

bd.Gottfried

P R E S S K I T

2004-2021



“Within the layers of storytelling and melodic showmanship, there’s a vulnerability in this tracklist that is all too rare to find on the FM dial in 2021.”

VENTSMAGAZINE

INDIEPULSEMUSIC.COM

Posted on November 3, 2021 by mindymccall

B.D. Gottfried Releases "Onion Doves" (LP)

BD Gottfried works in a long-standing musical tradition, adult-oriented pop-rock with a wide progressive streak. The thirteen songs included on his new album embrace fundamentals first and foremost. Many of the songs, particularly early during the release, have clear origins in Gottfried’s piano playing and an obvious predilection for structure is a common denominator spanning the tracklist.

Opening with “Truth, Such a Rarity” serves two primary purposes. It introduces Onion Doves with one of the set’s best mixes of an adult-focused lyric within an eloquent and polished arrangement. It always sounds like there’s a lot going on in Gottfried’s music. There are comparatively few instruments present in Onion Doves’ songs, however, at any given time. His seamless weaving of these musical strands, however, conjures a much larger sound than its individual parts suggest.

The title song is illustrative of the album’s best moments. It reveals the meaning behind the title for listeners and few songs in modern rock or pop cover this sort of subject matter. Fewer do it well. Electronic drumming pushes “Onion Doves” and the percussive wallop of Gottfried’s singing compliments it. It gives further weight, as well, to the song’s words, but his vocal phrasing does more than anything else to invest the performance with gravitas. There’s a melancholy spirit presiding over “Followers of Disarray” that holds your attention thanks to its superb use of language. It seems to waft past but has an unquestionable effect. “9th Line Beauty”, however, returns listeners to familiar terrain. Gottfried’s voice and piano are the song’s heart and the echoing atmospherics of his vocals accentuates the overall sense of stakes underlying this and other songs.

Onion Doves has consistent architecture from one song to the next without ever seeming same-y. “Three Stories High”, however, is one of the moments on the album that will surprise some listeners. If you hear the influence of Pink Floyd in earlier songs, it leaps out even more during this song as Gottfried’s voice recalls David Gilmour’s near-ethereal lilt. He eschews the Floyd’s Stratocaster fueled grandiloquence and the gentle unrolling of the song’s progression has a calming effect.

“Earth and Air” deserves billing as one of the album’s best songs. The qualities making this so leap out for listeners. It’s Gottfried working in full inspired mode and the song’s irresistible tempo is never pushy but, instead, generates momentum that draws you in like a musical tractor beam. “Earth and Air” has a fullness sure to satisfy many different listeners. The song, like its counterparts, never goes on too long and everything comes when you expect it.

“Neuropsychopharmacology Jello” isn’t the album’s only instrumental. It is easily its most memorable, however, and not entirely because of its musical quality. Concluding the release for BD Gottfried is an almost defiant move; it serves notice that the Canadian songwriter intends on doing things his way. It’s ferocious and one of the album’s longest tracks. Ending the album with an instrumental is memorable, of course, and more than a little ballsy. Gottfried writes and records music like his life hinges in the balance.

Mindy McCall



IndieMusicReview.com

By Eric Jarvis on December 2, 2021

Concept albums are almost everywhere at the moment, from pop to hip-hop and back to rock n' roll, and while I think it can be said that BD Gottfried's new record *Onion Doves* is on the progressive side of things, it's not quite the conventional 'concept album' so many of us have come to associate with the mere branding. Across thirteen surreal entries, this tracklist envelops us in texture and tone that eclipse the presence of lyrics before they ever enter the fold, and as much as I appreciate straightforward pop songcraft, there's something very special about indulgence this good.

The continuity between the title track, "Dance of the Serpent Queen," the stunning "Earth and Air," and "Three Stories High" exists not through sonic props but via genuine chemistry, starting with the relationship between production style and performance technique. Rather than trying to wow us with a lot of overpriced polish on the master mix, I feel like we're getting a pretty raw – albeit intricate – take on BD Gottfried's sound here. It's gritty and uncompromisingly heavy in spots, emphasizing the physical elements in the music as much as it could the delicate nature of a soft harmony.

Lusty grooves can be found throughout the whole of *Onion Doves*, but those in "Romancers of the Dark" and "Comic Book Messiah" came across to me as the most emotive of this set. There's no backing down from the brutishness that Gottfried gets himself into with these arrangements, and truth be told, I don't think he wants to evade discord here. He's able to make too much of it to leave the chaos unexploited in the grander scheme of things, and from my perspective that puts him among a very unique class of rebels in rock still trying to keep alternative music relevant.

Onion Doves is admittedly one of the darker LPs I've reviewed this autumn, but it's also one of the few that feels imaginative no matter how many times I've listened to it. There's something new to peel back in this record's best moments, such as the aforementioned "Earth and Air," "Hurt," and "9th Line Beauty," regardless of how often you analyze the intricacies here, and though I'm still getting familiar with the work of BD Gottfried, I can tell right now that this isn't going to be the last record in his discography that I pick up for a review.



IndieBandGuru.com

By Scott Carlito

BD GOTTFRIED SHARES 'ONION DOVES'

Dirty synths, creeping melodies, and pulsating rhythms await in the dozen and one songs you'll hear in the new record *Onion Doves* from BD Gottfried, but if you're expecting a throwback to the post-punk grittiness of the 1980s in this all-new listening experience, you're going to be a little disappointed. Rather than following the trend of his peers, Gottfried is exploring classic alternative rock aesthetics with more of a postmodern sensibility, and it's resulted in tracks like "Neuropsychopharmacology Jello," "Followers of Disarray," "Bathing With The Sinners," and "Earth and Air," all of which rank leaps and bounds above similar indie content out right now.

There's absolutely nothing holding BD Gottfried back against warring with the rhythm in "Three Stories High," the title track, "Comic Book Messiah" and "Truth, Such a Rarity," and I think that when considering these songs through the lens of the complete album, it's easy to appreciate the progressive influence in the aesthetic. This artist isn't interested in illustrating his personality through lyricism alone – instrumentation, the arrangement, even the production style of these tracks, it's all presented to express something to us that other songs just can't. Is it ambitious? Of course, but Gottfried is a player who can chase his dreams without sounding out of his depth.

I didn't know much about this artist ahead of hearing this album for the first time, but now that I'm keen on what he can do when put to the test, I think I'm going to keep an eye out for new music bearing his name in the byline in the future. *Onion Doves* is stacked with emotion and emphatic confessions, but make no mistakes about it – this is a piece designed to be related to, not studied, which isn't always the case with progressive music of any quality. BD Gottfried hits this one out of the park, and I'm excited to hear what he records next.



VENTSMAGAZINE.COM

Singer/Songwriter BD Gottfried Releases “Onion Doves” LP

BD Gottfried doesn't waste any time getting into the ethereal harmonies that will comprise the better part of his new album *Onion Doves*; in the epic “Truth, Such a Reality,” he establishes the theme of the record as being one centered on melodicism exclusively. Even though he's a bit indulgent with the melding of lyrics and instrumental luster, his presence is undeniably potent and moving when he cuts through the broad-shouldered groove with a chorus that could turn anyone into an instant fan. His vocal is a powerhouse, even when concealed by surreal instrumentation of the most sophisticated strain.

“Bathing With the Sinners” and “Comic Book Messiah” venture further down the progressive path than the rather punkish title cut in *Onion Doves* does, but their use of excess is relative to the facilitation of the narrative here. “Followers of Disarray” and “9th Line of Beauty” can feel more like segues after a couple of listens, but there's really no filler to be found in this tracklist. On the contrary, this is one of the more brilliantly efficient records I've listened to on the conceptual side this year, although I will say that it doesn't play by the same rules its Canadian peers do. Stylistically speaking, “Hurt,” “Appetite for Change” and “Dance of the Serpent Queen” are probably the most telling of the aesthetical complexities Gottfried wants to explore as a solo artist, although I don't think they sum up who he is as an artist. To be frank, there's enough here to suggest that his compositional technique is still evolving – just look at the ambitiousness of “Earth and Air” and the rather intriguing “Romancers of the Dark” for confirmation. Critics like myself have been holding out for a progressive effort like this for a while to much disappointment – up until this release hit record store shelves.

There's a lot to unpack in BD Gottfried's *Onion Doves*, but after giving it some consideration and more than a couple of dedicated listens, I think there's really no debating whether or not it's a critical achievement for its creator. Within the layers of storytelling and melodic showmanship, there's a vulnerability in this tracklist that is all too rare to find on the FM dial in 2021, and with the right exposure from indie channels, I can see Gottfried finding himself a most welcome addition to American airwaves beyond the Canadian circuit he's been coming up in.

Keri LaMunyon

b.d. Gottfried
Through
The Dog's Eyes

“... he's seasoned beyond that of the average artist,
and it comes out in the music and his lyrics.”

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Riff2's Undercover Sound System Playlist 01.29.17

- 1 Lane 8 – “No Captain” (This Never Happened)
- 2 Zach Wolf – “Dark”
- 3 Thirty Seconds To Mars – “Dangerous Night” (Interscope)
- 4 *repeat repeat – “Mostly” (Dangerbird)
- 5 Sufis – “After Hours” (Burger)
- 6 8 Graves – “Hang” (AWAL)
- 7 Watt – “Burning Man” (Republic)
- 8 Milk & Bone – “Daydream” (Bonsound)
- 9 Hop Along – “How Simple” (Saddle Creek)
- 10 Caexico – “Voices In The Field” (Anti-)
- 11 Will Varley – “Seven Days” (Xtra Mile)
- 12 Rhett Repko – “Please Don't Laugh”
- 13 **B.D. Gottfried – “Blame It On The Money”**
- 14 Jonathan Davis – “What It Is” (Sumerian)
- 15 Matt and Kim – “Forever” (Fader)

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The Bee Gees 'Jive Talkin'

Shalamar 'A Night To Remember'

Tiffany 'I Think We're Alone Now'

Altered Images 'A Day's Wait'

Anti-Nowhere League 'Streets Of London'

b.d. Gottfried 'Something You Weren't'

Bamako Overground 'The Swallow's Tale'

JD McPherson 'On The Lips'

Blue October 'I Hope You're Happy'

Genesis 'Land Of Confusion (2007 Digital Remaster)'

Edison Lighthouse 'Love Grows (Where My Rosemary Goes)'

Small Faces 'Rollin' Over'

Brown & Gray 'Top Down'

Elvis Presley 'I Got Stung'

Richard James Simpson 'Roller'

The Searchers 'Needles And Pins (Mono)'

Miriam Cooke 'Pack Your Bags'

Black Rebel Motorcycle Club 'Echo (Radio Edit)'

Tom Misch Feat. Loyle Carner 'Water Baby (Radio Edit)'

Dead Ground 'No Thoughts, No Tears'

American Music Club 'What The Pillar Of Salt Held Up'

Angie Stone 'Easier Said Than Done'

Gabrielle 'Rise'

Jody Watley 'Looking For A New Love (Radio Edit)'

Morrissey & Marshall 'One Man Band (Bonus Track)'

The Commodores 'Nightshift'

Claptone 'In The Night (Radio Edit)'

Jefferson Airplane 'White Rabbit'

Jay And The Americans 'This Magic Moment'

Phantoms Vs Fire 'VHS Hypnosis'

The RingMaster Review

Introducing the unique and best of the independent scene



Providing an intriguing teaser to his recently released new album, *Something You Weren't* is a potent invitation into the musical world of **b.d. Gottfried**. The track is taken from *Through The Dog's Eyes*, the successor to the well-received *Motion Fever* of two years back and hints at a new wave of creative energy and diverse flavouring in the already boisterous Gottfried sound whilst offering plenty of infectious enterprise to get wrapped up in.



Creating a lively mix of progressive and classic melodic rock with plenty of additional styles and spices, Canada hailing Bill Gottfried has grown from a kid of fourteen playing his first show, through years building his reputation as a session musician and writer, to an artist with a string of keenly played tracks across Canada, the US, UK and Europe as well as those previous seven increasingly acclaimed albums. *Through The Dog's Eyes* is no different, being declared Gottfried's finest moment yet, a claim which *Something You Weren't* provides plenty of backing up for.

As the album, recorded with producer *Siegfried Meier*, *Something You Weren't* emerges from a sonic fog with tenacious riffs and rhythms courted by a melodic excitement. Keys throw their dance into the mix soon after as Gottfried's distinctive tones unveil the lyrical heart of the song.

Instantly catchy, the track swings along with a bold liveliness as the familiar imaginative enterprise of its creator plays. To that though, there is an air of confidence and a swagger in the writing and sound arguably not heard before in Gottfried's songs. It all makes for a highly inviting and enjoyable moment in time as well as a strong lure to the exploits of *Through The Dog's Eyes* and the continuing evolution in the b.d. Gottfried adventure.

Something You Weren't and *Through The Dog's Eyes* are out now; available @ <https://bdgottfried.bandcamp.com/album/through-the-dogs-eyes>

<http://www.bdgottfried.com/> <https://twitter.com/bdgottfried/>

Pete RingMaster 17/08/2017

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THE RINGMASTER REVIEW'S ARTIST OF THE MOMENT

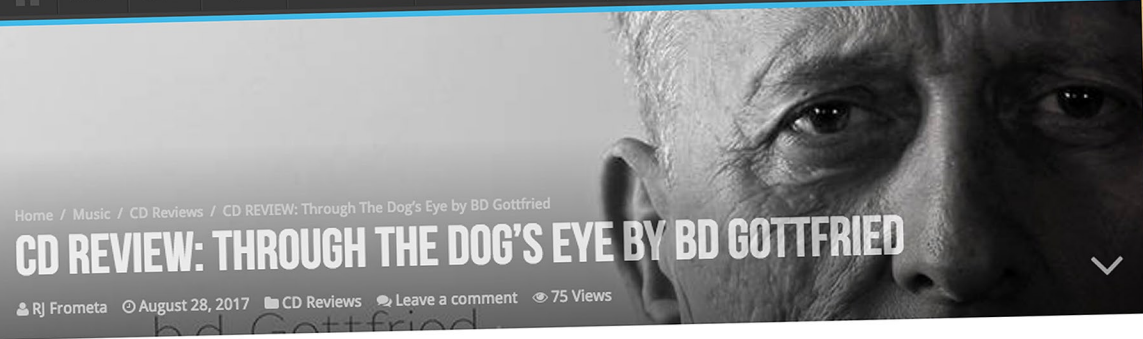


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CD REVIEW: THROUGH THE DOG'S EYE BY BD GOTTFRIED

RJ Frometa August 28, 2017 CD Reviews Leave a comment 75 Views

In 2017 – bd Gottfried is an edgy, uncompromised writer releasing his 8th solo album entitled: Through The Dog's Eyes – produced by Juno Winner Siegfried Meier. With airplay in over a dozen countries he continues to work in an unrestricted style with lyrical depth that will always take you on a journey. Having a varied working background as a touring musician and session player. Working in the past with a vast array of artists such as Pino Palladino (Pete Townsend, John Mayer Trio), Breen Laboef (Celine Dion, April Wine), Greg Dechert (Bad Company, David Gilmour), to name a few.

The first track on this release, "Something You Weren't" gets underway by wasting no time rocking, but not in the hard vein, it's more of a mixture of light and dark textures with just the right vocal approach. The road is long and he has a way of taking you down it without boring. The lyrics are witty and cunning, leaving it to the thinking listener. It's a good opener that sets up the next track "Crosshairs" in unison fashion. This isn't as catchy as the previous number, but rocks even harder in place. David Bowie meets David Byrne is what it sounds like. "Blame It On The Money" also sounds like David Bowie, but it's more in the lyrics than anywhere else. This is a very good track with a winning chorus that should get some attention from any 80s music lover, but it doesn't date itself that way either, as he manages to blend a modern edge into it. This isn't easy to top, as it's one of the better tracks on the disc. "Eye Of Time" follows in a similar vein, and plays even deeper into the David Bowie influence with some Ziggy Stardust thrown in. These are all compliments that help point out where his musical taste lies. They're epic tracks in-their own right, and this one features piano.

On "Frequencies" he starts to get into his own zone and it comes out consistent and clean, but it sounds more electronically carried. It's a good track but lacks something the others don't. "Breakaway" is a nice little number with some blues guitar to keep it interesting, and a lower register vocal that helps get away from the similarities found thus far. At the end of the day it is another cool song, one of the top three highlights. It's much better than the following piece "Reformation" which once again plays out like an homage to the 80s. There's almost a gothic appeal to it, if you find that appealing. The songs all work in different ways to mold together a thread that you can follow with ease, and that is a testament to him as a musician, and if you like the drums and a lot of percussive values in general, this is where it peaks. But it isn't over, as the swear pipe sounding vocals that remind of Pink Floyd comes in the shape of "Do We Have Love" and it becomes evident that this album is a progressive work not unlike that of Roger Waters just as much as it reflects Bowie. Put that together and you get a sonic experience like no other. And the last two numbers bring it all together for a killer release.

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by Kevin Webber

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bd. Gottfried - 'Through The Dog's Eyes'

by Skope • August 28, 2017



Through The Dog's Eyes by bd. Gottfried is an eclectic album with a lot of influences drawn from those he has worked around over the years which reads pretty impressive. This is an album he's obviously proud of, and the moods it swings through tell all about that. As a veteran musician, he's seasoned beyond that of the average artist, and it comes out in the music and his lyrics. But to merely just associate him with his past work over the decades would be selling him short. This album comes recommended for that and the difference it offers up concerning most modern rock of these times. The album kicks off with "Something You Weren't," and you can give or take a piece if you wish or not. This music is heavy handed but the vocals add a lighter texture to it all, like AOR/Progressive

Rock. But this is more of an Avant/Progressive style that could be heard on radio. Much akin to that of the Alan Parsons Project, but less radio oriented. But that is only one way to describe it, as there really is a wide range from that to blues to be found on the album. The next track, "Crosshairs" is even more complex, and they both turn out to be awesome in succession. A clear nod to David Bowie on the latter.

BANDCAMP: <https://bdgottfried.bandcamp.com/album/through-the-dogs-eyes>

That's a lot to take within a short time leading to "Blame It On The Money" which has even more of a Bowie ring to it, but in his voice you also get singers like the duo of the Cars and Bryan Ferry. This is one of the better tracks on the album, with likely the most accessible chorus of them all. To remind of what Bowie influence can be heard, it's certain tracks from his last two albums. It's not like classic Bowie or Ziggy Stardust, it's more of the modern influence. Either way this is a fantastic track. And while the music is a lot different, it's not typically structured. It's a "more is more" thing. The same standard is kept up on "Eye Of Time" with a melancholy vocal this time, which goes just about everywhere. It's amazing how he intertwines the decades to come up with the styles of music within the songs. There is a message by now to be heard and the album starts to come together on that strength alone, with not only some great songwriting but well-delivered. This is kept up on "Frequencies" if a little less lyrically profound. This is a consistent track nevertheless, it just drags a little. But I still like something about it, as it hypnotically draws you in to find something there.

"Breakaway" is a turning point for the vocals, leaving him in the low registry to get a brooding point across. It's almost a point of spoken word, but the music does occasionally kick up. "Reformation" is also very downbeat, with an almost gothic touch to it. This one reminds of vocalists like Peter Murphy. It's a dark track with only a few light factors going for it. To call this a ballad would be pretty-appropriate. "Do We Have Love" is much better and more interesting, and the following track "Incantation" is much better. The album goes out with a bang on "SOS with an IOU" with one of his best efforts. Feel your way through it.

NAPSTER: <http://us.napster.com/artist/bd-gottfried/album/through-the-dogs-eyes>

Larry Toering

INDIE MUSIC REVIEWS






What are you looki



bd Gottfried

TWITTER: <https://twitter.com/bdgottfried?lang=en>

In 2017 – bd Gottfried is an edgy, uncompromised writer releasing his 8th solo album entitled: Through The Dog's Eyes – produced by Juno Winner Siegfried Meier. With airplay in over a dozen countries he continues to work in an unrestricted style with lyrical depth that will always take you on a journey. Having a varied working background as a touring musician and session player. Working in the past with a vast array of artists such as Pino Palladino (Pete Townsend, John Mayer Trio). Breen Laboeuf (Celine Dion, April Wine). Greg Dechert (Bad Company, David Gilmour), to name a few. If to name a few more it wouldn't matter because he's an accomplished artist as it is, but if you look on his website you'll see a who's who of names in which to associate bd Gottfried. The album gets off to a blazing start on "Something You Weren't" with a track that doesn't relent much to speak of in establishing the overall energy and ambiance to be heard throughout the CD. This includes everything from interesting lyrics to incendiary guitar fills. You can hear within seconds why he's been sought after as a session player. But you can also hear why he's a solo artist.

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"Crosshairs" sounds almost like more of the same but it makes enough interest to not dismiss it altogether, as it loses no steam so far. It goes on a little much but the music never dives at any point. It's just not one of the greatest numbers among them. As where "Blame It On The Money" at least attempts to be a finished song because it's short and sweet. There's an essence of Bowie to be heard on this and a few other places but it's just one of many he occasionally reflects the sound of. It's just a better song and that is the point. But it doesn't exactly smoke the means of what comes before it.

To get knocked to the floor as he describes in the words, asking for his fall to be broken says it all, and gives him his first spotlight on offer here. I think some key albums of the last five years have made way for another level of progressive rock to explore, and it sounds like maybe that is evident here to an extent. As well, with no need to mention any names or titles. I'm sure they've been used to describe Gottfried's efforts anyway. "Eye Of Time" gets another high listing because of its prolific nature, which can't be swept under any rug. It's full of what is great about this album.


"Frequencies" also gets praise for taking it to another level with something mellow to sooth anyone's pain. It makes all the right moves to win you over with the rest of the album. "Breakaway" is another strong track, as where the weakest one for me would be "Incantation" with its smooth jazz meets new wave combination that has just been done so much already. I did enjoy it, but found myself skipping it after the second listen. The album closes with a bang, so don't miss "SOS with an IOU" because it stands as good of a candidate as an opener as it is an album closer.

I-TUNES: <https://itunes.apple.com/us/artist/b.d.-gottfried/id209039714>

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bd Gottfried

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In 2017 – bd Gottfried is an edgy, uncompromised writer releasing his 8th solo album entitled: Through The Dog’s Eyes – produced by Juno Winner Siegfried Meier. With airplay in over a dozen countries he continues to work in an unrestricted style with lyrical depth that will always take you on a journey.

Having a varied working background as a touring musician and session player. Working in the past with a vast array of artists such as Pino Palladino (Pete Townsend, John Mayer Trio). Breen Laboeuf (Celine Dion, April Wine). Greg Dechert (Bad Company, David Gilmour), to name a few. There really is too much to go into his background without dropping a lot more names, but if you just listen to any of his albums you can hear he’s of the same ilk as those he’s been working around all these decades. Through The Dog’s Eyes is drenched in quite the retro attitude with ongoing modern techniques from which it is also based. It takes you through the late 70s to the current landscape using everything that has come with it. You will find everything from hard to soft rock, along with techno aspects that keep it fresh and vibrant. One thing is clear by it all, and that is he is a force to reckon with.

It starts out smoothly with “Something You Weren’t” having an esoteric feel once the drums piledrive their way in through the intro and he gets past the first verse and into the chorus. This is rock ‘n roll but in the lighter, more pop laden sense. There is no absence of everything 80s here, but with a matured finish to it. The way he brings the old and new sounds together is excellently played. There is a backbeat to this that won’t quit, with the drums playing a strong role in the whole song. This is one of three tracks that take the cake for their extraordinary efforts in songwriting and playing shops. Another track worth a big mention is “Blame It On The Money” because it has the biggest sound of them all and it gets my vote for one of the said three tracks that take home the prize. This isn’t just some run of the mill cut, it’s fantastic in every way. It edges most of the other tracks because it musically and lyrically verges on perfection. If you want everything the artist can bring, this is where you’ll find it. The lyrics make it what it is, but not without a solid tune behind it. There’s a benchmark here and this song reaches it and then some. You feel the influences but also the originality that make this a great song. These influences range anywhere from David Bowie to Elton John and even some King Crimson can be detected, as well as Roxy Music, XTC Brian Eno and even some Eric Clapton. It doesn’t get much wider than that. “Eye Of Time” encapsulate all of them and more, with Todd Rundgren getting his influence in there. And those are only the highest of the high points to describe what the album has going for it. The latter being the most interesting and musically adventurous but not necessarily in front of the pecking order. The rest is supremely-sublime to go along with these awesome tracks.

NAPSTER: <http://us.napster.com/artist/bd-gottfried/album/through-the-dogs-eyes>

John Birch

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“...B.D. Gottfried charts his own musical course here, gleefully oblivious to the demands of the pop landscape. Which in itself is a rare feat these days.”

- New Canadian Music

NEW! "Another bold spirit taking the leap, and way more into creative gambling in his uncompromising way, is B.D.

Gottfried...he continues to work in an unrestricted style with lyrical depth that will always take you on a journey....Check standout tracks The Charlatan's Whisper, with its one note piano tinkling leading the way to slippery doings, the deep whimsy of Reckless Little Wonder, the quietly funny 'Sociopathic Traffic' and shades of Leon Russell in the vocal grit and steady rolling style B.D. brings to the 88s on 'Quiet Ease.'...

CASHBOX CANADA

<http://www.cashboxcanada.ca/6724/btw-starring-ben-rogers-monsoon-bd-gottfried-hearing-trees-steve-rivers-sheezer>

“There's an appealing retro feel to the quirky prog meets classic rock style of B.D. Gottfried. He has earned something of a cult following over his career, including a loyal audience in Italy. His seventh solo album, *Motion Fever*, has just been released, and it features strong production from Siegfried Meier (Kittie) and mastering by industry legend Howie Weinberg (Nirvana, Smashing Pumpkins).” **NEWCANADIANMUSIC**

<http://www.newcanadianmusic.ca/releases/s/sociopathic-traffic-single/bd-gottfried/2015-07-28>

“...this is my first encounter with the Ontario-based artist's particular brand of guitar driven rock & roll- and I like it.... Combining prog rock ambition with a sort of punk willfulness, B.D. Gottfried charts his own musical course here, gleefully oblivious to the demands of the pop landscape- which in itself is a rare feat these days.”

John Kereiff/GONZO ONLINE (Lloydminster, AB)

<http://gonzoonline.ca/music/music-news/868-the-reocrd-box-for-friday-july-24th-2015.html>

The RingMaster at Zykotika

Exploring the independent with The RingMaster Review & Zykotika

b.d. Gottfried – Motion Fever by RingMaster

Motion Fever is the new and seventh album from Canadian singer, songwriter, and musician **b.d. Gottfried**, and a release which simply grabs the imagination alongside ears. A body of eleven progressive/classic melodic rocks songs which embrace nostalgic tones as openly and resourcefully as modern day invention, the release is a flirtation of familiarity drenched in fresh and original enterprise. This gives it the presence of a friend even before its first temptation is over with the lure of unpredictable imagination, a mix which only leaves full satisfaction behind.

Over the years *Bill Gottfried* has tasted an array of experiences and successes as touring musician and session player; playing with an array of artists from rock royalty and established musicians to budding talent and from empty bars to crowds of 50,000. From within his own Ontario studio,

...continued
23/11/2015 11:26 AM

...continued

Gottfried has released six albums which have caught attention and support across a dozen plus countries, though such the fun inspired by *Motion Fever* you suspect bigger spotlights are now awaiting its emerging worldly presence. Recorded with renowned producer, engineer, musician and Juno winner *Siegfried Meier* and mastered by *Howie Weinberg* (Nirvana, Smashing Pumpkins), *Motion Fever* is an encounter which finds a way to tap into instinctive tastes in varying ways, an ability sparking a readymade friendship with the listener.

It begins with the excellent *Between The Blades* and a rousing proposition which from its first seconds builds an anthemic bellow of keys, riffs, and smoothly melodic and harmonious vocals. From the off it is stirring stuff which straight away involves body and imagination, they awash with eighties hues within the tide of flavoursome and rousing melodies and rhythms lapping the senses. There is an essence to the mix of classic and modern rock which reminds of Irish musician/songwriter David J. Caron, but as a whole everything has a character distinct to Gottfried.

From the potent roar of the opener, recent single *Sociopathic Traffic* takes over with its flirtatious drama and bouncy ear enticing energy. As sultry grooves join the already dancey keys and Gottfried's vocals once more caress with expression and quality, the song gets funkier and more enterprising. A blues spicing also invests its potency into the infection of a track whose departure leaves behind exhausted feet and voices which *Shudder* brings some respite to with its mellower but no less magnetic adventure. Across the album an array of guests aid Gottfried in his endeavours, here guitarist *Mike Whaling*, as in the previous song, sending spirals of melodic flames across the progressively seeded landscape of the song. Though there is not the virulence of the first two in its body, the track is a fascinating and increasingly persuasive proposal providing new texture and imagination to the album.

The pair of *The Charlatan's Whisper* and *Vanishing Point* create new pinnacles for *Motion Fever* to rival its start. The first of the two is an emotive serenade with thick keys and a similarly vocal bass prowl provided by Meier. The track is compelling but blossoms another breed of temptation when its muscular tendencies incites all aspects to become hungrier and more forceful without defusing the continual poetic eloquence of the encounter. It is a mouth-watering spark for ears which in its own way is emulated by its successor. The new song stomps in with a hefty but respectfully commanding stride, rhythms a contagious tonic around which vocals and keys spin their own gripping web. Already within the album, Gottfried shows he is a master at creating choruses which never cheat in their casting of truly anthemic temptation hard to resist getting involved in, and here one of his most successful yet is unleashed with invention in one irresistible song.

Reckless Little Wonder is a low key encounter in comparison to its predecessor, though it too has a creative theatre and emotional fuel which richly captivates through the imagination of Gottfried and friends. It is a quality given extra drive and muscle by *Purgatory*, another musically scenic encounter bursting with alluring imagination around the vocals of this time *Aaron Gottfried*. Both tracks impress if without finding the same trigger to earlier lusty reactions, though *Superior Ease* with its smoky air and evocative breath and the climactic *Quietus* featuring the mesmeric voice of *Andrea Wingelaar*, are soon stirring up more boisterous desire.

Fair to say that *Untraceable* is another which fully satisfies without getting reactions over excited though its melancholic drenched keys just hold attention throughout until the closing might of *Waste And Want* takes over for another bracing escapade. The song pretty much sums up the album; choice melodies and bulging rhythms uniting their charmed drama and feisty sinews in a

...continued

b.d. Gottfried – Motion Fever « The RingMaster at Zykotika

<https://ringmasterreviewintroduces.wordpress.com/2015/09/28/b-d-gott...>

tempest of infectiousness and energetically incendiary rock 'n' roll.

Motion Fever is likely to be one of those albums which never quite get to the fore of best of lists, though it has as much right as any, but you know will be in the mix for one of the most enjoyable and perpetually played this year, so adding it to your rock playlist is definitely recommended.

Motion Fever is out now through iTunes.

<http://www.bdgottfried.com/> (<http://www.bdgottfried.com/>)

Pete RingMaster 28/09/2015

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MOTION FEVER B.D. Gottfried (Last Tango) ****

Here we are with Gottfried's 7th solo album. Even though several other publications have said interesting things about his past work, this is my first encounter with the Ontario-based artist's particular brand of guitar driven rock & roll- and I like it.

Produced by Juno Award winner Siegfried Meier (Kittie) and mastered by Howie Weinberg (Nirvana, Smashing Pumpkins), *Motion Fever* packs a sonic wallop. Combining prog rock ambition with a sort of punk willfulness, B.D. Gottfried charts his own musical course here, gleefully oblivious to the demands of the pop landscape- which in itself is a rare feat these days. He's not a guy trying to come up with the next big hit smash single, he's making the music he feels- but if a planet smashing hit comes out of this, then why not?

This disc is full of excellent rock grooves. Some of the melodies may remind you of songs from your past that you can't quite grasp yet somehow feel instantly familiar. For example, *Vanishing Point* has me thinking of mid-period Kinks, yet I'm not exactly sure why. Love the bluesy guitar solos I've heard so far and the surprisingly broad palette too- from the driving first single *Sociopathic Traffic* to the piano ballad *Reckless Little Wonder*, BDG's restless musical spirit doesn't stay in any one particular place for too long.

What really makes *Motion Fever* stand out, though, is the lyrical depth throughout- complex word play

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The Record Box for Friday, July 24th, 2015

13/09/2015 9:36 AM

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that gets the point of any given song across by painting pictures in new and interesting ways. It is that spirit that first drew me to The Tragically Hip back in the 90's, and it makes the song *Purgatory* an interesting listen, even as he sings over what sounds like the main riff from *I Was Made For Lovin' You* by Kiss. B.D. Gottfried's spirit in these tracks reminds me of a favorite *Far Side* cartoon from years ago. Cowboys discussing an impending gun battle, where the lead guy says "And you up on the roof- for God's sake if you ARE plugged, don't just slump over and die- put some drama into it and throw yourself screaming from the edge."

The musical fearlessness of *Motion Fever* is compelling, and the way Gottfried navigates his way through the album with a complete disregard for 'what might sell' is refreshing. No phalanx of dancers and jiggling bums here, these songs come from a much deeper place- and thank God for that.

ESSENTIALS: *Sociopathic Traffic*, *Untraceable*, *Vanishing Point*



WHAT THE DJs SAY....

- "I will play it soon!"
Derek Harri (Thunder Bay, Canada)
DJ DiRRty HaRRi / Sonic Music Prod, Tony & Adam's / 2 Tone Music
- "La canzone ha una bella carica di suoni rock."
Massimo Mata (Paderno Dugnano, Italy)
Dj Max Mata / , Club Confalonieri
- "I will play it!"
Maurizio Santi (Gonnosfanadiga, Italy)
Dee Jay Santi / Promotionalrecord, Radio Mela / Modena Radio City / Radio Mela
- "I'll play this!"
Tonny Skarby (ELKHART, Denmark)
The-Fox / , CPH
- "10 out of 10!"
Stefano Vaglio (Paderno D'Adda, Italy)
Stefano Vaglio / , T Club

RARAs Farm's Rock Music Blog

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B.D. GOTTFRIED – MOTION FEVER

SEPTEMBER 10, 2015 | CRETIN | LEAVE A COMMENT

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b.d. Gottfried Album Review

I've had this album for about a month now, and really struggled with putting together a meaningful review. At the end of the day, I am not going to profess that I achieved creating something meaningful – but at this point in time, it's all that I've got...

Over the past decade or so, Thematic rock seems to have disappeared from the rock music landscape. Every once in awhile I stumble across an album from the genre which catches my fancy, but sadly that rarely translates into market success.

As I listened to the distinctive new release, *Motion Fever*, from b.d. Gottfried, I had that same familiar feeling that I recently felt with Wolf Gang's excellent 2014 offering *Alveron* – a creative album, but one that pushed boundaries that I feared the music buying public was not going to embrace. Sure enough, the album sales floundered, and a year later, the band has called it quits.

Don't get me wrong, this artist is quite different from Wolf Gang, and they probably appeal to a very disparate audience, but still...

That being said, let's get to the album. I like it, and savor the fact that it is so refreshingly distinctive and different than almost anything flooding today's music scene. Bill Gottfried has a lengthy rock music resume and one that has intersected with a diverse range of musicians and band members from Uriah Heep, April Wine, Foghat and David Gilmour, and on *Motion Fever*, we see those influences, and many others nicely meld into an intriguing album.

On *Motion Fever*, we hear lush arrangements, fantastic production and stylistic distinctive vocals. It's truly an artful creation with plenty of shining moments.

Each song is crafted meticulously and drenched in clever arrangements. "Between The Blades" the first track on the album, reminded me of Rush; it's clearly not Rush but the stylistic rocker boasts plenty of similarities. On the other end of the spectrum, the very next song, "Sociopathic Traffic" is a slice of rock opera. The two songs offer a nice glimpse of the diversity throughout the album. As I listened to the full album, memories of various other rock artists washed across my conscious: Styx, Renaissance, Thorns, Toto, ... you get the idea.

I'll admit that I feel like a bit of a hypocrite. I'm always desperate for diverse different offerings. *Motion Fever* is 'diverse' and 'different' manifested, but there's actually too much diversity on the album for my liking. It's an hour of often compelling music, but it's a bit all over the place and sometimes just a bit too much.

2 of 4

12/09/2015 2:21 PM

The bottom line is that b.d. Gottfried's creation deserves a test drive. The musicianship is excellent, the songs are interesting, and the production top notch. Take it for a spin; if you appreciate something a little out of the mainstream, you just might discover a gem or two here that you really love.

Standout tracks included "Between The Blades," "Waste and Want" and "Vanishing Point," as well as the more tuned-down "Superior Ease."

Rock On!

Cretin

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B.D. GOTTFRIED

DAMIEN'S LANTERN

"Draws inspiration from progressive rock, industrial and even a touch of blues... it's unusually good."

- Sun Peak News (Sun Peaks, BC.)

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Gold & Youth: Secret Acronyms, Men's Wear and Wed Wear

26	25	B D Gottfried ↑	<i>Damien's Lantern</i>	Cyber Audio
27	26	Picture The Ocean ↑ ↗	<i>Picture The Ocean</i>	Self-Released
28	27	Paul Federici ↑	<i>Relative Importance</i>	Self-Released
29	23	Del Barber ↑ ↗	<i>Headwaters</i>	Six Shooter ↗
30	28	Mrs. Johnston ↑ ↗	<i>Handshakes When We Win</i>	Self-Released

re = re-entry to chart

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Other **Top 30** charts: *earshot* | CFBU CFBX CFOU CFRC CFRE CFRU CFUV CHMR CHRW CHUO CHYZ CILU **CIOI** CISM CITR CIVL CJAM CJLO CJLY CJSF CJSR CJSW CJUM CKDU CKUA CKUT CKUW CKXU CSCR

CIOI 101.5 MHz - Hamilton

WHAT THE DJs SAY...

NEW! "will do just fine"

Magnus Johansson (Sodertalje, Sweden)
Magnus Johansson / NilreM, Limerick

NEW! "grande sound beat"

Matteo Machnic (novara, Italy)

"Cool!"

Sherwin Charles (Brooklyn, United States)
DJ Fresh / Brooklyn DJ Factory, Scene, Niketalk Magazine

"solid track, great beats!"

Derek Harri (Thunder Bay, Canada)
DJ DiRRty HaRRi / Sonic Music Prod, 2 Tone Music / Tony & Adam's

WHAT THE PRESS SAY ABOUT DAMIEN'S LANTERN...

NEW!! "There is such a cool sound to these guys, and seriously genuine talent."
PONOKA NEWS (Ponoka, AB)

NEW!! "It's a subdued style with a strong ensemble feel that isn't readily identifiable but is utterly unique and committed to itself. There's no clichés or trend-whoring going on....Vocalist Aaron Gottfried sounds like he may have absorbed some of The Damned or The Stranglers presence by osmosis, but it's real and it works."
VERNON MORNING STAR (Vernon, BC)

"Yo Momma percolates like late 80s post-punk, with lots of keyboards and texture."
BELLEVILLE INTELLIGENCER (Belleville, ON)

"draws inspiration from progressive rock, industrial, and even a touch of blues.... it's unusually good."
SUN PEAK NEWS (Sun Peaks, BC)

"Damien's Lantern is one of those albums that doesn't give itself up easily, certainly not at the first or even second pass, and I like that. As Rush guitarist Alex Lifeson once said, and I'm paraphrasing here, "It's the records that you have to work at to get inside that tend to stay with you the longest."
GONZO MAGAZINE (Lloydminster, BC)



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Entertainment

Damien's Lantern a musical trance

By Miranda Brookwell - Ponoka News

Published: June 13, 2012 8:00 AM

Updated: June 27, 2012 10:15 AM

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Many albums are referred to as “compilations” — a little bit of everything, probably some soft songs, some “belt it out” anthems, some toetappers.

Forget it. The latest from Ontario's B.D. Gottfried has redefined the description “compilation.” I'm talking vocals that can range from superb rock ballad to theatrical sounding — similar to “Monster Mash” or Jesus Christ Superstar. Every track is a new surprise, haunting, gentle, or something completely out of left field. And while some of Aaron Gottfried's vocals are laughably dramatic, they possess a certain power that is hard to come by with contemporary artists. Think Fall Out Boy's Patrick Stump with twice the vocal chords. It can't go unnoticed that a large number of tracks include catchy percussion and guitar riffs, perfect for all you dashboard drummers out there.

In terms of lyrical substance, this band is well on their way, but I found some tracks to be rather simple. I'd love to see this band explore a softer side, with some more vocal harmonies. As wonderful as Aaron's voice is, the sound of blended voices will add yet another dimension to their future albums. I'm not in love with every song, but that's to be expected. There is such a cool sound to these guys, and seriously genuine talent.

1 of 2

My experience with B.D. Gottfried was as follows — if you aren't patient, it will come across as just plain strange. Definitely give this album your full attention when listening.

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Velvet Rope Magazine

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B.D. Gottfried- Damien's Lantern

March 12, 2013 · by I.R.I.S. Entertainment · in [music reviews](#) ·

[B.D. Gottfried – Damien's Lantern](#)

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Last May saw the release of B.D. Gottfried's ambitious album *Damien's Lantern*, the sixth record by the group since 2004's *Disrhythmia*. Boasting airplay as far away as the UK and Australia, the group seems determined to carve out a place in the music scene for itself with an album that is to say the least, a highly varied and complex collection of songs. To quote the press release just a bit, the band states that "Words generally fail when attempting to describe music, and music fails when it's created for the wrong reasons". Very true. Writing about music is hard. Sometimes you just want to say that it's either "brutal" or "made by hippie douchebags". Neither applies in this case. The album's a complex blend of styles that shows an impressive grasp of both structure and genre. It's what the band claims it is; an album made for the right reasons. Each song is its own island, and while that's the strength of the songs themselves it's also arguably the greatest weakness for the album as a whole. The flow can feel very interrupted from time to time, but if having continuity for the whole diminishes the authenticity of its parts then perhaps *Damien's Lantern* is a prime example of what musicians should be thinking about with their own work. Also the album art is quite rad.

8.24/10

Tom Sosnoski

THE WARDEN'S PICNIC



“...The Warden’s Picnic was another pleasant surprise showing there is some excellent music coming out of the great white north...”

- Jon Neudorf, Sea of Tranquility

The Moose Jaw Times Herald - Moose Jaw - Blog list

<http://www.mjtimes.sk.ca/Blog-Article/b/7490/BD-Gottfrieds-latest-g...>

BLOG FRASER WAREHAM Album Groove with Fraser Wareham

Album Groove with Fraser Wareham

B.D. Gottfried's latest, greatest production

"The Warden's Picnic"

I was taken aback slightly at first listen to b.d. Gottfried's "The Wardens Picnic" as I could not pin point where this surprisingly optimistic opening vision of romping through daisy filled fields on a "Warden's Picnic" would come from. Yeah, right, man, get it back onto the right astral plain, this here is the maliciously malcontent minstrel b.d.Gottfried miring down in the muck and the mud, digging out truths that may keep you up at night.

b.d. Gottfried is da man and it would be no secret I'm a fan. This is a vision forging its' own path, hacking through the thick underbrush of mediocrity. You can feel from the vibe on this music, b.d.Gottfried would be playing his music to one or thousands simply for the pleasure of playing.

This band is tight in the most substantial meaning of the word. Bill Gottfried supplies vocals, keyboards and percussion, Aaron Gottfried throws down some lyrics and vocals for five of the ten tracks, George Chaggares lays out the guitar and Jack Smith keeps it all together with the bass.

Not straying far from the first four albums general feel, "The Wardens Picnic" is tenebrious at best. Lyrically b.d. Gottfried takes you out of your comfort zone forcing, nay, encouraging your gelled grey matter to rekindle its' natural wonderment. While checking out the lyrics, you cannot miss the artwork which accompanies the sleeve. Dan Gottfried has a twisted and wicked sense of the surreal. Fruit in bondage indeed. The whole package is entertainment for those who require simply more to be entertained.

The opening track, "The Wardens Picnic" is the epitome of what b.d. Gottfried is all about. Bill's vocals and delivery, the driving beat with the underlying thought provoking lyrical content.

"Future For Sale", the second track, has Aaron Gottfried lyrics and vocals, and you can watch the video by clicking the utube link below. Funny how the video and my interpretation of the tune were so vastly different. And that, my friends is what it is all about, the ability to provoke thought.

Hit the links or <http://www.bdgottfried.com>

<http://www.youtube.com/watch?v=okGNb1e5Lso>

to school yourself in the learnings of b.d.Gottfried. He truly has a masterful website where you can discover all you'll need to know to start your journey to enlightenment, or it that disillusionment. At least you'll be aware that you are alive.

Guess it is pretty fitting that I started with b.d.Gottfried, "The Third Disturbance" being my very first review a couple years ago and I will end with b.d. Gottfried. Time constraints and such have limited myself so I am calling her a day and this will be the last review from myself. I appreciate all the comments I've received over the last couple years, but it's time to get out and ride, later.



Fraser Wareham
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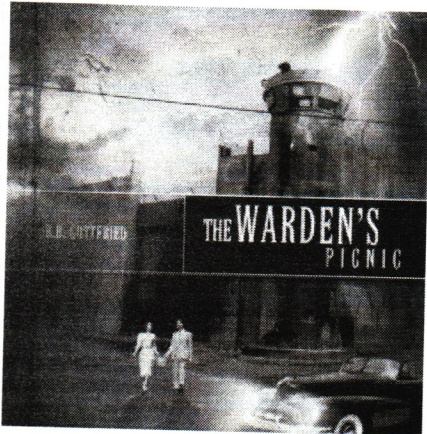
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B.D Gottfried – The Warden's Picnic CD

POSTED BY MARTIJN ON JANUARY - 18 - 2011



B.D Gottfried - The Warden's Picnic

B.D Gottfried – The Warden's Picnic CD (Last Tango Productions)

An oddity of music, with such a deceptively loose playing style and stripped down sound this album from Gottfried (long time musician of band Autonomy) has collaborated with a lot of old boy musicians over the years, and since this calibre includes such bands as Manfred Mann, Foghat, The Who and Uriah Heep their collected influence is obvious. Cut from a musical cloth long forgotten by modern music this album does move forward with structured music behind the Morrissey-like wailing sound of Gottfried, and I feel this will be the true decider of your feelings toward it. Some may find it too much a of a downward beat sound, but others

may enjoy this as much as the rest of the wailing, crooning and moaning bands like the Smiths and The Doors. Offering another dimension not so common these days it does stand-out from the crowd, but Gottfried's voice will be either your turn-off or your purchase reason. **Alex**

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Bill Gottfried

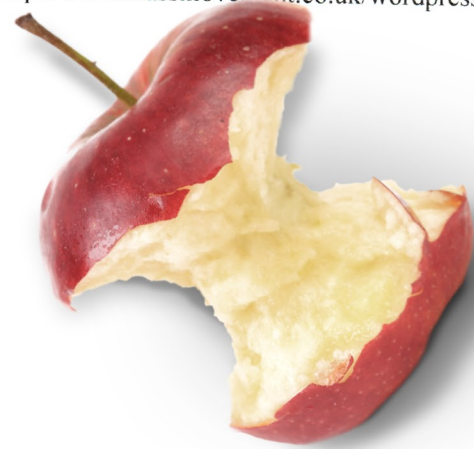
From: ~~bill.gottfried@tango.com~~
Sent: Wednesday, May 12, 2010 9:53 AM
To: billg@cyberaudioonline.com
Subject: review

B.D. GUTTFRIED - The Warden's Picnic (www.bdgottfried.com) Coming on all big, bold, and swaggering right from the first rousing song, this album hits hard and fast with a certain rip-snorting forward-ho confidence and momentum that's truly something to hear. B.D. Gottfried's strong and robust voice roars over a furiously dynamic sonic onslaught of fiercely diggin' guitars, churning basslines, and relentless piledriving drums. The kickin' tempos and barnstorming beats keep things lively and exciting throughout. Better still, there's a real passion and intelligence to the songwriting which further enhances the overall superior quality of the exceptionally melodic and thrilling music. A first-rate pip. - Joe W. JerseyBeat.com

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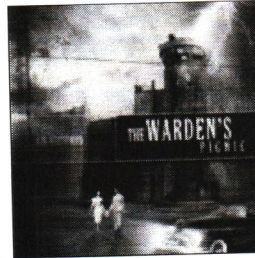
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B.D. Gottfried: The Warden's Picnic

B.D. Gottfried hails from Ontario, Canada and has released his fifth album *The Warden's Picnic*. This is another artist that has escaped me as this is my first foray into the band's music. In the band are Bill Gottfried (vocals, keyboards, percussion), Aaron Gottfried (vocals), George Chaggares (guitar), Jack Smith (bass) and Andrea Wingelaar (backing vocals on tracks 4 and 6).



This is an interesting CD and although not a progressive one per se it should generate some interest in progressive rock circles. The band plays a type of alternative pop/rock with progressive, folk and bluesy elements. The album is difficult to categorize as the band do not easily conform to any one label and have made a refreshing and decidedly un-commercial album of high quality. This is a talented band and all the musicians do a good job. The guitar work of Chaggares is a highlight throughout. His playing is more on the atmospheric side going for subtle nuance rather than speedy riffs. Complimenting Chaggares's guitar are Bill's moody keyboard textures forming a sinuous web throughout these compositions. The vocals are another interesting facet of the band's sound but may not be for everyone as Bill has a slightly nasal delivery but it fits the style of music exceptionally well. The title track is the album's opening song and a good one it is. Bluesy guitar lines coincide with the song's southern feel and Bill's folk-like vocals. Although not a commercial song by any means I think this would make a great single. After the midway point the album gets a little more progressive. "Taken It Back" has a nice progressive pop groove with an emphasis on Bill's introspective keyboards. "Sideways" features a haunting piano line and a fine vocal arrangement with some Floyd-like guitar added to the mix. The album's most progressive moment is the instrumental "Plasma" featuring interesting keyboard sounds and quirky lead guitar. The album closes with the mood laden atmospheres of "Waiting For Crazy", another contemplative piece with fine guitar and keys.

Picnic was another pleasant surprise showing there is some excellent music coming out of the great white north. Hopefully the band will get their due recognition.

Track Listing:

1. The Warden's Picnic
2. Future For Sale
3. New Fifty Two
4. Madeleine
5. Contrafiction
6. Taken It Back
7. Sideways
8. A Beautiful Life
9. Plasma
10. Waiting For Crazy

THE ELEMENT OF LEFT

GOTTFRIED

“...Whatever it is, it’s good stuff -- rich, textured, deep and meaningful. And what’s refreshing about Gottfried’s music is that it’s not different for the sake of being different...”

- Jim Testa, Jersey Beat

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TWLW Artist

Title

Label

1 -- The 88	<i>Not Only... But Also</i>	Def Jam-Island
2 -- Megapuss	<i>Surfing</i>	Vapor
3 -- Green Go +	<i>Green Go</i>	Burnt Oak
4 -- The Knux	<i>Remind Me In 3 Days</i>	Interscope
5 -- 40 Sons & Daughters +	<i>40 Sons & Daughters</i>	Independent
6 -- Crystal Stilts	<i>Alight Of Night</i>	Slumberland
7 -- Stompin' Tom Connors +	<i>The Ballad Of Stompin' Tom</i>	EMI Canada
8 -- Amadou & Mariam	<i>Welcome To Mali</i>	Because Music
9 -- Fucked Up +	<i>The Chemistry Of Common Life</i>	Matador
10 -- B.A. Johnston +	<i>Stairway To Hamilton</i>	Just Friends
11 -- Danny Lockwood +	<i>A Few Of My Favourite Grooves</i>	Independent
12 -- Trickbag +	<i>Tricknology</i>	Independent
13 -- B D Gottfried +	<i>The Element Of Left</i>	Independent
14 -- Brian Eno And David Byrne	<i>Everything That Happens Will Happen Today</i>	Todo Mundo
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27 -- Building Castles Out Of Matchsticks +	<i>Secret Land</i>	Trace



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[B.D. Gottfried - The Element Of Left](#)

□ by [KacperK](#) » Wed Dec 3rd, 2008, 12:28 am

A little bit of general information before we start - B.D. Gottfried is a Canadian band which has just released their debut full length album - The Element Of Left. The band, consisting of four members - B. Gottfried, G. Chaggares, J. Smith and A. Gottfried according to their MySpace page, creates prog-rock tunes. So let's have a closer look at The Element Of Left.

The album begins with what I just like best - a proper introduction. One White Crow as it is called is a delicate, calm soundscape where atmospheric distant guitars contrast military trebles and a little bit of minimalistic electronica creating a sense of peculiar tranquillity. As I was expecting to stay in these empty, disturbing lands, second track - Pointed Hat & Twist Her came out as a surprise. Fast, somehow mechanical synth-pop (that may be a risky claim, but I'll stick to it) sounds almost like Duran Duran singing a song written by Morrissey. All in all that contrast is quite effective - easy tune with ambiguous lyrics. Moreover it is worth to notice sampled radio conversations and all sorts of

weird voices often supporting main line - they melt into the song in a quite successful way reminding the samples from Pink Floyd's 'A Momentary Lapse of Reason'.

Next tune State of Flux is much more in line with what one can hear later - and seems to match the introduction better than the preceding song. Deep bass Depeche Mode style electronica accompanies here lyrics concerned with a confusing world of various choices which has for some time been a pretty up-to-date issue - in general, a good song, (with particularly enjoyable organs instrumental) but lacks the power of subsequent song - Loose Screws. Great keys, high pitch guitars, deep rhythm and introducing vocals: "What did they see? What do they know? What Could It be? That I don't know?", echoed and sited are one of the most impressive song introductions I have recently heard. Also, this is the first tune presenting vocals of B. Gottfried more explicitly - his smooth, soft voice matches emphasises atmospheric mood of their instrumentals.

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That takes us to the sixth song (fifth one being slightly more conventional is overshadowed by the

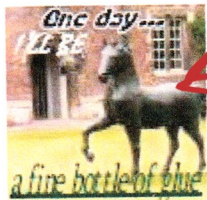
this is the first tune presenting vocals of B. Gottfried more explicitly - his smooth, soft voice matches emphasises atmospheric mood of their instrumentals.

...continued

That takes us to the sixth song (fifth one being slightly more conventional is overshadowed by the sixth tune), the most interesting one in my opinion. Transmission Fading. Here a flow of vocals and bass guitar is suddenly broken in a way reminding of 80's rock/synth-pop again. That attack on a traditional smoothness stands as a perfect tool for building-up a tension. From here matches content - that confusing mood reflects lyrics. However some people may find them quite tendentious - I almost do.

Well, it is worth to pay some more attention to two final songs. Ninth one - Automatic Automaton is indeed very automatic, mechanic but not repetitive. Short - concise song with a rhythm emphasised with vocals. Guitars create counterpoise for drums, keys and lyrics which all are very simple - consistent with definitely best lyrics on the album. Commander of the Faithful, the final tune seems different, with more extensive use of electronic sound but has the same industrial like quality. Synthesised voice of Gottfried surrounds listener, coming from different sides almost lost in space and time is very, very dark. Lyrics, weirder and far less direct are just spoken - all in all we get closer to trip-hop-like climates. Very disturbing.

The Element of Left will not appeal to everyone - sometimes it seems too pretentious, sometimes it sounds slightly archaic (which is not necessarily a flaw), sometimes it may be slightly too heavy but is definitely worth attention - it is confusing and disturbing in the way it was meant to be. If it was supposed to affect listeners in a same manner or in the same field as music from let's say Depeche Mode - it is still far from it (I know, they are giants, but B.D. Gottfried's style enforces that comparison), but taking into account that this is the first album by the band, it is on a good way. Last edited by [KacperK](#) on Wed Dec 3rd, 2008, 3:20 pm, edited 1 time in total.



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subcity stalwart

Posts: 118

Joined: Thu Feb 21st, 2008, 9:47 pm

Location: Out there, where the truth is ;-)

CD Reviews

Posted 4 days ago



[REDACTED]

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[REDACTED] shadow, [REDACTED] heavy lyrics, the fact [REDACTED]

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So it's not exactly going [REDACTED] that the new album [REDACTED]

[REDACTED] of whiskey-fuelled songs about failed [REDACTED] pumping arena-rockers and [REDACTED]

And the [REDACTED] more or less.

[REDACTED] and [REDACTED] fine [REDACTED] excellent production work of Muff Lange

[REDACTED] on The Long Road and on All [REDACTED]

THE ELEMENT OF LEFT

B.D. Gottfried Last Tango Productions

In a world of cookie-cutter music where originality and innovation are becoming more and more rare, it's nice to hear an artist who's willing to take some chances.

Kitchener-based B.D. Gottfried is one of those artists, and his new album The Element of Left takes chances that, for the most part, pay off.

His music is as far from the mainstream as you can get - an experimental, alternative, progressive art rock fits into each of those categories -- and none of them. This is a tamer Mars Volta or a wilder Talking Heads.

Whatever it is, it's good stuff -- rich, textured, deep and meaningful. And what's refreshing about Gottfried's music is that it's not different for the sake of being different.

Somehow the unconventional arrangements of guitar, keyboard, percussion and vocals is perfectly fitting for the issues of disconnection, loss, futility and desperation he seems to be exploring on The Element of Left.

Needless to say, this is not a cheerful album. It's dark and sober, but it's also sincere and heartfelt.

Pop lovers will want to steer clear of this one, but those who like music that poses a challenge, The Element of Left is well worth a spin.

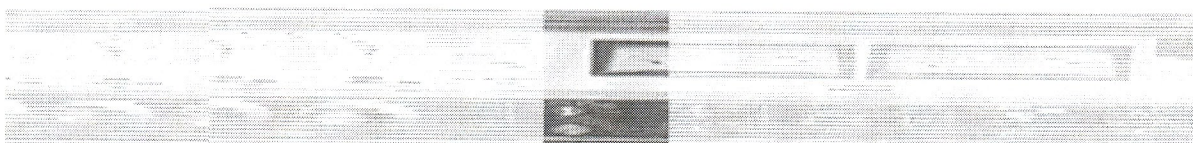
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The Third Disturbance

“...Do I think he is that good? Well I may believe him to be the One to drag us out of radio medecocrity and back to a concept of having a solid song list.”

- Fraser Wareham, The Moose Jaw Times Herald



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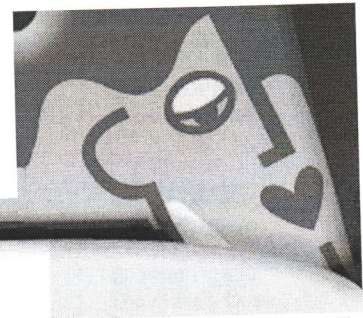
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| 22 | Julie Doiron ♣ | Woke Myself Up | Endearing |
| 23 | Uncut ♣ | Modern Currencies | Paper Bag |
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| 26 | Patrick Watson ♣ | Close To Paradise | Secret City |
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CD Review: b. d. Gottfried – 'The Third Disturbance'

By [Francesco Emmanuel](#) - 02/02/07 - 04:25 PM EST



So, it's pop/rock – in a sense, with catchy guitar hooks, simple but steady beats and a voice that has a 50's feel with an 80's pop style.

This is b.d. Gottfried's 4th solo album, entitled 'The Third Disturbance' – I'm not too sure what's the story behind it, but it is a rather eclectic one. The record is a mix of new wave, pop/rock with a hint of blues. It's not a slow paced album at all; the tracks are mostly bouncy, with quirky lyrics and instantly likeable melody lines.

Bill Gottfried's voice can be viewed sort of along the lines of Talking Heads and Rush, his melodies are a bit unique, but he sings with conviction.

The artwork is truly umm....unusual to say the least; it will definitely get your attention. And there are some rather interesting song titles as well. Bill is surely going against the pop music grain here, and I must say – I like it.

The record certainly stands out, on many levels. Musically, these guys know what they're doing; this is not a bubble-gum cheese pop record that you'll forget next year, this is a collection of well written songs, arranged such that the most simple of ideas stand out.

These guys can play, and the music isn't over-exaggerated either to bore anyone. It's very well produced, the mix is not flat at all, but it's not 'over-fluffed' either, there is a variation among songs. Some tracks are rather basic – bass, drums, guitar, whereas others have string arrangements like 'Whisper Gasoline' which closes off the album, a rather contemplative track with

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continued... --->

moody changes, intricate guitar work and haunting piano lines.

Most songs average under four (4) minutes, they get to the point rather quickly, which is what makes this album very accessible from early on. The music is direct. The entire album was recorded, mixed and mastered at Bill's own Cyberaudio studios in Kitchener, Ontario.

All songs were written by Bill Gottfried. On this album Bill handles vocals, percussion and keyboards and is joined by George Chaggares on guitar and Jack Smith on bass. Lyrics and vocals on 'Blue & Red' and 'In Silence' are supplied courtesy of Aaron Gottfried and blends in nicely with the rest of the album.

'Hong Kong Freddie & Lipo Louise' is a name of a song if you can believe it, but it has a steady groove, and a cool guitar lick at the end of the chorus. 'Strange Character' is another one that has a nice timing change between verse and chorus, and a well arranged overlapping of harmonies, and some really subtle, trippy guitar licks. 'Sweet Decay' is straight up rock 'n roll, with a slower beat, but the guitar lines seem to almost float suspended in the verse, holding out until the double harmonies kick in for the chorus.

Overall the album does not belong in the modern world of rock or pop, or dance, or punk – which I think is great, it forges its own niche. It's a well put-together new wave, rock 'n roll record that reminisces of the late 80's/ early 90's but has a new millennium feel to it. Personally, I think it should be a favorite on most radio stations. It has play-ability (if that's a word) and when next Bill plays Toronto, I wanna be there.

www.cyberaudioonline.com

www.bdgottfried.com

Publicity: lasttango@rogers.com

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For a short bio, along with an intro to the columnist section, see here : <http://www.musesmuse.com/mrev-cesco.html>. If you would like to ask **Francesco Emmanuel** a question, you can write to . Please indicate the column you're inquiring about in the subject matter of your e-mail.

If you have a suggestion for a column or would like to be considered as a columnist yourself, feel free to write to me at jodi@musesmuse.com.

2007 00:46:16 EST

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ENTERTAINMENT



CD CORNER

It comes as something of a relief that Bill Gottfried has lost none of the quirkiness and originality that made his last album *Terra Not So Firma* such an enjoyable listen.

He's up to his old tricks with *The Third Disturbance*, another weird winner that pokes at the boundaries of modern rock and provides a rewarding experience both for the ears and for the brain.

It would have been easy for Gottfried to go mainstream — he's certainly got the right stuff — but he's wisely chosen to continue producing the edgy, energetic, intelligent, thought-provoking, art-rock music that makes him stand out from the crowd.

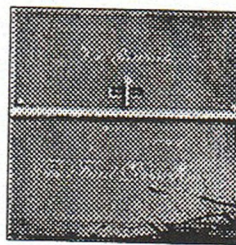
There are shades of David Byrne and Talking Heads here, but there's a certain indefinable charm to Gottfried's music that makes it hard to forget and even harder to resist.

His vocals are earnest, but with just the right amount of playfulness to pull off songs like *Hong Kong Freddie & Lipo Louise*.

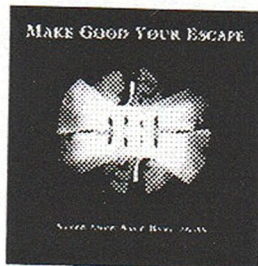
There's plenty of upbeat stuff here, but it's balanced nicely against the few slower, more contemplative tracks like the wonderful closer *Whisper Gasoline*.

From start to finish, *The Third Disturbance* rewards those listeners willing to stray from the beaten musical path.

As an aside, the CD liner notes contain artwork that quite simply defies description and must be seen to be believed. There's also a bonus DVD with videos for *Arms of Mercy* and *One Last Show*



b.d. Gottfried
The Third Disturbance



Make Good Your
Escape
Never Look Back
Here Again
Fierce Panda

It's no small compliment to suggest that *Make Good Your Escape* reminds one of a younger U2.

Besides the fact that frontman Michael Yates sounds remarkably like Bono at times (the Cure's Robert Smith at others), the band itself matches the energy and intensity and the pure and wonderful musicianship of their Dublin counterparts.

But they've distinguished themselves with their debut album *Never Look Back Here Again*, a high-energy, high-intensity, highly polished effort with plenty of heart.

Soaring vocals, blistering guitars and relentless percussion mark this eight-track gem (there are also three bonus tracks from the UK CD singles).

Standout songs include the frantic *No Return* and the beautiful and heartfelt *Real*, easily the album's best track.

But there are no weak offerings here, just melodic, intensely focused alternative rock that lifts you up.

— Reviews by Mike Beitz, *The Beacon Herald*



“... the band offers a refreshingly original blend of music that combines clever, thought-provoking lyrics, strong guitars and an interesting mix of keyboards and percussion.”

- Mike Beitz, The Beacon Herald

Wainwright, Alberta

October 27, 2006 **EDGE** Maxx B3

CD REVIEW



Gottfried Leatherbacks sport Hip grind

B. D. Gottfried & the Leatherback Amnesiacs. How's that for a band name? It's the kind of thing you'd expect to see on a college pub night poster. And I guess these guys would fill that bill well. But wait a sec...

The band sounds like Tragically Hip's tour bus rolled backwards down an embankment and straight into R.E.M.'s van and trailer. Or would it be the other way round? If you like either of the aforementioned, you'll enjoy this CD. Oh yeah - the title's *Terra Not So Firma*. The grooves are meat-and-potatoes rock delivered in a well-thought-out, slick sonic package. But chances are you won't hear it on the popular FM waves. It strikes me as being more

at home on university radio, and I'd expect to see these guys at a roadhouse near me.

While the musicianship is solid,



don't go listening for virtuoso performances. This CD's about good, solid rock grooves and mature performances, not impressing the kids. It's guitar heavy, but here and there the guitar tones sound just like a keyboard poking through the mix, even if only to say 'Here I am, and don't I sound cool?' Think key padding. Given the pics of the guys in the liner, my guess is that they're all past the point of having to prove anything to anyone, and focus on writing good songs.

It's not all rock 'n' roses, though. Gottfried's voice sounds almost cartoonish in places, mostly for effect. He's an acquired taste - more a vocalist than a singer. His sound suits the band

but I found myself hearing the same melodic shapes superimposed on different chord progressions. Made the CD predictable. I think his vocals are where I got the T-Hip/R.E.M. analogy. I will say that the lyrics are neat, and if you listen closely there just might be a message. What it is, I'll leave to your interpretation. Personally, I'm gonna leave this one in the changer for a while and see if it grows on me. Did I mention the liner art is some of the coolest I've seen in a long time?

Four out of six strings. Plus some good ol' distortion and a worm fret or two.

~ simon_h@stamews.ca



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Message 1 of 1 in Discussion

From: Raymond J. (Original Message)

Sent: 30/03/2005 8:04 PM

“Terra Not So Firma” not so serious?

Terra Not So Firma, the brand new album by B.D. Gottfried and the Leatherback Amnesiacs, is definitely lots of fun. Obviously seeking a very alternative market, the Ontario group delivers lots of 80s-flavoured, Brit-styled pop-rock with basic, straightforward instrumentation and fairly pleasant vocals by lead singer Billy Gottfried.

The only thing I'm wondering is if the band is actually trying to be tongue-in-cheek or if that's just my interpretation. There's just a certain feel to this album and to last spring's entry, Disrythmia, that makes me want to smile a lot.

Several of the tunes on this independently released, 11-track disc stand out. Radio Failure, the opening number, in particular grabs your attention right away with its light pop-rock, British-influenced guitars. Dance With Me Misery is also highly infectious while Creeping Utopia begins with a cool, dramatic, lyrical presentation before kicking into a full-tear Irish rocker. And speaking of Irish, the grooving closing number, Enter the Mandala, almost sounds like the Pogues doing 80s pop-rock. The extremely lively and fun-filled Big Bug follows right along in beautiful Irish pop style. Satellite Boy and Industrial Tongue also deserve mention, also for their 80s styled pop-rock inflections.

I've got no problem recommending this fun disc. As long as you don't expect some serious, modern rock or pop, you should be OK.

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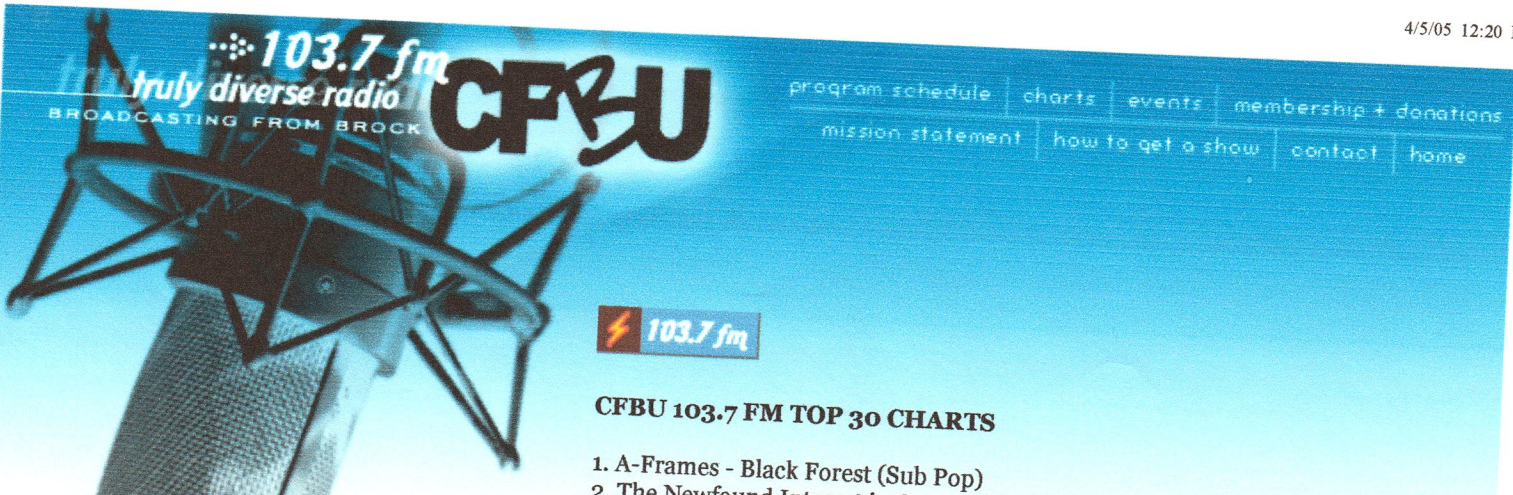
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2. The Newfound Interest in Connecticut - Tell Me About the Long Dark Road Home (Busy Bodies)*
3. We Are Wolves - Non-Stop Je Te Plie en Deux (The Mintaka Conspiracy)*
4. For the Mathematics - The New Science (Independent)*
5. The Viking Club - Japanther/The Viking Club Split EP (Busy Bodies)*
6. Joel Plaskett - La De Da (Maple Music)*
7. The Fiery Furnaces - The Fiery Furnaces EP (Rough Trade)
8. Doves - Some Cities (EMI)
9. The Black Maria - Lead Us to Reason (Victory)*
10. The Faint - Wet From Birth (Saddle Creek)
11. Wolf Eyes - Burned Mind (Sub Pop)
12. Bright Eyes - I'm Wide Awake, It's Morning (Saddle Creek)
13. Sleeper Set Sail - A Foreward... (Sonic Unyon)*
14. Frausdots - Couture, Couture, Couture (Sub Pop)
15. Et Sans - Par Nousss Touss les Trous de Vos Cranes! (Alien8)*
16. Great Lake Swimmers - Bodies and Minds (Weewerk)*
17. The Go! Team - Thunder, Lightning, Strike (Memphis Industries)
18. Spitalfield - Stop Doing Bad Things (Victory)
19. NAW - Green Nights, Orange Days (Noise Factory)*
20. B.D. Gottfried & the Leatherback Amnesiacs - Terra Not So Firma (Independent)*
21. Pariahs - Pariahs (Fading Ways)
22. Goodshirt - Fiji Baby (Cement Records)
23. Beep Beep - Business Casual (Saddle Creek)
24. Swamperella - Black Cat Boogie (Cattail Records)*
25. Action Action - Don't Cut Your Fabric to This Year's Fashion (Victory)
26. Broken Spindles - Fulfilled/Complete (Saddle Creek)
27. Keren Ann - Nolita (EMI)
28. Akumu - Fluxes (Spider)*
29. Now It's Overhead - Fall Back Open (Saddle Creek)
30. Josh Martinez and Sleep - The Chicarones (Camobear Records)*

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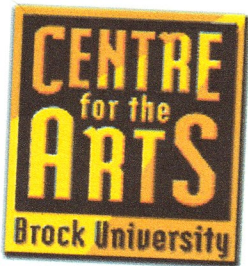
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“There aren’t too many bands making tunes as wonderfully unhinged...”

- Niagra Falls Review

b.d. Gottfried Review : Disrythmia by MusicEmissions.com

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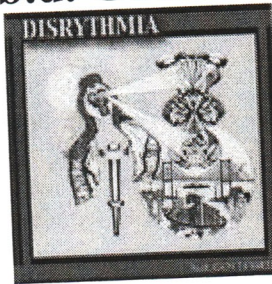
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REVIEW

SERIAL REVIEW

OPINION

b.d. Gottfried - Disrythmia



Jesus, another decent album plagued with super bad graphics. No, really. I had a hard time not throwing this in the trash when I got it. Bill Gottfried is a multi-instrumentalist and a songwriter who has created a Cyber Audio Studio in Kitchener Ontario. In order flesh out his Disrythmia album, he has gotten some help from friends George Chaggares and Jack Smith calling them The Leatherback Amnesiacs. It provides for a spacey affair and quite a trippy album. There are some really advanced and technical songs that come across nicely. Like I said, the album is a bit of a surprise looking at the crappy cover. Oh, there is definitely some cheese on the album but if you come across Disrythmia you should disregard the cover and give a once over. You might be surprised.

(Cyberaudio 2004)

Review date: 2004-11-03 00:44:12 by Dennis Scanland

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An enjoyable discord

Sometimes a name just fits. Take the band backing b.d. Gottfried, for example.

Calling themselves the Leatherback Amnesiacs, Gottfried and company inch up on you slowly, until you can no longer remember when you developed an appreciation for Gottfried's lyricism and the band's eclectic musical sensibilities.

There's also something appropriate about the title, *DISRYTHMIA*. At first listen, the CD seems to be a disjointed mix of styles, instruments. It's only on successive listens that the discord seems to melt into itself to reveal an interest-



RE View

BY TOM MACDOUGALL

ing fusion of jazz, rock and folk. And opera. And world music. And heavy metal. Almost like a session player with too much time on his hands and no clear direction.

This is not an album for a person set in their musical tastes. It can't be pigeon holed easily.

While many of the lyrics reveal dissolution, targeting rampant consumerism ("I've got lots of shiny ****, only problem is I can't pay for it") and religion ("My god tells me he can't stand your god"), among others, they also provide enough of a hook to keep the listener tuned to hear how Gottfried is playing with words to convey a variety of messages.

DISRYTHMIA is an independent release, recorded by Gottfried in Cyber Audio Studios, his own studio in Kitchener.

Though not in wide release, it is available through CyberAudio Studios, and is expected to enter wider release in the United States.

To find out where you can find your copy, email billg@cyberaudioline.com.

— *This CD was provided for review by Last Tango Productions.*



JEAN FENSKE/weekender photo
perform *Santa's In the*
It's Christmas, by the

andidate but holds inal Cold War satire

but is a little shy in the character and dialogue department.

Clive Owen plays *King Arthur* as the leader of a band of Sarmatian knights serving the Romans in Britain.

There are lots of battles and fights with axes, swords and arrows flying everywhere as Arthur allies himself with the Celts to beat back the invading Saxons.

Keira Knightley (*Pirates of the Caribbean*) is a fierce, fighting Guinevere, while Ioan Gruffudd (Horatio Hornblower) plays Lancelot.

The fighting seems endless, however, the production values are good even if the

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nnist

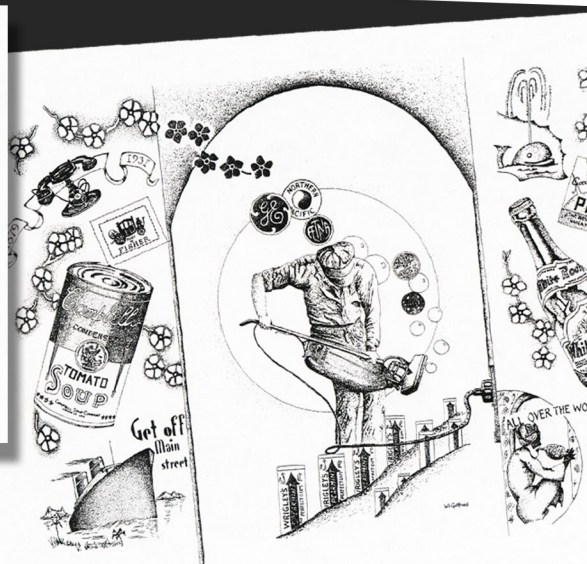
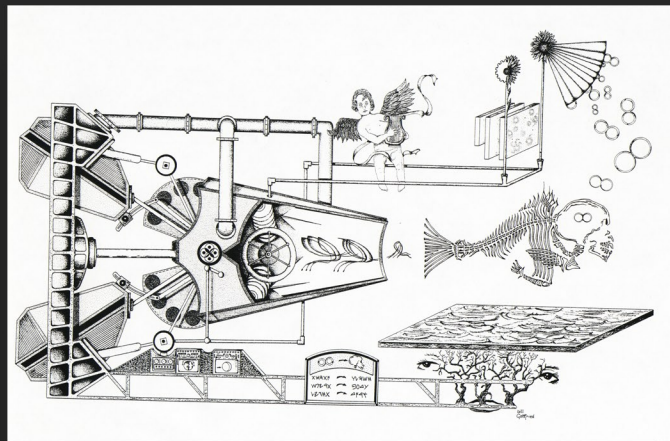
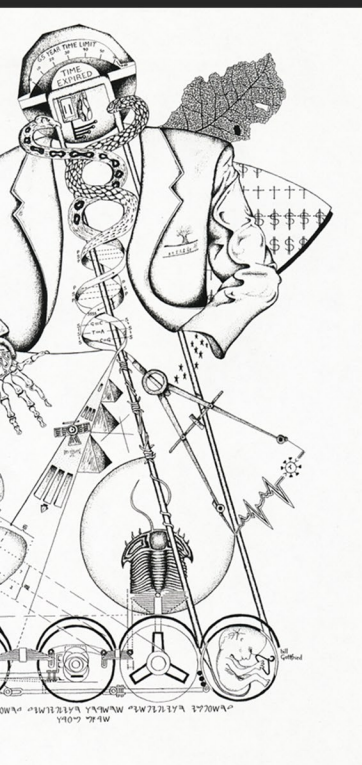


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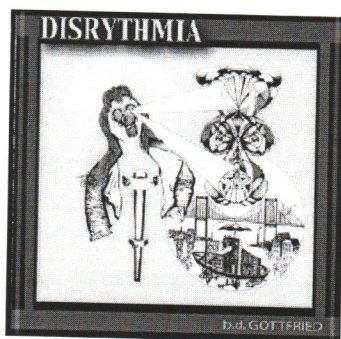
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From: [Raymond J.](#) (Original Message)

Multifaceted Disrythmia CD shows Gottfried's wide range of talents

↑
Bill's Artwork



Trying to describe B.D. Gottfried's overall musical style is next to impossible, no matter how hard one tries. It runs from pop to alt rock to Brit rock to Irish folk to blues bop, but the clincher is that it all sounds authentic and genuine.

We've all heard those bands who have tried to play a different style than their own just to satisfy some record company executive or somebody else of influence. When the band doesn't like or feel what it's playing, it's pretty evident. Well, nobody in Gottfried's band, the Leatherback Amnesiacs, is pretending to like this stuff. They obviously enjoy it.

And before I get into the specifics of the material, I've got to say I totally love the name of the album: Disrythmia. It just rocks. And the weird album cover just adds to the freakiness of it all.

Now back to the material. Some of it is simply excellent and ear-catching. Some of it is a bit out there, thanks to a plethora of weird and wonderful percussions and other instruments. Some of it I wouldn't care if I never heard it again. But some of the

continued... --->

...continued

tracks just grab on to you and hold on for dear life. Falling into this category are the opening track, Miss Anthropy (nice 80's pop-rock style with a strong Beatles influence), the Irish foot-tapper/rocker Disrythmia, and the fun little boppy and catchy blues number Happy Happy Lounge. Mr. Advertising Man and Cocktail Fog also score some points for their originality and catchiness.

Gottfried, who hails from Waterloo, Ont., independently released this 12-track album after recording it in his own studio, Cyber Audio Studios. He'll hopefully find a niche market for his material; it certainly deserves to be heard.

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