

In the dark times
Will there also be singing?
Yes, there will also be singing
About the dark times.

Bertolt Brecht



ELIZABETH FISCHER'S DARK BLUE WORLD

"Imagine an unholy union of Nina Hagen and Jim Morrison channeling Bertolt Brecht and Rimbaud with a band made up of the members of the Doors, the Velvet Underground and Pink Floyd and you'll have some idea of Dark Blue World's mesmerizing, hallucinating sound..."

Ron Forbes-Roberts, Coda
"Canada's Jazz Magazine"



Elizabeth Fischer is a singer, a songwriter, a visual artist, a poet, a writer and a bandleader. Born in Hungary, she is very much a child of the mid twentieth century. She grew up as a rootless refugee; by the time she was nine she had lived in six countries from Sweden to Argentina. In the early sixties the Fischers finally found a home in Canada—Montreal. Precocious Elizabeth took to music and art like a duck to water. After graduating from the fine arts school Elizabeth made her own miraculous escape—to Vancouver. Hanging out with artists and musicians she started singing and playing bass in a punk rock band. They rehearsed for six months, played once and broke up. In 1980 she co-founded Animal Slaves, a legendary and iconic fixture on Vancouver's creative music scene. Her voice and words had finally found a home. For over thirty years she has inhabited the nether regions of the cutting edge of the art world—showing her paintings and singing her songs. She has collaborated with luminaries such as Elliot Sharp in New York, performed her original music in Budapest and sung Hungarian folk songs in Vancouver. She has also given a full evening presentation of Bertolt Brecht and another of Leonard Cohen. She has toured across Canada, to Japan and Europe. Her writing has been published in a score of literary journals—her only writing in Hungarian was published in a Gypsy publication, a feat that makes her outsider's heart beat with joy. Her art work has hung on gallery walls and been used on CD covers and other cultural documents. In short, Elizabeth Fischer has had an 'interesting' life.

In 2007 Elizabeth Fischer put together a band of some of Vancouver's most creative players and called it Dark Blue World. The personnel are flexible, depending on who is available and Ms. Fischer's creative desires. The inhabitants of this world include guitarists Tony Wilson, Cole Schmidt and Ron Samworth; drummers Barry Taylor and Bernie Arai, bassists Pete Schmitt and James Meger and a variety of talented guests. The music caught the ear of Jesse Zubot, violinist and owner of Drip Audio [www.dripaudio.com], who has released two CDs of Fischer's songs on that label—*Dark Blue World* and *the perilous beauty of madness*. Recently the second CD has been released in Europe on the Big Blue label [www.bigblue-records.com] for those who read Polish.

"... a searing alternative to sweetness and light."

★★★ 1/2 — DOWNBEAT

"...songs visceral and enraged and yet with tenderness and naked vulnerability."

live performance review
Alexander Varty
Georgia Straight, Vancouver



"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"

Robert Everett-Green
Globe and Mail review
of Dark Blue World.

Musically **Dark Blue World** relies on the classic format of guitar, bass, drums and a singer. The music runs the gamut from art rock through cabaret, all of it providing a platform for Elizabeth's unique voice.

The songs? Well Let's let Elizabeth describe the latest CD:

Well, it's not easily categorizable, is it? I much prefer making something truly original, something that speaks for itself without having to manufacture clichés or reference tired and predictable cultural tropes. Yes, I like rhythm and melody to be hypnotic, to involve people both emotionally and physically, and I like a certain lyrical intensity. I try to have courage, to be as passionate as I think I must, and to also able to describe states of being sometimes not particularly pleasant. And I suppose a certain melancholia is present due to my general pessimism regarding the general fucked-up-ness of human nature . . . if we are to be artists, we will reflect our experience, will we not?

As the songs for this album were forming, for some reason, I started to think of the painter Goya, his black period, to be exact. Of that old man, that great artist, driven by what he had experienced to painting the walls of his room with those brutal and horrific images, yet images of such power and yes, beauty. I thought of that, that the thin line between art and madness.

There is a very thin line between art and madness; you know . . . that striving to create something of a beauty truly profound, to eliminate one's own bullshit, to be truly honest. That is hard; many have gone crazy doing that to themselves. But to walk that thin line is very addictive, once you've been there, you always want to go back.

As she put it in *Melancholique*, a song from the first Dark Blue World recording, "the moving truth about hell is the perverse freedom that derives from knowing there is no happy end, that the world is going to break you eventually".

The fact that Elizabeth Fischer is able to describe all this—her world and the people in it—with humour, irony, pathos and, yes, even, a little hope, makes the voyage worth the taking.



To visit Elizabeth Fischer's
Dark Blue World
or bring it to your world:
www.darkblueworld.ca

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