



WHAT'S
LEFT
NOW
YOU
ARE
DEAD
TO
ME

t.k.bollinger

Album Release Date: October 31st, 2017

[LISTEN: Official Audio on YouTube](#)

<http://bit.ly/WLDTMTube>

contact@tkbollinger.com

+61 425 712 17

The music of *t.k. bollinger* is a sweetly tortured fusion of *Doom Blues*, *Gothic Country* and *post apocalyptic Gregorian Chant*. A predominantly solo artist, his songs speak of the horror and the hope that lies in a world where each of us is forced to find our own meaning and purpose. Plaintive melodies meet literate lyrics, all played and sung in bollinger's idiosyncratic style and voice.

influences

The music of t.k. bollinger is mined from the same dark vein as such late 20th century Australian underground artists as *The Birthday Party/Nick Cave*, *The Wreckery*, and *Crime and the City Solution*. It blends *Gothic Country* with *Folk*, *Punk Rock* and *Blues*. Bollinger's musical influences are not only home grown. He derives his inspiration from many sources, including *Cow Punk/Alt country* (*Country Teasers*, *16 Horsepower*) *Dark Folk* (*Qntal*, *Elliot Smith*, *Jason Molina*), *Sad Pop* (*Weyes Blood*) and *Americana* (*Gillian Welch*); a mish mash of genre that revolves around the ugly twin of Happiness, Sadness. If any single word sums up his sound, it would be **Sadcore**. Bollinger says, "If you can find beauty and hope in sadness, then you can find it anywhere."

the music – an overview of the songs on this album.

This 16 song collection continues to explore t.k. bollinger's usual dark terrain, though with a little more lushness than 2016's *Shy Ghosts*. The stripped back minimalism is still there in songs such as **Shovelling/Struggling**, but with the inclusion of long time co-conspirator *Vis Ortis* wearing a co-production hat and providing drum programming and sound manipulation, the atmosphere has thickened and accordingly the sonic texture has become much richer.

Bollinger has even added the occasional keyboard line and there is a distinct triphop feel to some of these songs (see **Enough Rope** for instance and the sinister and seductive collaboration with Texas' *Pixie Muse* – **Dark as Night Sweet As Sin**). Some of the tracks are more along the lines of the angular minor key rock that we would expect from bollinger's band, *That Sinking Feeling* – songs such as **The More I See The Less I Want** and **It's Just Changed**. The Gothic Country vibe however is still strong, particularly in opening track, **A Life of Fear** and the latin tinged **May Death Come Welcome**. Folky elements also appear, reminiscent of bollinger's earlier Country blues explorations, in songs such as **Where We Walked Today** and **The Same Tears**.



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biography

As a long-time confirmed sad sack and veteran tiller of doom, t.k. bollinger has been writing and recording songs since the grunge plague of 1991. He cut his teeth mainly as a back seat driver, playing drums for *Rifled Slug* and later for the much-ignored acid-folk combo, *The Stinking Badger of Java*.

He defected briefly to electronica at the end of the millennium, but saw the error of his ways while driving through the deserts of Australia in 2004. Collecting songs and impressions on his way to the top-end caused him to strip back his material and to begin playing an idiosyncratic style of country blues. These songs were captured in 3 recording collections. His early song writing and sadcore folk leanings were documented on 2005's *My Delicate Melancholy Devotion*. 2007's live to tape *Sad City Twilight Demo* captured bollinger in his natural raw and emotive state. The pinnacle of this phase of Bollinger's rebirth into personal song writing was 2011's more polished studio offering *A Wide Road Called Sorrow*. All of these were self funded digital releases.

Not content to leave things there, and to cries of Judas, he went electric again in 2011, jamming with **Vis Ortis** and **R.S. Amor**, two long time friends and collaborators. The ensuing musical apoplexy coalesced into *t.k. bollinger and that sinking feeling*. They released their first album, *A Catalogue of Woe*, in August 2014. Upon it's release, the rest of his band was so appalled that they moved to Tasmania and now seek to redeem themselves whilst crafting the long awaited sequel *Doom Blues*, to be released in late 2017 early 2018.

While patching things up, via Ouija board, Bollinger took it upon himself to complete what emerged as his bumper opus, *Shy Ghosts*. Released in January 2016, it is a collection of slow, delicately arranged songs that spoke of sorrow and loss, dementia and decay, fog and fear.

2017 proves to be an exciting year for bollinger and his musical fanatics. A new album, *What's Left Now You Are Dead to Me* has been completed and set for worldwide release on 31st October 2017. Still in bollinger's confessional style it promises to be a lush and, possibly, more hopeful collection of songs.

contact

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social media

<https://twitter.com/tkbollinger>

<https://www.youtube.com/c/tkbollingermusic>

<https://www.facebook.com/tkbollingerdolorcore/>



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testimonial – Previous Critical Reaction for bollinger's work

"Equal parts mystifying and beautiful, t.k. bollinger has created an album that forces the listener to ponder the most intricate and infinite of questions, without ever promising any answers. It's a rare class of music that may have been built from one man's isolation and tormented exploration, but it was created so that we might all find something bold and new within ourselves. All we can hope is that bollinger has more dark realms that he can explore and more emotive music that he can bring to life."

Thomas Bedward - broken8records.com

"I'm overwhelmed by what Mr. Bollinger has achieved. This is sadcore of the highest carat. Making this kind of music is a difficult balancing act. Sad songs without honesty is just embarrassing. However, there's no lack of honesty here. In fact, t.k. bollinger sings so emphatically on the album that it feels like he is the last man left on the planet. Naked, tormented and not overly beautiful, but with a heart-felt presence."

The Ambassador - [Swedish Embassy of Gothic Country](#)

"Not an album for everyone, And not for all the moments of the day - or life - but if you have ever more or less direct contact with life's pain, in any of its forms, you will not be led astray. Minimalist, essential, dark, beautiful."

Mauro Catena - [the pit of the damned](#)

Community Reaction

Bollinger has been slowly gathering a loyal group of listeners around him who share his downbeat and sadcore musical passion. This group meet in the dark alleys of social media to discuss their own dark tastes. The following quotes were given freely, without bribery or duress:

"And I thought I knew what sadness was." – Alex DiFrancesco

"TK's music is the perfect soundtrack for when you feel sad about things in your life." – Daisy Walton

"Your go-to antidote for happiness. Keep those feel-goods in the basement where they belong with a heaping dose of sadcore from Dr Bollinger." – Jeremy Holcombe

"T. K. portrays melancholic lyrics and sounds through true life stories, touching us to the very core of existence in a cynical world." – Christina Willis

"Sadness is rebellion" – Johan Carlsson



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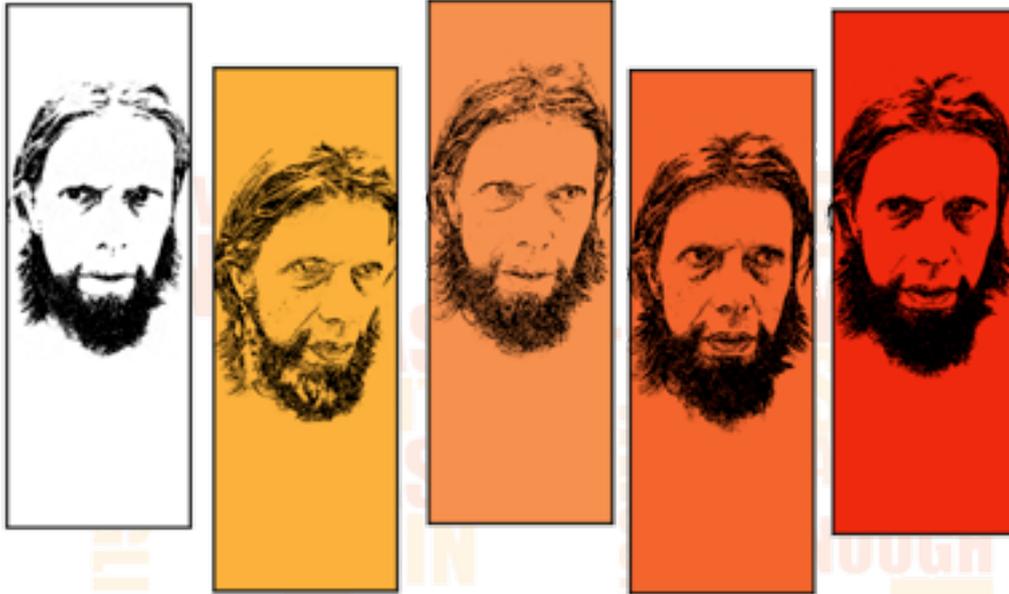
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borrowed luminescence – from the Album liner notes – by Murky Dismal

What's Left Now You Are Dead To Me? An ominous title for an album, but t.k. bollinger is no stranger to the ominous. While initially conjuring a dark and unforgiving picture, upon deeper inspection, these words actually point to a modern malady that we all bear – consciously or unconsciously.

Call it the end of certainty, postmodernitis or, eluding to the classics, The Death of God – we inhabit a world where all that gave us meaning has been shown to be, at best transient and at worst make believe. What lit the darkness is now seen as a borrowed luminescence. What is left to us in such a world? How does someone find hope or meaning when what anchored them to culture and meaning has been called a delusion or a lie?

The answer Bollinger's music seems to allude to is a choice. We can try and crawl back into the darkness and lose ourselves once more, and some seem to actively be doing this in this era's love affair with radical conservatism, or we can try to find or kindle a light of our own. Though it may seem ultimately meaningless and hopelessly transient,



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it is still a light engorged by our own passion. The danger of such a self-forged meaning is that we can become enfeebled by our own sense of self-importance – witness: the rise of Narcissism. However, if we keep in mind that this “self” must, as part of its journey, also learn to kiss the darkness of extinction, it becomes imbued with a sense of rare preciousness. Who, if not we, can shine light into the darkness and make meaning out of the void. As Arthur O’Shaughnessy so vividly put it, “We are the music makers, and we are the dreamers of dreams”.

Bollinger’s fascination, however, is not so much with what we find but how we find it. The moments or sparks that bring our new found passion to life, or smother it for that matter. After all, the journey is often more interesting than the destination.

While some of these songs offer hope, others, like his previous opus *Shy Ghosts*, explore the darkness – the testaments of those who never learned to kindle their own light. The later are songs of madness, songs of betrayal, songs of complacency from lost souls unanchored and under assault from the joy and terror of a world unhinged from meaning. For there is both joy and terror among the damned – brief glimpses of the magic of connection that we have known; the pangs of memory from our lost childhood; the perils and pleasures of collision with other careering agents around us; the unbidden help that comes from unexpected quarters.

One last warning: the surface is no longer trustworthy. What seems beautiful on the outside may be a mask for a dark and dangerous beauty. And likewise the rough and dangerous may in fact bear a heart of gold. Dig deeper before you embrace what you conjure forth in this world where desires promised are so easily attainable. And remember that all these things, both joys and sorrows, will ultimately fade away.