, Ekstase zu erleben. Manche mit materiellen Dingen, andere mit Religion und wieder andere mit Drogen. Und einige tun es mit Musik. Musik gibt uns die Möglichkeit, menschliche Gemeinsamkeit zu erleben.



Deine Texte sind traurig, hoffnungsvoll, makaber und schön zugleich, und oft verglichen mit Bertolt Brecht. Was bewegt dich zum Schreiben?

Mit Brecht verglichen zu werden, ist ein großes Kompliment. Ich liebe seine Werke und habe auch schon Songs von ihm performt. Wir teilen vielleicht eine gewisse Sensibilität, aber auch eine gewisse Brutalität. Ich würde ihn aber nicht als Einfluss bezeichnen, da ich schon geschrieben habe, bevor ich ihn kannte. Ich habe keine bewussten Einflüsse. Es gibt Reste von Büchern in meinem Kopf und ich bewundere viele

Poesie und musikalischem Tiefgang mit einer nicht enden wollenden Bandbreite, kombiniert mit ihrer ureigenen, expressiven Lyrik, transportiert durch ihre magische Reibeisenstimme. DarkBlueWorld haben mit „The Perilous Beauty of Madness“ ein zeitloses und episches Meisterwerk erschaffen und spielen in einer Liga mit Größen wie King Crimson, David Bowie und Annie Lennox.

Schriftsteller, wie Thomas Mann oder Joseph Conrad. Und es gibt eine ungarische Poetin irgendwo in mir. Ich muss einfach schreiben. Ich bin sehr sensibel und versetze mich gern in andere Menschen, um zu erleben, was sie fühlen. Ich möchte Menschlichkeit erleben und auch den Wahnsinn. Und ich will es so wahrhaftig wie möglich ausdrücken.

Was war die Idee hinter eurem Bandnamen?

Ich wollte einen Bandnamen, der unsere Musik repräsentiert, die komplex und auf seltsame Weise fesselnd sein soll. Auf jeden Fall weiß ich, dass wir keine Unterhaltungsmusik machen. Als Künstler möchte ich Dinge tun, die ich als schön begreife, etwas Tiefgründiges und Wahrhaftiges. Ich habe einen osteu-

Du arbeitest mit etablierten Musikern zusammen, die sämtliche Stile zu beherrschen scheinen. Gibt es eine gewisse Stilvorgabe bei euch. Wie sind die Songs entstanden?

Ich liebe Rhythmus und Musik, die mich zum Bewegen animiert. Jede Band, mit der ich arbeite, muss also einen guten Bassisten und einen guten Drummer haben. Die Musik muss einen gewissen Groove haben. Ich liebe kreative Musiker, die eine hohe mu-

sikalische Vorstellungskraft haben. Mir ist egal, welchen Stil sie spielen. Bei uns kommt zuerst immer der Text. Dann tauschen wir musikalische Ideen aus und ich gleiche die Texte nach und nach an, bis der Song der Idee entspricht, besser noch, wenn er mehrere Ideen transportiert. Ich möchte über menschliche Befindlichkeiten singen, zumindest so, wie ich sie wahrnehme. Über Komplexität, Zwiespälte und Zerbrechlichkeit, ohne Lügen, ohne Bullshit. Wir wollen Musik scheinen lassen, und wenn das passiert, ist das einzigartig.

„Wir alle versuchen, Ekstase zu erleben.“

Wie seid ihr beim polnischen Label Big Blue Records gelandet und warum habt ihr euer Vorgängeralbum gleich mitveröffentlicht?

Das war Zufall. Ein befreundeter Bassist aus Holland hat mir den Tipp gegeben, dort anzufragen und die Zusammenarbeit hat auf Anhieb funktioniert. Das erste Album gleich mitzuveröffentlichen, war die Idee des Labels, was wir gut finden. Wir lieben es und spielen es auch live gern.

Gibt es eine Chance, euch live in Europa zu erleben?

Ich hoffe sehr. Es ist aber schwierig, da wir in Kanada leben und die Flüge verdammt teuer sind. Wir arbeiten aber daran. Wunder geschehen immer wieder. Wie letzten Sommer, als wir eine Tour im Baltikum gespielt haben. Und dieses Interview ist ja schon ein Anfang.

POLOMI MELNIKOVA

[www.darkblueworld.ca](http://www.darkblueworld.ca)



VO „The Perilous Beauty of Madness“: 22.01.2010  
VO „Dark Blue World“ (Re-Release): 22.01.2010

MEGATIEF



La musica dei canadesi **DarkBlueWorld** merita un ascolto attento. Il songwriting di **Elizabeth Fischer** e dei **DarkBlueWorld** è vicino nello spirito al Peter Hammil di Enter K con quella stessa capacità di deviare il percorso melodico verso accenti inconsueti agganciati ad una potenza vocale che si colora di venature liriche e drammatiche; kurt weill, la

musica dell'est europa i Fairport Convention e un gusto jazz-contemporaneistico nella timbrica degli arrangiamenti fanno da collante ad una manciata di torch songs dolorose ed emozionanti; si potrebbe utilizzare il termine progressivo nella sua accezione più feconda. Il 20 giugno esce per la **Drip Audio** il loro primo album intitolato semplicemente **DarkBlueWorld**, Elizabeth Fischer ci ha donato una traccia per l'ascolto in streaming, per altri samples c'è l'immane **myspace**. Buon ascolto.

**Ascolta: warm coat**

un occhio di riguardo sul panorama della musica indipendente **Music**  
**Indie**

**DarkBlueWorld**  
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MP3/download, Novità discografiche

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