

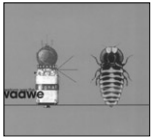
WAAWE BIOGRAPHY

Waawe are from Tabor, a small town in southern part of Czech Republic. The band was formed in 1994.

Waawe are: Tomas Bily |guitar, voice |
Patrik Kucera |guitar, synthesizer, 8-track |
David Koukal |drums |
Pepe Sejk |bass |
Jarda Zeman |tenor & alt saxophone, flute, harmonica, synthesizer |

Psychedelic-noise soup with crystals of ambience is Waawe's own musical recipe, a musical heritage that comes from psychedelic music, the eighties' and nineties' hard-core scene, with the addition of an electronic influence. At the beginning of 1998 Waawe released the tape, "Killing Highway". During this year they also played outside of the Czech Republic for the first time. After playing a few concerts in Germany the band stopped for a few days in Hamburg to record its first 7 inch "Nightmare Hifi Soundtrack ". This 7 inch was eventually released by the label Silver Rocket in 1999. In the Fall of 1999 Waawe embarked on their first European tour. The tour lasted one month, visiting Germany, Holland, Belgium, France, The Basque Country, Spain, and Switzerland. At the end of 1999 Waawe participated in the CD compilation "Ten Years Ego", with the song Nightmare Hifi Soundtrack. This compilation was released by the German label Noiseworks, which promotes new bands from the Czech hard-core and noise scene. From February to May 2000 Waawe recorded its first full length album in Tabor, CD digipack "Timestorm Was The Signal". This CD contains 8 songs and was co-released by Silver Rocket Records and Minority Records. In June the band went on their second European tour, taking them through the Czech Republic, Slovakia, Hungary, Croatia, Slovenia, and Austria. In early 2001 they went for a 6 week European tour. There's a new album in the works and will be recorded in June of 2002 at Landscape Studios engineered and produced by the well respected Geoff Turner (New Wet Kojak). Members of Waawe are currently involved in several musical projects such as C - instrumental comm-post rock trio, BLANK - post hard-core, and last but not least TOXICKY BOOM experimental electronic duo. Waawe is their main focus but these other projects allow them to explore other musical territories. Waawe's personnel are also members of the cultural organization Free Dimension Tabor, which promotes parties and concerts. Free Dimension Tabor represents other bands and DJ's which don't focus on one musical style.

Discography:



WAAWE "Timestorm Was The Signal" CD

1. Dogma
2. French Dog Massacre
3. Sunset City
4. Electra
5. Krankreich
6. Cut Song
7. Slowly Goes The Night
8. Ecstatic Rhythms

Booking/Contact: Free Dimension | Post Office Box 35 | 390 01 Tabor | Czech Republic
e-mail: waawe@volny.cz | website: www.freedimension.cz | phone: +420-606-889659

Label: Minority Records

Promotion: Tamizdat (<http://www.tamizdat.org>) / Minority Records

Label address: Minority Records | Post Office Box 113 | 110 01 Prague 1 | Czech Republic
e-mail: info@minorityrecords.com | website: www.minorityrecords.com | phone: +420-2-83842348

Sound samples at: <http://www.minorityrecords.com>



REVIEWS

WAAWE "Timestorm Was The Signal" CD

"Waawe are from the Czech Republic. What's that, you don't listen to music from outside of the US and possibly the UK? Then you're most certainly missing out on the best band that I've ever heard from eastern Europe. This band with the hard to pronounce name plays a very powerful blend of post-prog-hardcore with fantastic results. This is some truly unique rock. Take a little hardcore esthetic, ala Fugazi, and add in some more melodicism ala Mineral, plus a dose of prog-rock innovativeness along the lines of June of 44, and you get a hint of Waawe. And while at first listen, these songs might sound similar to your average American emo band, on second listen, all the intricacies and unique natures come out to an effect that hints at true brilliance. And the use of odd keyboard sounds and saxophone makes for a nice, unique touch. After a twinkling little intro, "French Dog Massacre" come in with powerful, driving guitars and vocals that are echoed and quite powerful. "Sunset City" is a bit more mellow, with some very flowing bass and more melodic and light guitars. But it's the vocal style, just slightly soulful and deep, that make this so cool. And at the end, when you get harmonica (or perhaps squealing horns) over driving guitar and drums, it really takes on a different feel. "Electra" has more of a free-form feel, with light, slightly jazzy drums, some soulful sax and more cryptic singing, but it totally gets more intense at the end as the textured guitars and drums really build to a fury. The 7-minute "Krankreich" is completely different, with rolling drums, weird, noisy guitars, almost mumbled echoed vocals, and all these moments of melodic noodling and noise and sax. Very cool, kinda trippy stuff. "Slowly Goes the Night" is more poppy, at least by the drums and slightly catchy rhythm. It has a more powerful rock sound as well, especially as the title is shouted out over and over before the singer says, "Let's go!" This is probably my favorite song on the album. And the final, 6+ minute "Ecstatic Rhythms" has just the coolest, bass-driven flow, with soft flute underlying and more of a soulful yet melodic rock feel. Very cool way to end the album. It's tough to really describe Waawe. One moment the guitars are driving all intense-like, the bass is kicking, and the drums are pounding away, the vocals come in all deep and cryptic and full of you-don't-know-me attitude, and I'm rocking away. The next moment, a long, melodic stretch interspersed with soft noises and soulful sax come in, and I get a little lost in the music, looking off into the distance and maybe swaying a bit. It's a cool mixture, and one you've most definitely got to hear. In a world where unique bands are hard to come by, Waawe are worth hoarding."
Jeffrey Marsh, **Delusions of Adequacy** (www.adequacy.net)

WAAWE "Timestorm Was The Signal" CD

"Perhaps the coolest thing about doing Splendid is that because we review every CD we receive, we get music from all over the world. Almost every day, nestled among mailers from Triple-X and Matador and Moonshine and Touch & Go, there's some tightly-wrapped nugget of fun from Belgium, Japan, Australia or Sweden, unfamiliar stamps hinting at mysterious wonders within. However, we'd never received anything from the Czech Republic until Timestorm Was the Signal appeared in the mailbox. Exciting, no? The only thing I knew for certain was that, given the tendency of most Eastern European names to sport a whole mess of obscure accent symbols, I'd be digging out my faithful HTML extended character set guide yet again -- though when I did, I discovered it had finally met its match. These guys' names use accents so obscure I can't display them. Sorry, Waawe. None of this, of course, should matter to you. "What does it sound like?", you're undoubtedly wondering. And that's where things get a bit tricky. If you listen to Waawe with only half your attention, you're going to write them off as another emo band. They've got the loud/quiet/loud guitar thing going on, and the strained vocals too. But they're not throwaway punk rock. There's too much going on here. Perhaps there's a little emo in the group's foundation, but it shares space with a healthy accumulation of prog rock. Waawe starts with the same basic building blocks that Sunny Day Real Estate used to create The Rising Tide, but -- and this is important -- they leave out their egos. A penchant for instrumental cross-pollination doesn't hurt them either, as Timestorm Was the Signal bristles with unexpected musical voices and combinations. In addition to jagged, fevered guitar leads that'll send chills down your spine, Waawe roll out the accents: a surprisingly effective blues harmonica counterpoint on "Sunset City", plaintively jazzy horns on the post-rockish "Electra" and "Cut Song", lilting flute and martial drumming on "Ecstatic Rhythm" and most intriguing of all, a didgeridoo on "Krankreich" (and "Dogma"/"French Dog Massacre", if you turn it up loud enough). Vocalist Patric Kucera's soulful wail is far more Robert Smith than Robert Nanna, further striating the group's sound. At their poppiest (perhaps the jaunty "Slowly Goes the Night"), Waawe remain edgy and unsettling. At their most bleak -- a hard point to award -- they're capable of moments of spine-tingling beauty. Listen to the first minute of "Dogma", which introduces "French Dog Massacre", and see if you don't get the shivers when the bells come in. There's no doubt that Waawe have been informed and influenced by American indie rock trends, but they've made the sound their own. There's a great opportunity here for the right US label -- license these guys and market them to SDRE fans. You'll look really cutting edge and Waawe will get the attention they deserve, while the listening public gets a great album. Everybody wins."
George Zahora, **Splendid** (www.splendidezine.com)

WAAWE "Timestorm Was The Signal" CD

"This is definitely a strange one. Waawe are from the Czech Republic, and apparently have been around making music for quite some time. And on this 8 track CD they flit from bursts of pulsing post hardcore to laid back jazz. The opening track, "Dogma", had me almost lying back on my bed and drifting to sleep. A lovely twinkling intro that made me expect an instrumental album, but that all comes to a halt as it flows straight into "French Dog Massacre" (excellent song title!) and the vocals join the fray for some mid-paced, arty indie / post rock. The music tucks into a groove pretty much straight away, whilst the singer wails away over the top of it. It picks up the aggression every now and again to rock out, or soothes into a mellow, jazzy break using warm instrumentation that rather reminds of Tristeza. Except with vocals. "Sunset City" is incredibly laid back, and gently persuaded a long by a prominent electronic hum and sparse guitars. Super pleasant, but it doesn't miss the opportunity to do the quiet-loud-quiet switch. But hey. It's done well. And in places it reminds me of the last Bob Tilton record too. Maybe it's the horns. The record seems to actually get more chilled out as it goes a long. "Krankreich" descends into spooky atmospherics and electronic noises, the sound of flying around a futuristic city in some strange space-craft, then abruptly pulls back into the moody guitars and hyper-active horns again. 7 minutes long of mostly instrumental all told. Well, it's not every day we get something to review from the Czech Republic! It's great to hear that bands out there are making some interesting music, what with these guys and Sunshine as the other band I know of from that region. Good stuff. Rating: 7.5/10"
Andy Malcolm, **Collective zine** (www.collective-zine.co.uk)