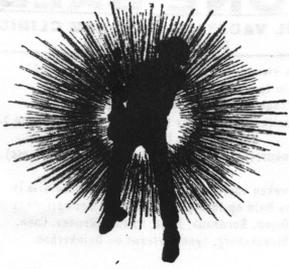




100 WAYS TO BECOME COOL

PARADISO PRESENTEERT



# GONE BALD

SOUL VACATION IN REHAB CLINIC  
CD presentatie

paradiso bovenzaal. + Damon&Naomi (USA)  
WO 8 OKTOBER 22:00

ZATERDAG 20 FEBRUARI

3 UBBEL CONCERT

**GONE BALD**  
MOEIJIGE HERHITTE & GRUIZIGE LAMMELIJTBARSTINGEN

**DON CABALLERO**  
SMEULENDE KLANKTAPUTEN & REPERCUSSIEVE RITMIK

**BLISTERS**  
PIEPENDE VERSTERKERS & OORVERBLINDEnde FILMIEK

21:30 FL 8,50

ENTREPOTDOEK 98 AM-ROAM

ARTIS

Schip Internos presenteert:

**30 april**  
tussen 12:00 en 24:00

**OLGOS DE GATO**

**TEENAGE TITS**

**MINDFOK**

**MORBIDE EENHEID**

**MAKAZORUKI**

**GONE BALD**

**LOS LOOCHES**

i.s.m. Ravage Royaal Festival  
meer info: [www.ravageroyal.nl](http://www.ravageroyal.nl)

Schip Internos zal aangemeerd liggen op het festivalterrein.  
Op de kop van het Java-eiland, 15 min. lopen, oostelijk van Amsterdam C.S.






people noi



und  
sters

is 22.30 III Minimal Techno-  
os Valdes (MAZZO, MAG  
omen Sounds Detroit Techno  
ng night (ladies free before 24.00)

**GONE BALD**  
(NL)

**GENTLE VEINCUT**



**gone bald.**

**DUDE!**  
Where's My Tour? 2004  
[www.gonebald.net](http://www.gonebald.net)

De Vakantiefietser  
De specialist voor je fietsvakantie  
verhuur & reparatie & reis









# THIS BOOK

Introduction  
Peter Bruyn

Jesus is coming soon  
the history of Gone Bald  
Stijn Dissen

Exotic Artwork  
Igor Hofbauer

Together we were stronger  
Marc Hurkmans

I've seen hippies turn to zombies  
John Prop

Gone Bald: An appreciation in three parts  
Vido Liber

Cut the crap, listen!  
Pfaff

The truth about Gone Bald  
Gabry

Paint portraits  
Bubba

Ivica: god of noize!  
Wim van de Herik

Emails to Razorblade  
Hansko Visser  
Mr. Menno

100 Ways to become cool  
CD and DVD info, lyrics,  
credits and liner notes.

# GONE BALD MANIFEST OF INTENSITY

Introduction by Peter Bruyn

Gone Bald is an underground rockband, to begin with. There is no doubt whatsoever about that. Neither is it very likely that they will ever escape the underground to reach top 40 fame. And they should be happy about that. Because the entertaining quality that top 40 music needs to succeed is contradictory to the quality that characterizes the essence of Gone Bald: intensity.

Reading the half a dozen contributions to this book – interviews, memories, pamphlets, even poetry – it is interesting how all those writers circle around the essence of the group, without really touching it. Even by calling it 'intensity' I know I do not touch the nucleus, because everybody has a different interpretation of that expression. And we can be glad about that. As soon as you start noticing a concept behind the magic, the magic disappears.

Gone Bald is a trio. The triangle is the most stable angled mathematical form, in which each angle is in touch with both other angles and each side is in touch with both other sides. That makes the trio 'tight', but not necessarily 'intense'. The intensity of the band comes from that one man who founded the group and dragged it through more than twelve hard years of rock'n'roll. Razorblade Jr. People, also in this book, keep calling him 100% dedicated and that – only that! – is what fuels the intensity of Gone Bald. No matter if they play loud or not, speeded up, bluesy or even a ballad, no matter in what line-up the trio appears, the intensity is there. Also on this new album, '100 Ways to become cool', that has, besides a number of audiostreams, some of the quietest Gone Bald songs ever.

It can't be a coincidence, that almost everybody contributing to this book, brings up his

or her first meeting with Razorblade Jr., who is known by friends as Ivica Kosavic. He impresses everybody the first time you encounter him.

And that impression must have something to do with the same intensity that is in his aura and comes with him wherever he goes.

In my case it must have been in 1999 in the Kalenderpanden, the famous Amsterdam squat that programmed underground-bands on a regular basis. I went there once to see the free-jazzgroups The Flying Luttenbachers and Laddio Bolocko. Ivica's own noise-jazz outfit Pink Noise Quartet supported both American bands. We got in touch after the show. I bought him a beer and he gave me a Pink Noise cd-r, immediately asking if I knew any venues where they could possibly play.

Everytime our paths crossed since then, Ivica came up to me and hugged me, sweaty and smelling of beer. The international rock'n'roll perfume. And there was always the same enthusiasm. About the show. About future plans. And always that same intensity. I know I am not the only one who experienced that. It is amazing how emotional people can get when it comes to Ivica – also the people who wrote or were interviewed for this book.

And there is that 'noiserock'-thing, of course. Funny enough Ivica (and nobody else) came up with that expression himself. I remember interviewing the band for their tenth anniversary in 2004, when Ivica labeled his music 'noiserock' and came with an almost academic definition of what that meant. Now, three years later, I listen to '100 Ways to become Cool' and I hear a rockband. Noiserock? What the fuck! I hear intense rock'n'roll. I hear rock that comes from deep, from the souls of the musicians, and that goes deep into the souls of the listeners. Deep under the surface. Underground. Forever underground.

HEY HEY!! IT'S MAN  
ROCK IN ROLL DESPIT  
YOUR BABBLING NONONO  
WAS JUST TALKING TO KIM  
STARS ARE STARS



YOU ALL!!! DRIVEN  
BY DATA AND \*  
EXCEL SHEETS  
YOU ALL!

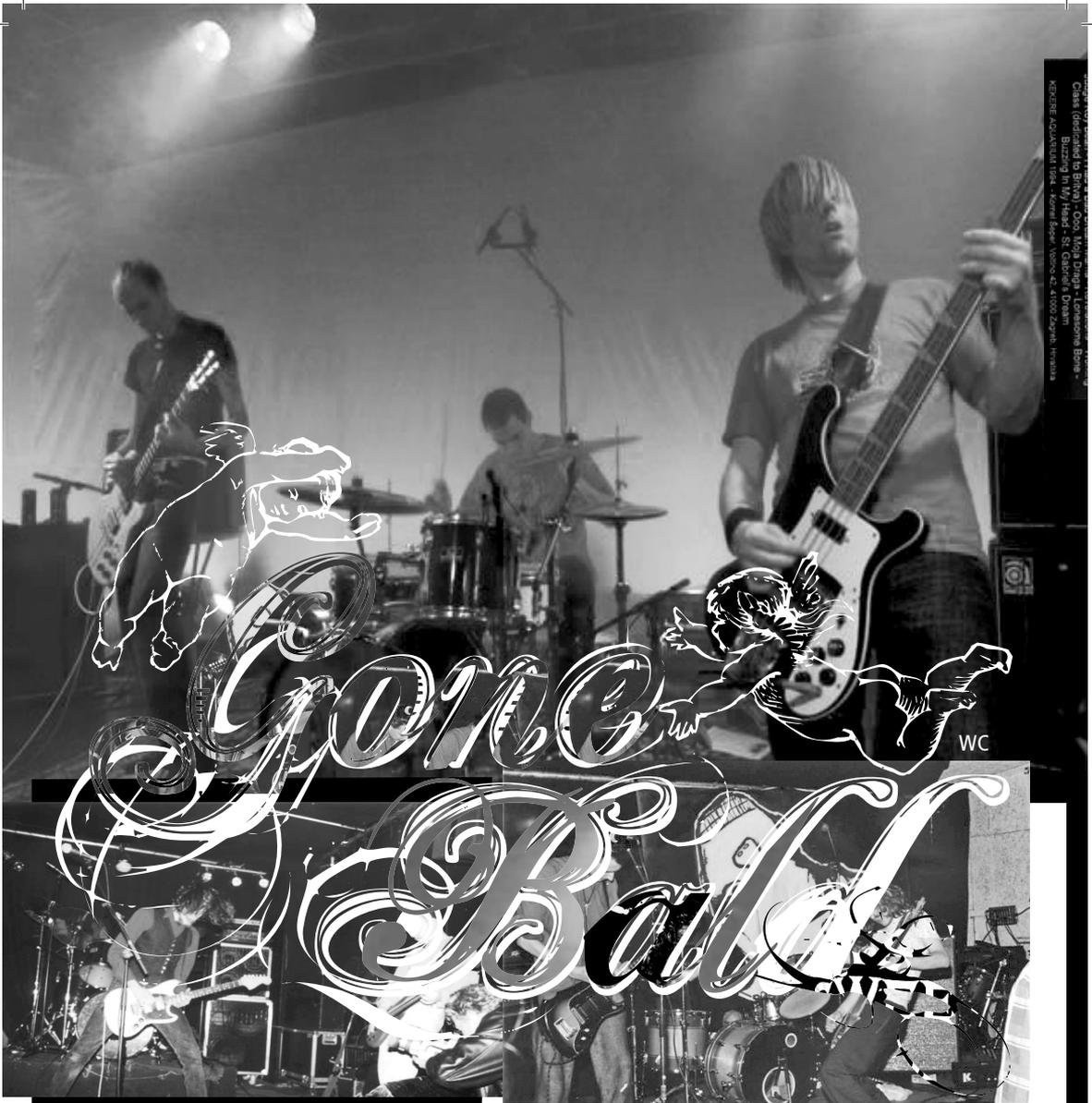
SMICIDE BY  
DRUMSOLO  
YOU BLEEP YOU  
BLEEP YOU  
BORE YOU BORE

CORTRIGHE MAKES  
MONEY  
MONEY

SUCK!  
MEDIA  
ATTEN  
TION  
EQUALS WHORE...  
WHAT DOES YOUR  
SPREADSHEET

TELL  
YOU?





Chats (dedicated to Ethel) - Oon, Mo's Ooga - Loversome Blues -  
XPERIENCE ACQUISITION: THE ADVERTISERS - 1999 © 2002 Zentek Records

Gone Bald is a noiserock band. Noiserock is a beast with many heads. Over the years, the band had drummers that played respectively basic and loud patterns, sophisticated jazz rhythms, fast and free styles, and precise mathematic styles. There were bass players with a style deeply rooted in rock, others with a more loose and improvisational approach to playing. The band has recorded a three minute rocksong and a fifteen minute freejazz track on the same day.

Gone Bald has been carefully piling up riffs, jazzy intervals, beat poetry and movie samples into nearly symphonic pieces of music, but also recorded a seven minute song based on one single melody. And still, there is a constant factor that makes it possible to categorize it all as noiserock: It's the vicious guitar riffs that frontman Ivica, better known as Razorblade Jr, has never turned his back to. The original members of the band had a background of hardcore and punk related bands before they started playing noiserock.





## CAR WINDOWS

After three days of hitch-hiking they ended up in a "pretty bad" squat on the Polderweg in the east of Amsterdam. Ivica: "So there we were, with nothing. We collected evening meals from the garbage containers at Marks & Spencer and Albert Heijn stores. It was very hard." Bojan: "A lot of things have happened, but we were pretty tough. We could put up with different levels of shit, all together we were quite solid. When we changed countries – we changed whole universes. It was just like we turned a blank page, everything was possible from that point. And I did like to fantasize about rock and roll fame." Bands like Hammerhead, Unsane and Palace Brothers played shows in Amsterdam shortly after Gone Bald arrived. Ivica: "I got to see so many great bands in the first couple of years I was in Amsterdam! There were times that I was washing car windows in front of traffic lights so I could buy tickets for the concerts that night."

Because the band didn't have their instruments with them, they were forced to rehearse with crappy acoustic guitars and cardboard boxes as drums. Freek Musbach, who played in the band Bleh, helped them out. Freek: "I didn't even hear them play yet, but I just invited them into the rehearsal room of my band, inside Aluna Studio's. I let them use our instruments, amps, whatever. 'Let's get it on', you know! I felt this energy around them. Especially Bojan was very sympathetic. Nixa was always a bit more reserved, and Ivica was clearly the driving force of the band." In August '94, the band recorded eight songs

in a squat called Villa Omval. The end result was a very raw and noisy album, released as 'Fairy Tale Addict' on Kekere Aquarium in the beginning of '95.

## KOEIENVERHUUR BEDRIJF (100%)

Through mutual friends, Ante Cikara heard about the band. He used to be a music journalist in Zagreb and ran a record label that he had to leave behind when the war started. He had planned to start a label again in Amsterdam, and he founded 100% Recordings together with producer Zlaya



Hadzic, to release the first Gone Bald cd. Friends at the professional studio 'Koeienverhuurbedrijf' helped them by giving them access to the studio in after-hours, and 'Little Song of Love' was the first full album produced by Zlaya. Nixa: "I have very positive memories of that period. The highlight for me is the fact that we managed to put that first record out. I have the feeling that these days it's easier, but that we managed to do it, in that time, that was a big thing."

The album got some very good reviews, mainly in international fanzines, which provided them



a basis for booking shows. Ante: "Back in Zagreb, I saw how agencies booked tours for bands and I planned to do the same thing here. I figured it would be quite easy to arrange some European tours, but it was really a pain in the ass. I didn't know back then that there's a difference between European bands and American bands. American bands can book tours more easily, especially in those days when grunge was big. We did manage to book some good shows nevertheless, but it was all a matter of coincidence. There was no structure whatsoever." Among the most memorable shows, were opening shows for Butthole Surfers and Sebadoh (according to legend, Lou Barlow didn't feel like going on stage after *Gone With the Wind*, afraid to sound lame after all this violence).

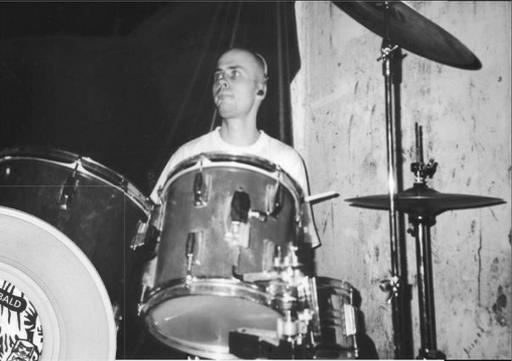
## HELP ME I HAVE NO BAND

Even though things were working out good for the band, Bojan and Nixa didn't feel like continuing life in the Netherlands. They didn't succeed to get a working permit and health insurance, and besides that they had ambitions to start a recording studio. Nixa:

"The reason we left wasn't even this paperwork and stuff... And yeah, we wanted to start the studio but the main reason is that I just got homesick, basically. There's no place like home." Bojan: "After investing lot of love, effort, time, knowledge and money into us, Ante only got bullshit and problems from us. But that was symptomatic, we were too perky at the time, convinced that world revolved around us. After finishing the promotion for the album, I became afraid that we would start spinning in circles. I was frustrated by the fact that we were silly Balkan boys trying to play American post modern rock music, and we were undereducated in that respect. I started to believe that we couldn't make any better music without serious effort. And serious efforts made our music played better, but made it duller, sucked out the life. In the end, I left Amsterdam because of three reasons: Spinning in circles, rainy days and lack of heart."

Ante: "Things were going very well in Belgium those days. They did a tour there and we could immediately book a follow-up tour. But just before they would go on the second tour, Bojan and Nixa suddenly left. I didn't even know that they were thinking about leaving. I never blamed them though... That's the way things go."

Again, Ivica was up for nights thinking about what he should do. Ivica: "Slowly they had been deciding to go home, but for me, leaving would be completely idiotic because I'm already here suffering for two years trying to



make it work. I stayed because returning felt very cowardly to me." Ivica needed new bandmembers soon, because of the booked tour in Belgium.

"Help me, I have no band", said a note that Ivica left on the doorstep of Croatian bassplayer Harvey. They tried finding a drummer, using the classic way of putting up ads in rehearsal spaces. A couple of drummers applied, but all that brought them was "a bunch of businesscards". In the end, Serbo-Czechian jazzdrummer Igor joined the band. Igor: "I didn't know the band, but I heard from friends that they needed a drummer and had a tour coming up soon. We only had about a month to rehearse all the material before the tour. We did some new arrangements of old material but we also started playing some new songs. Soon after the tour in Belgium we had enough material for a new album, which was recorded by Danny O'Really in Aluna Studio's."

The new album had no title, but is known as 'The Blue Album' for quite obvious reasons. Ante's 100% Recordings released it. Ante: "This new line-up was just as good as the one before. The first shows with Igor and Harvey were really bad. But a couple of months later, they were brilliant again. So I had no doubts about releasing this second cd." After the release, shows followed in Belgium, as well as France, Slovenia and Croatia, and a 7" was released on the Belgian label FBWL.

Igor: "After about two years, Harvey and Ivica weren't getting along anymore. One day Ivica just told Harvey he didn't

want him in the band anymore. He then asked Bitz to join." Bitz had been part of the legendary Croatian noiserockband Sexa, and also played guitar in Pink Noise Quartet, a noise/free jazz project with Ivica on guitar as well. "Bitz was a guitar player originally, and Ivica had persuaded him to start playing the bassguitar. So he wasn't a typical bassplayer. He didn't play open notes so much, he actually played riffs. Sometimes he'd play brilliant stuff and the next rehearsal he had completely forgotten what line he played before. He was fun, completely crazy and very intelligent at the same time."

## THE GLOVE



In 2001, Danny O'Really recorded the intense, layered and complex album 'S.O.S.' in Aluna Studio's. Ivica: "The album title was really how I felt back then, this album was like a cry for help." The band released the album themselves, with a glove as cover. Igor: "Ante had a child and didn't have

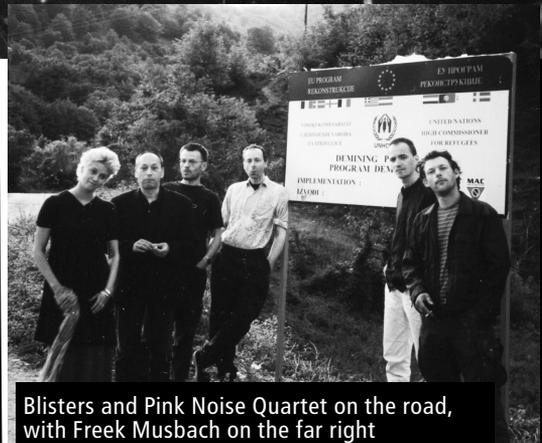
time to release and promote us anymore. Ivica then picked up promoting the band as best as he could, but that was very hard. I also didn't pick that up because of personal priorities. Our cd presentation for S.O.S., in Paradiso, was very typical of how the Dutch music scene works, unfortunately. The soundman



cut us off in the middle of the last song because the dance party was supposed to start. We did get great reviews anyway in smaller fanzines and I have very fond memories about some shows in Belgium and some shows in Amsterdam where it was really packed."

After touring Austria, Croatia and Slovenia in the spring of 2002, Igor decided to quit. "Ivica had to cope with some problems in his life, and that influenced his temper. Ivica always gave hundred percent, no matter what the circumstances. Which is good, because otherwise Gone Bald wouldn't have existed until today. But I also had my own personal issues to deal with, and for me it wasn't reasonable, for example, to rehearse three times a week when we didn't even have a tour coming up or anything. I left the band because I didn't want our differences to get out of hand."

Bitz decided to quit as well. Ivica: "Bitz had told me from the beginning that he was only in the band to help me out. He never considered himself a permanent member. When Igor quit, he also decided to quit because he thought Gone Bald could use more dedicated bandmembers."



Blisters and Pink Noise Quartet on the road, with Freek Musbach on the far right

Ivica invited 'Manic' Marc to be the next drummer. Marc had also been drummer for Blisters, a trio with Danny O'Really and Ivica on guitars. Freek Musbach was driver and solo opening act on one tour with Blisters. "We had beautiful times, but Ivica could really be relentless to the people he was working with. I told him that he'd better shut up if he didn't want end up empty-handed himself. He could take that from me, I was always sort of like a brother to him. Nevertheless in the end Blisters broke up after a fight on the next tour." Despite these old wounds, Marc accepted the invitation and the new line-up was completed by bassplayer Stijn (better known as Stanley Disko).

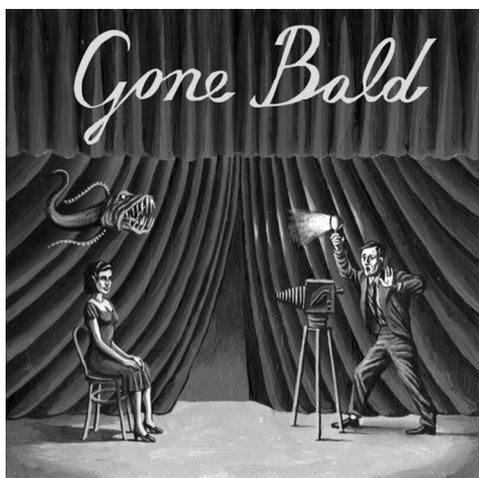


## GONE BALD



it takes guts to tango

Stijn was bassplayer in SGP, a band that had regularly shared the stage with Gone Bald after first meeting on a noiserock festival in Den Haag a couple of years before. Ivica: "I loved the way Stijn played bass in SGP. That kind of sound, that was really my noiserock trip. I was very, very excited about this new line-up. For the first time since Bojan and Nixa left, I had bandmembers that shared my enthusiasm for noiserock. Checking out gigs, exchanging the latest cd's, talking about bands... Everybody in this line-up put the music in the first place, as I had done over the years. Besides that Marc and I understood each other completely, musically."



## PAPRIKA CHIPS

After working in the rehearsal room for three hot summer months, the band recorded six songs on a four track recorder. Carrying a bunch of copies from this new recording, released as 'It takes guts to tango', the band headed to Zagreb to play some shows and to record a new album in Kozmo, the studio that Bojan and Nixa had set up after returning from Amsterdam. In five days they hammered down 'Soul Vacation In Rehab Clinic' on a diet of paprika chips. It would be released later that year, on the Austrian label Interstellar Records. Ivica: "Analena, a band from Zagreb, told me about this label. When I found out that Interstellar wasn't just releasing hardcore or emo stuff, but also real noiserock like Bug, I really wanted to meet this people! Richie from Interstellar was very interested in my music and he booked a



lot of shows for Gone Bald and many of my other bands from then on. So when he heard about our plans of recording a new album, releasing it on Interstellar Records was a logical next step."

That summer, after touring Slovenia and Croatia, the infamous phenomenon 'musical differences' resulted in Marc leaving the band. Jeroen (a.k.a. Bubba), who drummed in several projects (a.o. Morbide Eenheid) and was familiar with Gone Bald through the Dutch scene, took his place. Jeroen: When I heard that they could use a new drummer I immediately jumped in. Being in a band that was 100% dedicated to their craft felt like a safe haven in some way. I also knew that this kind of dedication is a very rare thing. After a couple of years I would almost take that for granted and consider it normal, but it's really not. Not even close." Ivica: "Fortunately, also with Jeroen, this shared passion for the music remained in the band, in the sense of checking out gigs and new music. I think we reached the best line-up technically. We were more clever than ever, planning everything and being very aware about what we wanted to do, musically."

That fall, 'Soul Vacation' was presented with the new line-up. Thanks to Interstellar Records, and efforts from Stijn and Ivica, the cd got a good distribution and a nice amount of press. It gave the band the opportunity to set up some tours through Austria, France



and the Balkan. Also in the Netherlands things were going pretty well and as a highlight, the band celebrated its 10 year anniversary with a big party in Amsterdam, in the middle of 2004. Admired and related artists played gigs on the party, and contributed tracks for a compilation cd that was sold exclusively during that evening. Gone Bald recorded a song for the compilation with Lars behind the mixing desk. Lars: "I didn't have fancy equipment, but it turned out really good. So we made another date to record more songs, which formed the album Exotic Klaustrofobia. They also asked me to play some keyboards on two of the songs. I'm really into new wave, so the keyboard touch made it sound wavy too." Satisfied with



Gone Bald behind the merchtable with Lars (licking a cd) and Coen (without beer)



# Gone Bald

10 year anniversary

**11 JUNI - ZAAL 100 A'DAM**

**LIVING ORNAMENTS**  
electronics, Narrominded label

**MAKAZORUKI**  
Rock, Bosnia / NL

**MIKA**  
One-man noise show (ex-Married Body)  
+ possible guest appearance Married Body singer

**MORBIDE EENHEID**  
math- / complete rock, NL

**PEACH PIT**  
Special appearance of Croatia's best guitarband

**TERRIE EX, ANDY MOOR  
& ROZEMARIE HEGGEN**  
Getting ready for the 25th anniversary of The Ex

**& GONE BALD**

Zaal 100: De Wittenstraat 100 (tram 10)  
Doors 20:30 First band 21:00 SHARPI € 5,-

A special cd will appear for the occasion with mainly new material of all the bands and sold for bum-friendly prices.

Other GB shows: 6-6 OCCII A'dam, 17-6 Winston A'dam,  
18-6 Kult.huis Bos Arnhem, 19-6 Bar&Boos Leiden,  
1-7 Volta A'dam, 26-7 The End A'dam

**MORE INFO: WWW.GONEBALD.NET**

the end result, Lars proposed to release the material on his label Narrominded, that he runs together with Coen: "Lars started Narrominded as a tape label when he was twelve years old. I made some tapes as well and from 2002 on, we were releasing vinyl, cd's, and cd-r's focussing on electronic music. In 2005 we decided to also turn back to rock again and our first real rock release was Exotic Klaustrofobia."

## STRUGGLING IN A STRICTLY COOL WAY

The album got good reviews as usual, but wasn't as widely distributed as 'Soul Vacation'. Coen: "The press is mostly very generous, but that doesn't help selling cd's and vinyl. I found out that it's hard work and it is a very closed system of distributors. So we sell to mailorders, we sell at concerts and we sell to shops." Lars: "It's very hard to sell music in this age where nobody buys records anymore. That's why we started to do mp3 and video releases. Gone Bald plays a lot; they will sell their stuff on tours. To get distribution for most of the things we do is as hard as killing the pope."

The band embarked on a spring tour to present Exotic Klaustrofobia in seven countries, including Italy for the first time. Jeroen: "Touring is when playing in a band really gets you out of the routine of working and office jobs or whatever you do in daily life. Touring is also struggling, but in a strictly cool way." The owners of Narrominded served as drivers on several tours. Lars: "Touring with Gone Bald was always good clean maximum



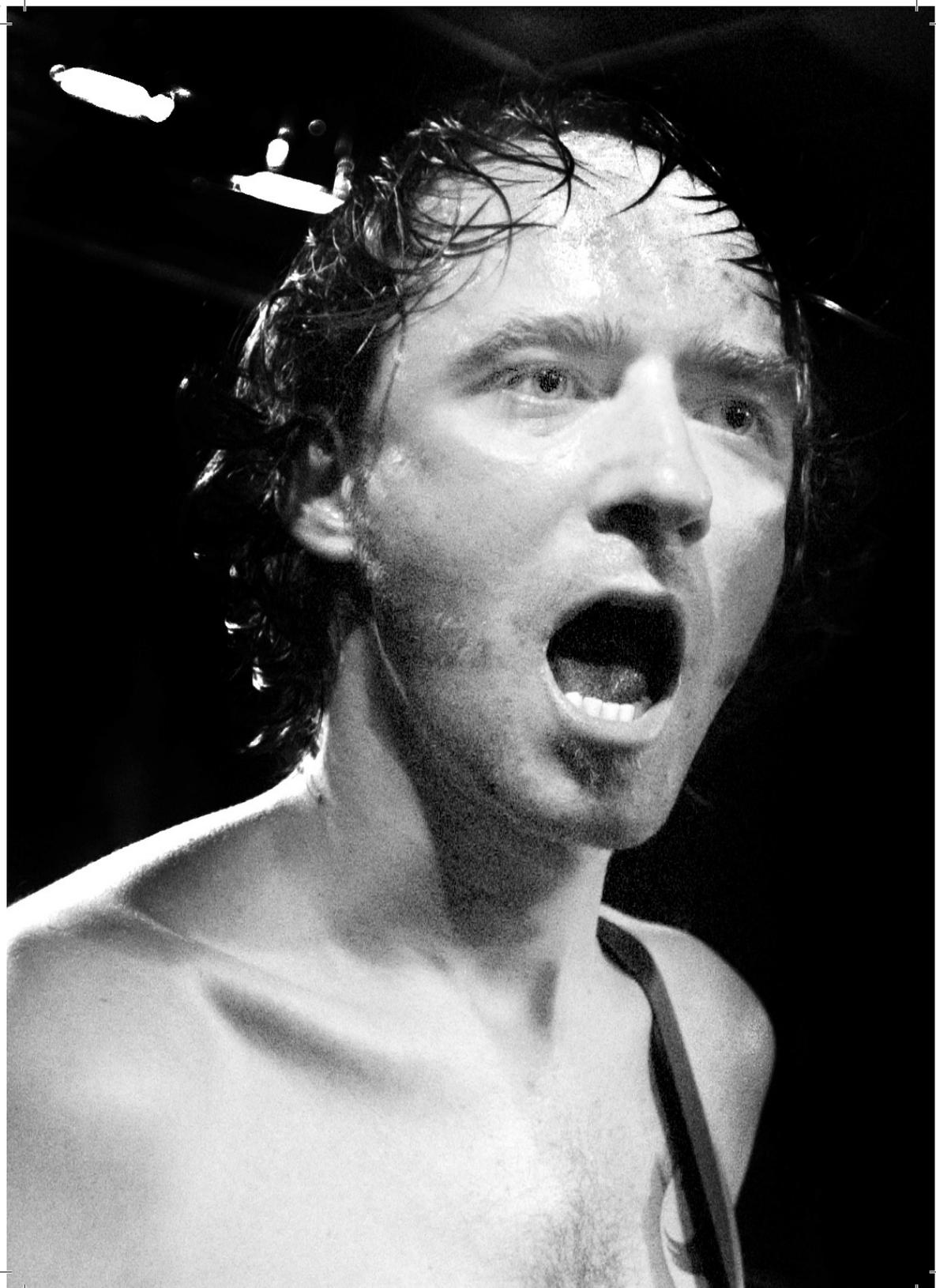
fun. I remember when we were in Strasbourg. I was so drunk and shouting for the song Mind Candy all the time, that by the time they played it, I was behind the band dancing to it, really high on the music." Coen: "Driving by day and selling cd's and t-shirts by night. The 2005 tour was very succesful. In Zagreb, Split and Osijek we sold merch like we were giving it away. Which was great considering the crazy collection of Gone Bald t-shirts, truckercaps and underpants that Stijn fabricated for the merchtable throughout the years." Back in Amsterdam, the band invited two of the bands they had shared the stage with in Europe, Gentle Veincut from Frankfurt and Tigrova Mast from Zagreb, to play on the release party of the new cd.

Of course, Gone Bald already had the next move planned. After recording Exotic Klaustrofobia fast and digitally, the band now had its mind set on making an analog recording with a nice amount of studio time. Money from the tours and merch was saved meticulously for this goal and early in 2006, the new album '100 Ways to become cool' was recorded on 2" Studer tapes in Sing Sing Studio's in the north of the Netherlands.

## OBSCURITY

Being around for more than a decade, releasing material on different labels and getting a steady amount of press from smaller magazines and webzines gave the band a firm foot in the European underground, and in the Dutch and Croatian scene in particular. Nevertheless you can't say that Gone Bald ever really came 'above ground'. Igor: "It was frustrating sometimes. In my opinion we were playing very good music, and we did have some small venues filled on tours, but we never really made it. In some periods it seemed as if we were about to become bigger, but every time, it didn't happen in the end. The reason might be that we never made any compromises. If we felt like making a ten minute song, with ten different riffs, we just did that. We never asked ourselves if a wide audience would like that."

Ante: "The first shows of every new line-up were a mess, but after some time it always turned out excellent again. That's Ivica's talent: He basically started five different, brilliant bands under the same name. His other great accomplishment is that he succeeded to stay completely obscure with all five bands, haha. How come? I don't know. The press here is always looking for the Dutch equivalent of bands



from the US or UK. That really annoyed me in the nineties. Some awful Oasis rip-off could play everywhere, all doors opened for them that remained closed for us. But besides that, maybe Gone Bald is too claustrophobic, too unplea-sant. The melodies are always in there, but for most people it's too loud to put effort in finding them."

Jeroen: "The first time I saw Gone Bald was in 2000, and I was very impressed with how the band alienated most of the audience by their uncompromising art of making noise. This kind of stuff is not for everyone, so it seemed to make perfect sense that not everybody's presence was needed in the audience."

## BEING NOISIEROCK

Ivica: "I think it's kind of funny that people always call us uncompromising... Because to me, that means that you don't care what people think – but I do! Not that I change the music for it, but I do care. Being uncompromising, and being 'noisierock' is not an important qualification for me anymore. Call it what you want. We had so many good reviews over the years, and what did they bring us? Nothing. I don't care what people write anymore. The only thing that I care about now is keeping the band alive. Playing good shows. Releasing material. I do this because of the love for this music."

Is Gone Bald a noisierockband? Maybe in the end, that's not such a sure thing. But whatever name we might give it, the love for this kind of music is what made Ivica give up his daily life in Zagreb, in 1994. It's what sparked this band into existence. It's what kept Razorblade Jr. and Gone Bald speeding on until this day, playing in every venue that welcomes them, and releasing new material since 1994 - and from 2007 on into the future.

Stijn Dissen

### Sources:

Interview in Outcast magazine,  
by Marc Hurkmans, 1995

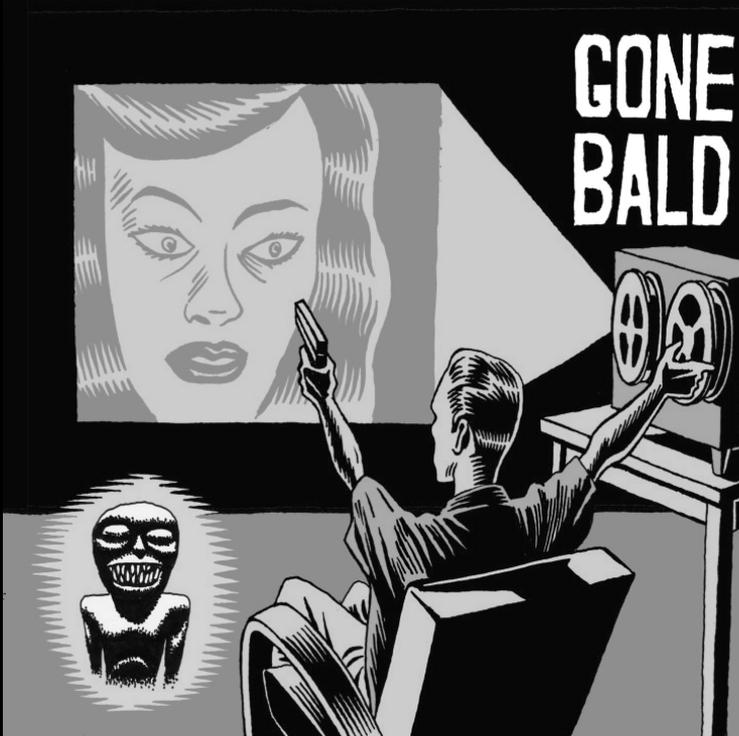
Interview in Fret magazine,  
by Gert Verbeek, 1997

Interview Amsterdam Weekly,  
by Steven McCarron, 2004

All other interviews were done by the  
author in 2007.



# *Gone Bald*







25 nov 2000 in ZAAL 100  
saturday, 22 h

**PINK NOISE QUARTET**  
meets



**BLISTERS**  
de Wittenstr 100, A\*dam  
live!!!!!! be there!!!



*Gone Ba*  
*Tigrova M*





ald (nl)  
 last (hr)  
 24.04. / 21h  
 AKSIT





# TOGETHER WE WERE STRONGER

Trying to write about one of your favourite bands, in which you happened to play for one year, got kicked out of, and got more or less in touch with again...is like opening a tube of mayonaise and, while working those damn french fries into the hole of your mouth, making sure you don't squeeze too hard. Hey ho, let's go.

## GONEBALD... YEA YEA YEA YEA H

Remember the gigs. Remember the electrical thrills across your back. Remember, always remember. Because that's what it's all about. In the end, all you want is to be blown away by something bigger, larger, huger than yourself. By music. And Gonebald did it. To me. More than once. Thank God they did it!

Gonebald is huuuuuuuuuuuge! An encyclopedia, a one man's burning train, a burning trail, a snail, a snake wrapping itself around you until your lungs burst out of pleasure and pain at the same time. Gonebald is a church, a Gonebald song a prayer. Gonebald is a planet upon itself way beyond the milky way. Gonebald is the story of a couple of kids with no nail to scratch their ass trying to be cool as hell. The story of being as noble as the four musketeers; which rhymes with beers (and tears).

## AMSTERDAM WITHOUT GONE BALD IS LIKE FRENCH FRIES WITHOUT MAYONNAISE

Today is the Day is Steve Austin. Swans is Michael R. Gira. Shellac is Steve Albini. Oxbow is Eugene Robinson. Dazzling Killmen is Nick Sakes. Gonebald is Ivica Kosavic, better known as Razorblade jr. Razorblade Jr., the ambassador of noiserock. A man you learn to love and a man you love to hate once in a while. A man, a soundtrack, a song for the endless highway. Sometimes way too loud and sometimes way too quiet. The man is not made of flesh and bone but of music. One day he will blow himself up like all the times he blew his amplifier up.

## WHICH REMINDS ME...

One of those days, the end of the nineties. I'm sitting in an Amsterdam tram. I smell like practice room. You know the smell, you come home, your girlfriend (if there is one) gives you this look. Hi honey, I'll take a shower first, okay. No answer. The tram takes a turn to the right. Right in front of the tram there's a man. He's pushing a shopping cart. His dirty brown rain coat flipfopping around his way too thin ankles. In the shopping cart there is no fine blend of Albert Heijn fruits and vegetables, oh no, Razorblade jr. is pushing forward his blown-up amplifier. Straight into the direction of yet another repairshop. Maybe right now, as I write this with almost 1000 kilometres between us, he again pushes forward his amplifier. Pushing his luck. Eternity here I come.

## WHICH REMINDS ME...

1995, my first encounter with Gonebald. Of course in OCCII. The good old line-up with Bojan on drums, Nixa on bass and Ivica on guitar and vocals. The good old days, when a Gonebald song took no longer than four, maybe five or six, seven, ok let's say eight to ten minutes. I'd heard the band a few days earlier on Radio 100 (the show D'ruit with Dick Spaanenburgh). Their cd Little Song Of Love was presented and I loved it. Gonebald plays. Gonebald plays loud. The audience a safe couple of metres away. In the middle of the destroying set, Bojan's ride cymbal crashes to the floor. Before I know what I'm doing I jump on the stage, put the cymbal back, jump off the stage and return to my place. (Little did I know that a couple of years later I would again share the stage with Gonebald, for one year, being the drummer.) After the gig, sweating like a motherfucker and smiling as if in a special place in heaven, Ivica points me out to Bojan who gives me a free beer, thanking me for my spontaneous roadie act.

A few days later I interview the band for my magazine Outcast.

A few years later, I play drums in Gonebald.

One year later, I get kicked out of Gonebald.

I stay pissed off for two years.

I had seen many, many great Gonebald shows and I was thankful for every one of them. And now I was so pissed off.

I had seen Ivica and Bojan and Nixa and later Harvey and Igor and Bitz kick more asses than there were in the crowd. And now I was so pissed off.

I had been proud as a monkey with ten dicks to play in one of my favourite bands, Gonebald. And now I was so pissed off.

In one year we had had two practices a week, we went on two tours to Croatia, we had recorded two cd's and we had given twenty shows or more, which was more than with all my former bands. And now I was so pissed off.

Gonebald, Gonebald is a burning train, speeding forward in the night. Once in a while someone jumps on it and once in a while someone jumps off. At the end of the endless night, the conductor looks behind him for a change and all he sees is a dark cloud of smoke in which all too familiar faces appear.

And so, brothers and sisters... I am being asked to write something for this book about Gonebald, Gonebald's 12,5 years of existence. To write something personal. Of course I said yes. I am, of course, no longer pissed off. Life is too short. We share the same passion, which is music. That's more important than our petty quarrels.

And so..excuse me, what? Ah, you eh, would like to hear more about, about the reason I was kicked out? Well, eh, shall we keep it to eh, the tactical 'musical differences'...? 'Playing not tight enough'...and not meaning...my ass?!

It's all history. All I know is that if it ever clicked between two soul brothers, in a fucked up rehearsal space, on a stage...

All I know is, that what really hurts you, will never, ever leave your heart.

And so...There is no more personal statement that I can think of, than to recommend two more things.

## RECOMMENDATION NUMBER ONE..

...is a cd and it is called 'It takes guts to tango'. We recorded it with Gonebald in the practice room. I cannot play it, still, without wanting to open all the windows. From start to finish it is a fist in every asshole's face and a warm welcome to those noble enough to understand.

'It takes guts to tango' is the dirtiest sounding music (I'm not saying the best) music that Gonebald ever made.

## RECOMMENDATION NUMBER TWO...

...is a song and it is called 'Das Drawoc'. It appears on 'Soul vacation in rehab clinic'. It is the last song on the cd. If I ever was proud of playing anything, if I ever I was satisfied with a song, it is with Das Drawoc. It is the highpoint of the collaboration between mister Razorblade jr. and Marculus the IIIth.

### **2006, my latest encounter with Gonebald**

The day before the family man will emigrate to Denmark, Gonebald plays a show in De Nieuwe Anita. It's also a cd-presentation of the great band Makazoruki. Razorblade Jr. on guitar and vocals, Stijn on bass and Bubba on drums. The family man's feelings are a mix of melancholy and melancholy. No ride cymbals crashing on the floor. The family man is accompanied with his two best friends. With Guust. We started Chaos Rules in 1995 and checked out most Gonebald shows together. And with John Prop, my dear friend in Post Office, the band we had to let go.

## WHICH REMINDS ME...

Yes, which reminds me, in fact I realize something quite important now, now that I'm writing this and that all of this is, almost, history. The truth is that Gonebald is not just Razorblade Jr; that any other great band can never be just one single person. Gonebald is each and every member of the band, it is each and every member of every crowd, all the ones who bought a cd or fucked up tape.

Gonebald is music and music is to be shared or else it doesn't exist at all.

Above all, it is music. And music is master. The music remains, after our personal quarrels are long gone. Music is absolutely supreme.

Therefore, the family man bows to his knees As he remembers the good old days.

And therefore the family man hopes that Ivica and all future members of Gonebald will continue making the most beautiful music ever heard.

Because Gonebald, Gonebald is huuuuuuuuuuuge! An encyclopedia, a one man's burning train, a burning trail, a snail, a snake wrapping itself around you until your lungs burst out of pleasure and pain at the same time. Gonebald is a church, every Gonebald song a prayer. Gonebald is a planet upon itself way beyond the milky way. Gonebald is the story of a couple of kids with no nail to scratch their ass trying to be cool as hell. The story of being as noble as the four musketeers; which rhymes with beers (and tears).

Haderslev, Denmark, 05-03-06

PS. 'Together we were stronger' is what Ivica said to me, after I stopped doing radioshow with Outcast on Radio 100.

Marc Hurkmans  
Denemarc@hotmail.com

I'VE

SEEN

HIPPIES

TURN

TO

ZOMBIES





★ decade of digression ★  
 legende splitskog hardcore punkrocka  
**no comment**  
 slave desetogodišnjicu postojanja  
 uz prijateljski support:  
**GONE BALD**  
 omocionalni noise rock /zagreb-amsterdam/  
**[mandelbrot set]**






**GONE BALD**

# AN APPRECIATION IN THREE PARTS

by Vido Liber

## PART ONE LET'S GET VISIBLE

A couple of venues in Amsterdam have vanished after a visit by Gone Bald - wiped out of existence, erased from memory. Some of these buildings do still exist in a physical form but their spirit has been sucked out. It's like Gone Bald has drawn a sign next to the main entrance, saying: we've done our job, we're finished here, now you take what's left of it. The squat church at the Rijnstraat has actually been torn down. Azart, the Ship of Fools, drifted away to the far side of the equator, pulling loose every underwater electricity cable on its way. AMP in Zeeburg, Entrepotdok near Artis Zoo - all gone.

When Gone Bald landed on Dutch shores in the mid nineties the Sleep Inn Arena was not the petty disco it is now, but a rocking youth hostel in the East of Amsterdam harbouring amphetamine reptiles, skinny grafters, noise mongers and a handful of low budget stoner tourists from around the world. For the three scraggy guys from Zagreb this former nunnery must have felt like heaven, and for a couple of years it was. I didn't know the real meaning of the word noise back then but when Razorblade Jr. arrived at the Arena and shook my hand for the first time (I think it must have been just after Oxbow had finished their set in October '96) I immediately understood what he was so excitedly talking about. One month later I witnessed the noise of Gone Bald for the first time in full effect during a festival at the Arena. It was the last gig in the original line-up and I wish I could still visualize the trio in my memory, but my aging brain is failing me. The impression the musicians made was enough to draw me to most of their gigs in Amsterdam and from 1998 on I saw all the incarnations of the band. A year without Gone Bald was a year not properly lived.

The second line-up of Gone Bald was a perfect symbiosis of different musical approaches: Razorblade turning his guitar into a dangerously attractive, growling beast; Igor, the jazz drummer, stoned and concentrated at the same time, arms all over the place, making Gone Bald the most swinging noise dudes around; Harvey on bass guitar, quiet and calculating like he didn't give a fuck, always choosing the best lower notes as possible, his all seeing eyes killing every good joke within a one mile radius. After a few years it was Gone Bald the Third: 'Manic' Marc, mounting his arms behind the drum kit and throwing his torso onto his instrument, letting his body do the talking; Bitz, the unsmiling Indian of the band, not bothered by his sweeping Mohawk, hitting his bass intuitively, being simultaneously in and out of sync with great effect. These days it's Bubba, drumming like an architect, giving every song its solid structure and Stanley Disko taking good care of basics. In all line-ups the same thing applied: nobody in Holland sounded like Gone Bald, and still nobody does. Quite an achievement. And I'm not saying this only because someone is promising me a shitload of dough right now.

## PART TWO LET'S GET VISCERAL

Gone Bald is the rhythmic rumble in the underbelly of the beast. No words are needed. A title will suffice, thank you very much. I don't want to know what the lyrics are about. Words in music work for me if they sound right, I don't care about meaning. Give me Croatian lyrics anytime. I do not understand one word, but I do prefer the percussive quality of its consonants above the open configurations of English vowels. English words are too much aching for a melody and melody is not the essence of noise, as far as I'm concerned. Croatian whispers are more ominous, drawing you closer, seducing you into the maelstrom before pulling you into the gaping mouth and squashing you between devouring teeth.

Aside from being menacing at times Gone Bald can be plain fun too. It's serious business and humour combined. During the best of their performances the band drills holes in your eardrums and makes you smile at the same time. Smirking Razorblade is always able to examine the surroundings no matter how complicated the compositions. If he's not busy jumping, shaking and electrocuting himself he goes out walking, claiming every part of the stage including those parts already occupied by his fellow band members. Sometimes he hides himself while performing, walking to the toilets in the middle of a song like the ones behind the stage of The Cave in '98. He's not afraid to take off his pants and to complete the show wearing nothing more than underpants and cowboy boots. When he's thirsty in the middle of a guitar solo, he takes the glass between his teeth, drinking beer without missing a single note. Razorblade Jr. is the jester who will be King.



**Thomas van Aquinokerk tegen de vlakke**

ZUIDERAMSTEL - Een grote stenen hoop zijn nog de enige restanten van de Thomas van Aquinokerk in de Rijstraat. Op de plaats waar de kerk stond komen anderszins een dienstencentrum en een winkelruimte. De sloopteambleden veroorzaakten verleden week maandag een stroomstoring in de Rijstraat.

Foto: Jaap Wals

The band even had the sense of humour to participate in more than one of those dreadful local Battles of the Bands, trying to finish two ambitiously long songs within the required fifteen minutes and mostly getting disqualified because they were playing too damn long. Needless to say, during those battles Gone Bald was always far more superior to the other contestants.

## PART THREE LET'S GET PHYSICAL

Once I was invited to a rehearsal in the tiny rehearsal space at Aluna near the former natural gas factory in the East of Amsterdam (both demolished recently). Razorblade, Igor and Harvey were facing each other in triangular position, standing between stacked equipment, their amplifiers at maximum volume. They placed me in the middle and when they played one of their long and winding, epic soundtracks it felt as if the walls were crawling towards me, about to crush me like in that sewer scene in Star Wars when all our heroes seem to prematurely perish out of the story. So that's what they mean by Exotic Klaustrofobia, I thought, years before Razorblade came up with the title of said song. Even while rehearsing with just one innocent bystander the guys from Gone Bald played like they stand before a huge audience.

If you haven't seen Gone Bald perform, you don't know Gone Bald because you haven't felt them. Or, to put it more accurately, they haven't touched \*you\*. You can play their albums as ear-splittingly loud as possible in your own living room but it will only give you an indication of how huge they can sound live. Their music strokes you gently first before delivering the knockout, their mathematical Metal Machine Music like thrusting punches. It's touch and go, ready for the next willing victims. Other bands use feedback to saw through shaky wooden stages. If possible, Razorblade tries to drill his way through ceilings, especially if they are very low like the one in Winston Kingdom, the small venue bordering the red light district. Feedback sounds great when it's right above your head. When Gone Bald filled its room The Winston seemed like the best place to be in the capital. Man, for a few years it seemed the band owned the place or at least lived there. It was like their second home, performing weekdays, weekends and on festive occasions. When in need of a blast of a Christmas party you just went to the Winston and Gone Bald distributed the Christmas presents, musically speaking.

Gone Bald live is not without risk. Beware of the dangers when standing in the front row and keep in mind Razorblade's capability of beheading using a guitar neck as a weapon. And never ever try to interfere. Don't tell the band they're too loud and don't touch the dials on their amplifiers or blood will be spilled. Remember the annoying drunk fat guy who got punched straight into the merchandising stand in Leiden after he tried to lay his hands on Razorblade's strings during a song, or the flying guitar breaking and splintering against the amp during the disastrous set at Zaal 100 in December '06. You might recall poor drunk G. who stepped on the stage of the AMP in the middle of a famously long instrumental interlude, trying to annoy us with some unwanted improvisational vocals. First Razorblade tried to get rid of him by emptying a beer can on top of the intruder's head. It didn't work. A more drastic measure was required. With one resolute push G. was forced to make an involuntary dive into the empty seats in the front row. Unshaken he picked himself up and crawled onto one of the chairs. He sat down and let the noise overwhelm him while smiling sheepishly. It took himself until the next morning to discover he had broken his arm. I was about to finish my ranting with the following remark: you haven't experienced Gone Bald if you haven't broken a limb during one of their concerts, but how much hyperbole can you take?

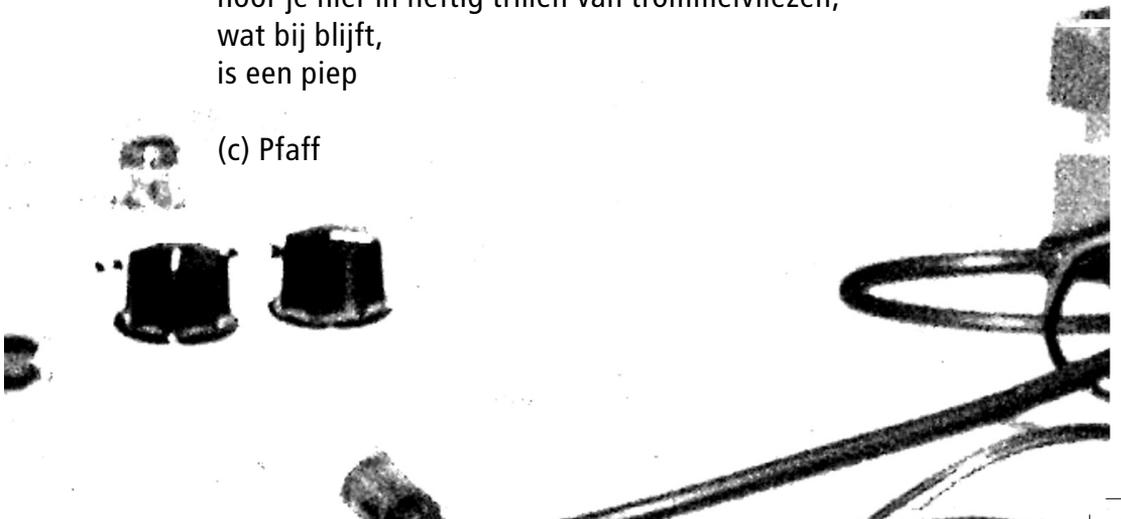
# CUT THE CRAP, LISTEN!

je kunt wel willen komen als een toerist,  
maar waar dat de wallen van walhalla laat  
voor wat het waard is, brullen snaren  
slaken van verdriet  
op een drassige modderlaag  
van driest dreinende dwaasheid;

ik zie  
hoe een razende razorblade de jonge  
de dubbeldikke d van disko  
en de ruw bikkende beat van bubba  
over de kling jaagt, daar  
met enkele wapperende slierten haar  
ook keer op keer  
in slaagt  
en zie  
als een gare god dat het klopt

je kunt wel willen kijken,  
maar ondergronds kijken kun je niet,  
want het samenkomen,  
zoals bij een junk slechts de punt van de naald dat ziet,  
hoor je hier in heftig trillen van trommelviezen,  
wat bij blijft,  
is een piep

(c) Pfaff



The truth is, Gone bald is too loud, too obnoxious and too drunk. This is part of the reason why Gone Bald is one of the best bands that have played the Dutch stages in the last ten years. The other part is that Gone Bald writes very good rock music.

The first concert I ever went to was a show by The Jesus Lizard in Paradiso on the 4th of November 1994. Me and my best friend from highschool got on a train from Hoofddorp to Amsterdam. We were 16 and had been to the big city only a couple of times before, so everything was new and

time he jumped he landed right next to me. I stuck out my arm in a half-assed attempt to catch him, but it was pointless. I saw his head hit the ground and didn't expect him to get up. But he did. The moment he got up his face went completely pale and I was sure that by now he was finally going to pass out. But he didn't. He pulled himself together and ran straight into this small

# THE FIRST ABOUT BALD

exciting. I had only heard the first two albums, "Pure" and "Head", and since they had just released "Down" the band was playing mostly stuff from this record. In other words, I didn't recognize any of the songs, but it didn't matter. The whole thing was completely overwhelming. There was this drunk, half naked David Yow crawling into the crowd. Denison was making animal noises with his guitar in between songs. During the whole show Sims looked ready to kill somebody, something....anything! And Marc was pounding his drumheads soooooo hard! It was amazing. On top of it all there was a guy doing something that, so I learned later, is called body slamming. He jumped off the stage a couple of times with nobody in the crowd to catch him. At the time I assumed he was trying to stage dive but I couldn't figure out why anyone would jump off a stage when there's clearly not enough people in the crowd to catch you. The second

pit that had formed right in front of the stage and continued slam dancing. I remember looking at my friend and he had the same look on his face as me: "What the fuck is going on here!". It was a mixture of excitement, amazement and fear. It was great!

Ever since that first show in Paradiso I was hooked and I went to many rock shows looking for this same thrill, hoping I would leave the club in a happy state of shock. I'm glad I can say I have left like this many times, sometimes because there was all sorts of weirdness, nakedness or sick stuff going on, but

most of the times it was because I witnessed a band with fantastic songs play really well and sounding great.

So, what's my point? My point is that there is a Dutch band that is actually around at this moment that amazes me and gets me excited in the same way. This is something special because there aren't many bands like that around. I have seen this band perform many

the Marshall Valvestate, he does somehow manage to get this thing sound worthy of the words "guitar amp". He writes all of the songs and has been doing this for over thirteen years now. I am still always curious about what he's going to come up with next.

They are still around and I wish more people would see them play. They do shows here and there in squats and all kinds of places. They never sell out so you can always get in.

# RYTHM GONE

times. Many times it was great. I've their singer crawl under drumrisers and climb on tables in the middle of shows, telling stories about certain 'circles', that nobody understood. I've seen the drummer play patterns, that only started to make sense to me years after this drummer had been replaced by a new drummer, that was also doing patterns that I couldn't figure out. There was a bass player playing as if he was a trumpet player in a jazz band, and there were bass players sounding soooooo furious, they would scare David Sims himself. The singer is also a guitar player and he plays some of the greatest riffs and sweetest melancholic melodies I've ever heard. And even though I'm not a big fan of

They have not been signed to a major record label, so this won't change. Yes, all in all it sounds too good to be true, I know. But it is.

They are right under our noses: a band with songs that will make your heart beat faster doing shows that you will remember for more than a day. A band that will give you something to talk about the next day. If you go, there is a good chance it will be just you and a handful of others looking for the same thrill. Why only a handful? The room should be packed! I know, it should be. But it's not. Why? Well, I already told you: Gone Bald is too loud, too obnoxious and too drunk. It's the truth, and to me that's just fine.

Gabry



2 MEI  
DINSDAG  
21H

GIVE ME SLACK

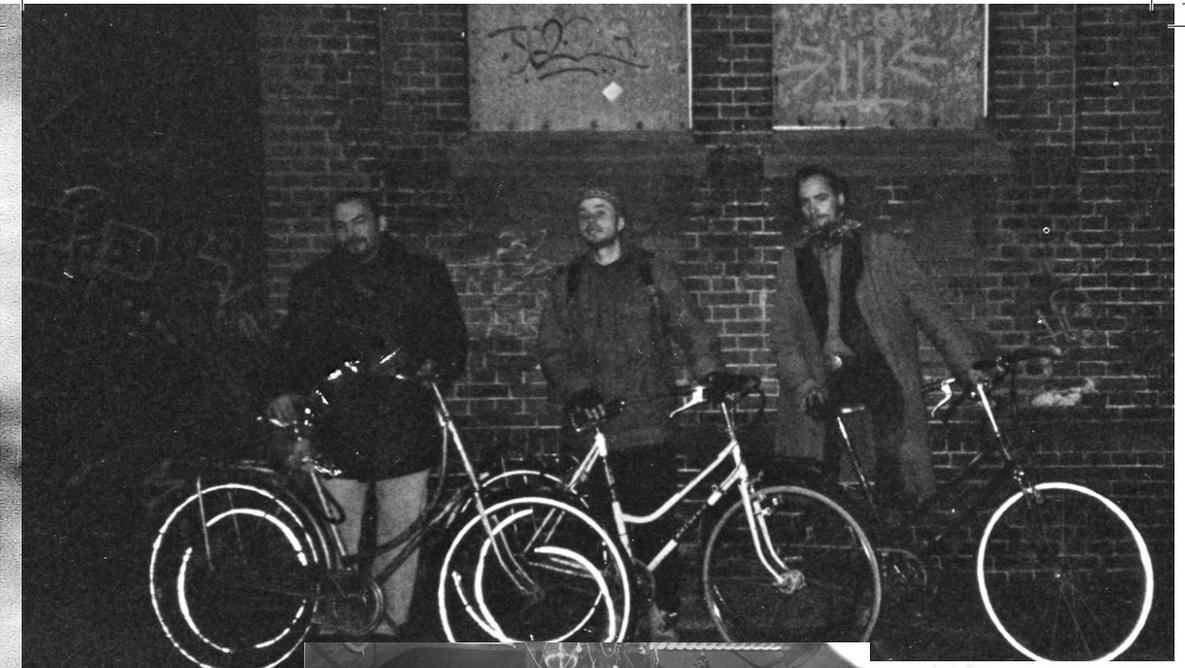
**S**

GUITAR-OUT  
MATH-WHITE

**GO  
BA**

A

D.J. RAZ



**TVAK**

rijnstraat 93

bands  
SAJUNK  
GONE BALD  
BLAUWMAN

FUNK-THE-SYSTEM SOUND COLLECTIVE

performance, exhibition, cocktails, random image destruction

**26 OKT.**

Max Van Aquine Kerkeplein 93  
21:00 COSTUME FESTIVITY  
one year anniversary of the squatting  
damage 2,50 come as HELVETLY CREATURES

**GGP**  
HOFDORP

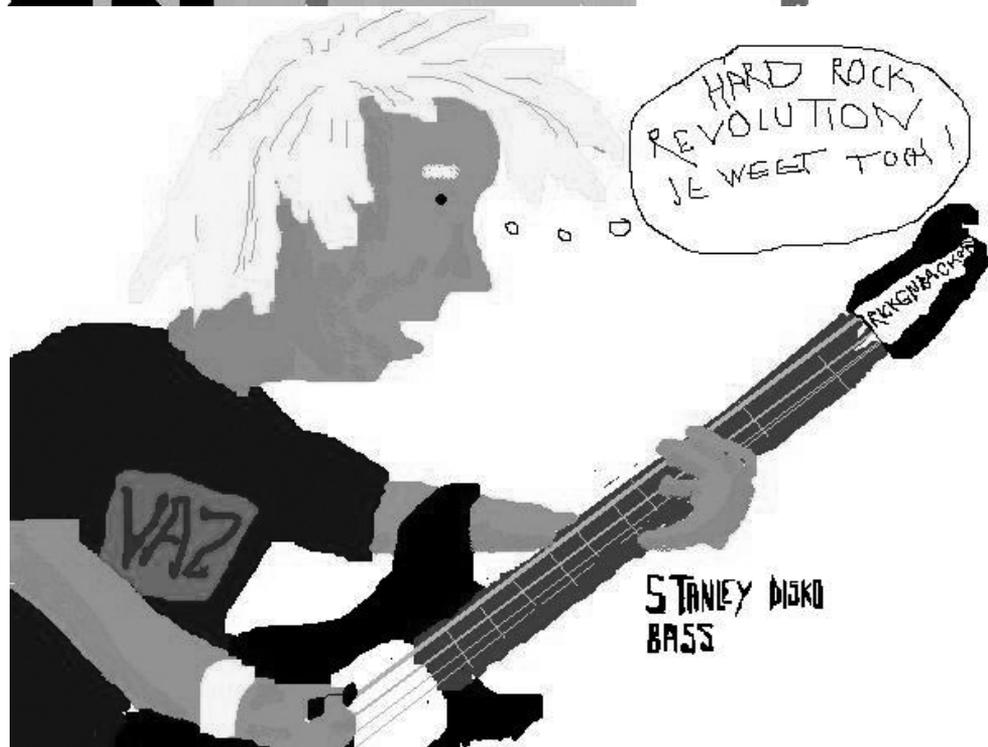
OUT-PROG-POST-AVANT  
HITE-PUNK-NOISE-ROCK

**GONE  
BALD**  
AMSTERDAM

**WINSTON KINGDOM**  
WARMOESTRAAT

**RAZORBLADE JR.**





# Gone Bald

**RAZORBLADE JA**  
GUITAR +  
VOCALS



Een jaar of 5 geleden hing ik aan de bar van oefencentrum Iguana in Amsterdam. Ik kwam daar voor een interview met de zanger/gitarist van GONE BALD: Ivica Kosavic, voor mijn toenmalige magazine Fake. Ivica speelt/speelde in bands als De Reizende Verkoper, Blisters, Pink Noise Quartet en natuurlijk GONE BALD. Als ik met Ivica praat en hem op een podium bezig zie dan denk ik gelijk met de muzikale evenknie van Steve Albini te maken te hebben. Zijn band GONE BALD doet mij qua sound steeds denken aan de hoekige noise van bands als Unsane of Shellac. Wat citaten uit een gedenkwaardig interview:

Een beeld wat ik toen had van Ivica. Hij is positief gespannen en bijna continu op de voorgrond. Het lijkt wel alsof hij zijn draai niet kan vinden, maar dat komt waarschijnlijk doordat hij bijkans overloopt van positieve energie en creativiteit. Ivica: "In Holland heb ik natuurlijk ook wel de positieve kanten des levens leren en kunnen ontdekken. Ik heb hier bijvoorbeeld heel wat goede bands kunnen zien en ook het nodige plaatwerk op de kop kunnen tikken. Ook ben ik actief bij het hoofdstedelijke Radio 100 (nog steeds, vwdh). In mijn show

# IVICA: GOD OF NOISE

Ivica: "Wat wij nodig hebben is een goede manager. Het is en blijft veel werk om 4 bands om the road te houden. Het lijkt wel alsof ze in het clubcircuit geen interesse meer hebben in het nieuwe of avontuurlijke. Alleen iemand als Peter Weening (Vera - waar Gone Bald jl december eindelijk es kon spelen) wil nog wel eens overstag gaan. Voor de mensen van de Amsterdamse zaal OCCII (voorheen Grrrt, nu o.a. Sjoerd) heb ik veel respect. Waarom krijgt zo'n tent geen greintje subsidie? We zijn naar Amsterdam gegaan omdat we het idee hadden, dat de scene hier heel wat beter zou zijn dan in Kroatie. Maar dat was alleen in het begin maar zo. De laatste jaren is het allemaal minder gegaan. Maar gelukkig kwamen we de jongens van het Haarlemse label Narrominded tegen. We werken en spelen redelijk vaak met hun samen en op hun label verschijnen dan ook onze platen."

draai ik hoofdzakelijk de betere noise en ook doe ik interviews met muzikanten of zij die er noem het maar indirect bij betrokken zijn (o.a. ondergetekende). Ik ben misschien wel een kind van de jaren tachtig. Bands als Killdozer, Big Black of Scratch Acid hebben me gemaakt tot wat ik nu ben. Het is toch ook niet noodzakelijk om verkrampt mee te moeten groeien met een bepaalde tijdsgeest, zoals de meeste mensen dat doen. Ik weet donders goed dat er in de clubs op dit moment bijna alleen maar ruimte is voor dance etc. Want dat bezorgt ze het meeste geld in het laatje. Ook over de grens durven ze amper nog risico te nemen. Laten we hopen dat het tij snel keert."

In de afgelopen jaren was ik gelukkig om getuige te kunnen zijn van een aantal gedenkwaardige GONE BALD-concerten:

Ver uit de maat festival - Dodorama, Rotterdam  
Poortgebouw met Living Ornaments - Rotterdam  
Zwijnzigt met John Prop en Louisa Lilani- Dordrecht  
Bovenzaal Paradiso met Solbakken, Zoppo - Amsterdam  
Zaal 100 - Sonic Youth event  
Ot301 - That Dam event - Amsterdam

Laten we hopen dat er nog velen bij komen.

Wim van de Herik



From: <plank@ilse.nl>  
To: <razorblade\_jr@yahoo.com>  
Date: Fri, 22 Jul 2005 11:54:37 +0200 (CEST)  
Subject: shalalala, read and destroy

fridaymorning, just out of bed, too late, no shower, coffee, gone bald, past versus present vs future, everything ok, until in between the first 'there's no tomorrow' and 'this time will change' first goosepimples, (voice, mix) which stay on till the end of 'when winds start to sing...'. (guitar, how it mingles with voice and in begin with drums) Ok its not that warm here, but also not that cold. I love the overall sound: guitar so clear, drums in the low on the safer side of luxury, which is better then on the luxury side (as the guitar is, though guitar is also honest. Bassound does the job. Hell, what do I know, even after spending some time in Protoolland..... What a beautiful voice. Fuck, its been long since i listened to this kind of music. And you get me in to the feeling of long time ago: this strange happy melancholy, is it the chords or the sound? In a way it reminds me so much of the band that was my main influence and soundtrack to things happening in my live then: don't laugh at me : the sound, adrian borland. But in this music about twenty two times more things happen, details, ambacht, etc and also more tongues in cheeks. Funny thing about irony: it can touch you in the heart, where 'seriousness' can even make you smile. sometimes not sure where granitsa is between. Can i still be in this mood? At my age?! Being the orchestraman? O well, yes i can: i know the singer/guitarplayer, and began to understand him better? Meanwhile this strange melancholy still , but joyfull enough, serum istine passed as to put me into other mood, i was busy typing, very good singing, straight and strict, then back, i don't mind this mood..... sha la la makes me laugh, i feel free now! i like this record! ok exotic klaus is too long, but very good piano sound, and hey, here's someone else i know on this record, and where the drums start to be more jazzy and almost samba(?), ok, ....but, ..I like the clearest (honest, prozracni, should we say noble parts best. Hell, this is not really my thing, who cares, i start at the beginning again. (actually at when winds begin.....)  
this is honest impression, written down without (too much) thinking, (almost no) correction, (start thinkin and correcting now, hear pixies, should fresco, send you this, stop, now, st /

shit man, you almost got me crying there ..Ej, tak to ne ide... and i dont know why, romantic bullshit, what buttons do i push? Does the music push them, or do i. is it just the moment (being pretty relaxed after some time of hard work?) is it indulging in a feeling i missed, is it just slucajno, because this is how i feel today, is it because im happy i can tell you i like the record, because you play what you play in our orchestra, even when that is not 'your thing' is this a feeling i can trust? what the hell, sha la la in the morning in the day in the evening in the night.

Id love to see you in blue adidas, cowboyboots and a boa, doing this.  
westside,  
h

From: menmen steegsteeg <menmensteegsteeg@hotmail.com>  
To: razorblade\_jr@yahoo.com  
Subject: romantic alcoholocaust  
Sent: Thursday, August 26, 2004 4:55 AM

So here's a word from the U>S>of>Assholes; I have to tell you about my flight yesterday- I took a plane from philadelphia to San Fran. and, for some reason, the plane was flying a couple of meters above the clouds, and MAN these clouds looked like the most bizarre polar landscape, more fairytale-ish then in your dreams, with mountaintops that blew away like octopus-arms, the sun was setting and so this landscape was all colours red, and then the thing on my headphones was \*exotic claustrophobia\* = DAMN I don't think a better soundtrack for this spectacle was possible, I played the song 4 times, until the sun was gone. So one more time THANKS for putting that song out, and don't forget to tell your fellow-grutva's you stronzo!  
You'll hear from me when I'm back...  
lov, memm

## 100 WAYS TO BECOME COOL

NM026

Released by Narrominded  
www.narrominded.com  
music@narrominded.com

Gone Bald

www.gonebald.net  
info@gonebald.net

## 100 WAYS TO BECOME COOL – CD

1. I've seen hippies turn to zombies
2. Mind Candy
3. Soulmate – The Hunt
4. Bella's Lullaby
5. I wanna come as a tourist
6. Alacramyn
7. The rest is the best

Recorded in February 2006 in Sing Sing Studio's (Metslawier, NL) by Mihael Bele and Milan Ciric. Mixed in May 2006 by Gone Bald and Mihael Bele. The material was mastered by Zlaja Hadzic.

Mihael Bele took a plane from Croatia twice, to record and mix us, and we thank him for that!

All music written and performed by Gone Bald:  
Razorblade Jr.: Guitar and vocals.  
Bubba de Vries: Drums.  
Stanley Disko: Bass guitar.

Guest vocals on "Hippies" and "Alacramyn":  
Skuso (Makazoruki).

## I'VE SEEN HIPPIES TURN TO ZOMBIES

they all come down, they're tryin'to find,  
A NEW SCENE to fit in  
but times are not, what they used to be,,  
ARTIFICIAL ENERGY  
I have seen hippies turn to zombies... I have seen...

## SOULMATE-THE HUNT

no one said it will be easy this time  
this is a matter of the quest  
sharpen your weapons, the HUNT is open  
inspiration gets me high, but it doesn't get me  
close enough  
some times I wish that I could fly, and search the  
world for you,,,,,,  
separation starts-when you have nothin'-to hope  
for-anymore,,,,,,,,  
this is a matter of the quest

## I WANNA COME AS A TOURIST

I wanna come as a tourist,  
in some respectable place  
I wanna get some shit straight, in five star hotel  
I wanna bring you your postcard from some exotic  
place O,DONT YOU SEE!, I just wanna live it up,  
for a change...  
Would you be so kind, to let me stay there,,,,,

## ALACRAMYN

the land - before we started  
VISOKO!

## THE REST IS THE BEST

when your head is in chaos,  
and your mind is misty too  
your balls are in balance,  
but you're not able to screw  
there's a riot inside-there's a riot outside  
when your dreams are all fucked up,  
and you think this is all true,,,  
you're shaking like a MOTHERFUCKER,  
and you hope it's only a flu  
you try to stay in tune but there's this invisible hand  
choking you, some giant is sitting on your chest, and  
on top of everything, TONIGHT IS A FULL MOON  
the rest, the rest is the best, you don't give it up for  
any other QUEST!

### **100 WAYS TO BECOME COOL – DVD**

#### **Documentary: "Gone Bald"**

Shot in the end of 2006 and uncredited for now

#### **Documentary: "We even have a band"**

Filmed, edited and produced by Lars Meijer and Coen Polack

#### **Video: Gone Bald - "Highway 59"**

by Daniel Šuljić (1996). Produced at Trickfilm Studio, Hochschule für Angewandte Kunst, Wien

#### **Video: Blisters – "25 cents short"**

Uncredited (1999)

Live material and extra's from 1994 to 2006, shot by a.o. Zoc, John Prop, Kruno Jost, D.V. Nikt, Nanno Warntjes, Jan Jaap Kuiper and Cigi

### **100 WAYS TO BECOME COOL – BOOK**

#### **Front cover:**

Igor Hofbauer

#### **Layout, artwork & DTP:**

Knut Orvik/VORMVERSTERKER

#### **Editor:**

Stijn Dissen

#### **Text editor:**

Coen Polack

Printed by Kaboem! in April 2007, Amsterdam

The artwork on the page next to the introduction was published before, in That Dam! Magazine.

Photo's: Wouter Coomans (marked with WC). Coen Polack (marked with CP). The birthdayphoto in "Jesus is coming soon": Alex de Groot. The photo above "Together we were stronger": S. Disko. The rest of the photo's come from big stacks and for most of them we don't know who took them. If that happens to be you: Thanks!

Peter Bruyn is a music journalist and publicist. Marc Hurkmans was drummer in a.o. Gone Bald, Blisters and Post Office and released Outcast magazine in the 90's. Vido Liber is a virtual entity who lives in Amsterdam where he writes about music and movies - Razorblade says Vido looks like Steve Albini, while in fact he looks more like a blown up Woody Allen. Bas Jacobs creates music and poetry as Pfaff and is co-founder of That Dam! Magazine. Gabry is drummer in Boutros Bubba. John Prop is cartoonist and part of the duo's John Prop & Louisa Lilani and Post Office. Wim van de Herik is journalist and editor of Fake magazine. Hansko Visser is orchestra leader of Plan Kruutntoone. Mr. Menno is drummer in a.o. The Anomalys and Reizende Verkoper.

#### **Thank you:**

Mihael Bele, Knut Orvik, Coen, Lars, Milan, Zlaya, Marc Hurkmans, Hof, Darko, Jan Jaap Kuiper, Thijs van der Vliet, Casper Brink, Dania Lopies, Tim Wijbenga, Zoc, Wilko Belleau, D.V. Nikt, Kruno Jost, Nanno Warntjes, Clarence Sabar, John Prop, Daniel Šuljić, Cigi, Baco, Ljerka, Koos & Ineke Meijer, Josip, Agata, Denis, Miriam, Mate, Karma, Maureen, Sashko, Nedim, Andreja, Bara, Federico, Kornel, Haron, Eckart, Ineke, Marna, Rosemarijn, Tigrova Mast, Gentle Veincut, Peter Bruyn, Vido Liber, Bas, Wim, Hansko, Menno, Dagmar, Steven, Wouter, Sjoerd, Stevie, Gabry, Andri, Judith, Freek, Ante, Bojan, Nixa, Igor, and everybody who helped us on the way, booked us, played with us, all past, present and future members of Gone Bald... Thanks!!!



FRIDAY 27 MAY - OCCII, AMSTERDAM



**GONE BALD** CD PRESENTATION  
"exotic klaustrofobia"

WITH SPECIAL GUESTS:  
**GENTLE VEINCUT**  
great postpunk / noiserock with female vocals from Frankfurt (D)  
**TIGROVA MAST**  
crazy mix of punk, folk, wave and slivovich from Zagreb (Cro)  
+ SURPRISE GUESTS!!

OCCII - Amstelveenseweg 134 www.occii.org 21:30 6€  
ALBUM OUT NOW ON NARROMINDED  
gonebald.net / gentle-veincut.de / narrominded.com

Zaterdag 18 maart 2000  
vanaf 21.00u.  
To All my Friends  
melodieuze hardcore  
Gone Bald noise  
SGP stopende pop  
de Hoeve  
Hoofdweg 574 Hoofddorp

TO BE WITNESSED ON THURSDAY, APRIL 3  
Location: "Het Voor-Beeld"



A presentation of conditioned skill development  
resulting in sophisticated musical expression by the bands  
**MAKAZORUKI**  
course: "extensive training in underground rock-music"

**GONE BALD vs. TURN OUT**

> Noise-Rock < Blast-Metal <



FR. 24.01. 21 Uhr  
WORKSTATION



**-PEACH PIT----- (croatia)**

friday april 18  
**ONLY SHOW IN NL**



NOVIJARINA OSOVINA ZLA PONDISNO VANI PREDSTAVLJA: BUČNI KONCERTI GODINE!

**TODAY IS THE DAY**

RAK / 2011  
VARA  
REB  
RJK.NR

Zaterdag 11 Maart

**gone bald**  
Amsterdam Noise Gods

**sgp**  
Slopende Pop

acu utrecht 7,50

JEDAN OD NAJBOGVALJINI I NAJBOGVALJINI I NAJBOGVALJINI BENDONA DANAS KONČANO U ZAGREBU. ITD SU POBILI PO SVOJIM ŽELJAMA U DEPRESIJI, INKREME, KLAVIROFORBAMI, STRAHOVE... ROCK/METAL, PSYCHEDELIC, PUNK, VELEČASNOG STEVE AUSTINA

**CLOSER THAN KIN**  
FENOMENALNI "HORRORCORE" MIBRO HARD-COREA, METALA I PANKA.

**GONE BALD**  
INKREM I VELO EMOCIONALNI MIBRO IZ MIZOGENSKE PREDVODJENI RAZORBLADE JR-ON

**CHARGER**  
BRITANSKI ODGOVOR NA EYEHATEBOD, DEBI ALBUM IM JE PRODUĆIRAO I INKCAO LEGENDARNI PRODUCENT MELHARA, SLEPPA, HIGH ON FREYA... BILLY ANDERSON

UPAD: 50 KM U PRETPRODAJI DALLAS, TIALOĆEMA 7; DOWN UNDER, BARIĆEVA 21, 60 KM MA DAN KONCERTA

