



The Guilt are the sharpest tool in the shed!

Extremely driving beats, cutting guitar sounds and Singer Emma, who presents a sports acrobatics on stage, that makes you sore muscles just by watching.

The Guilt is a Swedish brutal electro punk disco company.

Danceable songs with aggressive, digital beats and rousing stage performance. Call it aerobic lazerpunk action, death Disco, Electroclash, Body-Punk - The Guilt can be classified as you want. But one thing is certain: You will sweat profusely as soon as the hammering out the first beats.

"It is very angry and stupid, super danceable, full of hate" Anyone who has already experienced The Guilt on stage knows this statement is true.

On the new album "**New Knives**" (unfortunately released in time for the start of the 2020 pandemic), evolved the previous Guilt sound into an even weirder, hectic kind of electropunk.

More beats and synthesizers, but also more melodies and more space for fun.

"We sharpened the thing". says **Emma Anitchka (vocals, machines, knives)**.

"New Knives" has songs about the job, about yeast infections, about how to use new knives, power and revenge. That means it's about serious life issues.

The original line-up of Emma and Tobias (guitars, machines) toured with their breakneck live shows across Europe under the motto - "**If I can't dance, then that's it not my revolution**".

In 2021, The Guilt reformed: with a slight delay, due to the aforesaid worldly and some internal affairs, **The Guilt returns to 2022 with a NEW line-up:** As always, Emma Anitchka embodies the complete front program of the Band that sets the brutal tone for this small and angry band. A new feature of the year 2022 is guitarist/bassist Catnip Lizzy (formerly active in Sweden with Ragata and Arre Arra!). Lizzy is known for acting an unpredictable tornado on stage. Off the stage she reveals herself to be a remarkable Formula 1 connoisseur.

The knives are sharpened - get your cut in 2022.

Raise your fists, be loud and dance !

The Guilt put the death in disco and the dance in revolution.

The Guilt are like Roxette, with knives.

The Guilt are like aerobics for anarchists.

Backstage they need a lot of Coffee and such accessories like fluffy Kittens

www.facebook.com/The-Guilt-257710247605464



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The Guilt sind das schärfste Werkzeug im Schuppen!
 Extrem treibende Beats, schneidende Gitarrensounds und Sängerin Emma, die eine Sportakrobatik auf der Bühne präsentiert, dass man schon beim Zuschauen Muskelkater bekommt.
 The Guilt ist ein schwedisches Electro-Punk-Unternehmen. Tanzbare Songs mit aggressiven, digitalen Beats und mitreissender Bühnenperformance. *Call it Aerobic-Lazerpunk-Action*, Death-Disco, Electroclash, Body-Punk - The Guilt kann man einordnen wie man will, sicher ist, das man mächtig schwitzen wird, sobald die ersten Takte auf einen loshämmern.

„It is very angry and stupid, super danceable, full of hate“
 Wer The Guilt bereits live erleben durfte weiss das diese Aussage zutrifft.

Auf dem neuen Album „New Knifes“ (leider rechtzeitig zum Pandemiestart 2020 erschienen) hat sich der bisherige Guilt-Sound zu einer noch schrägeren, hektischeren Art von Elektropunk entwickelt. Mehr Beats, Synthesizer aber auch mehr Melodien und mehr Platz für Spaß.
 „Wir haben das Ding geschärft“. sagt Emma Anitchka (Gesang, Maschinen, Messer).
 „New Knifes“ enthält Lieder über den Job, über Hefepilzinfektionen, darüber wie man neue Messer macht und über Rache. Das heißt, es geht um ernste Lebensangelegenheiten.

Die Originalbesetzung mit Emma und Tobias (Gitarren, Maschinen) tourte mit ihrer halsbrecherischen Live-Shows schon immer unter der Parole – „*Wenn ich nicht tanzen kann, ist das nicht meine Revolution*“ quer durch Europa.

2021 hat sich The Guilt neu formiert: Mit einer kleinen Verzögerung, aufgrund der besagten weltlichen und einiger interner Angelegenheiten, wird The Guilt 2022 mit einem NEUEN Line-up über die Bühnen brettern. Wie immer verkörpert dabei **Emma Anitchka** das komplette Frontprogramm der Band, die den brutalen Ton für diese kleine und wütende Band angibt. Ein neues Feature im Jahr 2022 ist die Gitarristin/Bassistin **Catnip Lizzy** (In Schweden ehemals tätig bei Ragata und Arre Arre!). Lizzy ist bekannt dafür, dass sie auf der Bühne ein unberechenbarer Tornado agiert und sich abseits der Bühne eine bemerkenswerte Formel-1-Faktenerzählerin outet.

Die Messer sind gewetzt – get your cut in 2022.

Raise your fists, be loud and dance !

- # *The Guilt put the death in disco and the dance in revolution.*
- # *The Guilt are like Roxette, with knives.*
- # *The Guilt are like aerobics for anarchists.*
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Biographie

In 2012 punkrock duo The Guilt made their first appearances. Emma (vocals) and Tobias (instruments) reside in Malmö, but it all began in Helsingborg, Sweden, with an overpowering need for playing loud and simple.

Before The Guilt they were both in another band but the sudden and tragic loss of a member left the band without direction. Jesper, a good friend and an excellent drummer, could not be replaced. In all this confusion Tobias and Emma found a mutual cause and inspired by everything they ever listened to in the nineties; The Guilt became their channel for dispersing frustration through dancing and shredding guitars.

For their first live shows the synths and drums were played by an iPod. It could not possibly get less cool. But The Guilt set their own punkrock standards by delivering a blazing work-out at every single show. A few years later the iPod was replaced by a sequencer named Roland and the duo went on exploring the dichotomy between the genres- screaming louder and adding glittery gold in everything. Since the band started the main focus has been to play however, whenever, wherever. The simple set-up have made it possible to dish out punkrock disco at lounge bars, squats, galleries, apartments, offices, barns and venues all over Europe. Always performing in full throttle, in all the impossible places, made The Guilt what it is today.

In 2015 The Guilt released their first EP named "Die" on Heptown Records and on Swedish label Suicide Records in 2016 the single "Dance to the Revolution" was released. The song was inspired by the Emma Goldman quote "If I can't dance, it's not my revolution", in times when it's more than important than ever to do both.

In 2016 their first full length album "The Guilt" was recorded. Three skilled people: Gustav Brunn (Atlas losing grip, Lawgiver) Alain Steffler (Le Prince Harry, Experimental Tropic Blues Band) and Joakim Lindberg (MFMB), made their mark in the process. Alain Steffler also did the finishing touch with the mastering and this shimmering fix of disco-punk was released in May 2017 on Heptown records.

Kicking off their second album release- The Guilt chose to work with belgian movie-creator Jérôme Vandewattyne (known for the band-mockumentary "Spit'n' Split"). Jérôme put The Guilt in a sickening gameshow context combining their fascination for glitter with alot of blood, gore, gymnastics and vengeance! The video/short movie for ENEMY will be released in December 2019.

The Guilt wanted a fresh take on there new songs that's been brewing the last years. The album NEW KNIVES was mixed by Joakim Lindberg and mastered by Magnus Lindberg. It's faster, simple, mean and above all- DANCE-ABLE.

NEW KNIVES was released in March 2020 by Heptown Records.

New Line-Up in 2021: Tobias left the Band. Catnip Lizzy joined The Guilt as new Guitar/Bass player.

"The Guilt" is distributed in:

Germany = ROUGH TRADE
UK = PHD (plastic head distribution)
Switzerland = Non stop
Sweden = Sound Pollution
Benelux = Suburban
France = Soundworks/Season of Mist
Spain = Avispa
Italy = Audioglobe
USA = Super D
Poland/Czech = Mystic
Finland = SUPERSOUNDS

DISCOGRAPHY

2014: Demo EP
2015 „Die“ Single (Heptown Records)
2016: "Dance To The Revolution" Single (Suicide Records)
2017 "The Guilt" LP/CD (Heptown Records)
2019 "A means to an end" Joy Division Cover
for "Wolfenstein Youngblood" Soundtrack
2020 "New Knives" Single (Heptown Records)
2020 "New Knives" LP/CD (Heptown Records)



2020 release. This explosive duo from Malmö, Sweden, is the death in disco and the dance in revolution. With their laser-punk agenda they are pushing the boundaries of punk-rock one high-kick at the time. The Guilt is a quirky concept of dancy tunes and punk aggression all combined in a sweaty live show. It's heavy vocals, simple beats and busted guitar hammering. On this album, the electro drums are more annoying, the guitar is angrier and the sing-a-long inevitable!

Interpunk.com

The Guilt – New Knives von [Julia13. März 2020](#)



Tanzen war schon immer eine wirkungsvolle Waffe der Revolution. Und wenn ein Album in den AZs der Welt noch jedes Tanzbein zum Schwingen bringen könnte, dann mit ziemlicher Sicherheit "New Knives". Mit ihrem ungestüm zuckenden Lazerpunk-Entwurf reist das schwedische Duo schon seit 2012 über die kleinen Bühnen des Kontinents und setzte mit dem Debüt "The Guilt" 2017 eine Funken sprühende Discokugel in die Welt. Ihren eigenen Trademark-Sound aus dem kompromisslosen Drumcomputer, störrischen Riffs und Emmas Reibeisen-Stimme hatten sie dort bereits ausformuliert. "New Knives" ist nun das tanzbarere, aber auch gesellschaftskritischere nächste Kapitel.

"I wasn't born a Lady, I was born to make new Knives"

Die allerersten Assoziationen machen erstmal stutzig und lassen sich nur schwer mit den Pressebildern des Duos vereinen: "Enemy" vertraut auf Synthies, die direkt aus der tiefsten Eurodance-Schublade gekramt sein könnten, kleistert darüber aber Emmas raue Stimme. Kaum hat man sich an diese elektronischere Ausrichtung des neuen Albums gewöhnt, hören die Hits gar nicht mehr auf aus den Lautsprechern zu donnern. Dabei klingen mal Riot-Grrrl-Helden wie Sleater-Kinney (in ihrer Punk- aber auch ihrer aktuellen Pop-Version!) an, mal lächeln Blondie im Hintergrund, dann erinnert Emma an Blümchen, wenn diese Gesangsunterricht bei Pagans Nikki Brumen genommen hätte. Am nächsten kommen dem doch recht sperrigen Sound aber wohl die Reformerrinnen von Le Tigre und auch die mittlerweile leider aufgelösten Prada Meinhoff. Wie der Titelsong mit knatternden Bässen demonstriert, stehen The Guilt bei all der Tanzbarkeit ähnlich wie ihre Vorbilder vor allem für eine kompromisslose Dekonstruktion jeglicher Geschlechtsstereotypen ein.

Zwischen Schlagstock und Konfetti

Ob mit pulsierenden New-Wave-Beats gegen den grauen 9-to-5-Job ("At the Office"), mit zerfetzenden Blastbeats für die Neuverteilung von Gewaltpotential, kantigen Ansagen gegen das dämliche Gesellschaftsbild der harmonischen Beziehung ("You & I") oder definitiven Thesen á la "I'm not judging 'cause I don't have the education ("I Have No Invitation"), die der Vorherrschaft des weißen Mittelklassenmannes auf den Grund gehen: Sinnentleerter Hedonismus macht um dieses angepisste Duo einen großen Bogen. Über weite Strecken steht Emmas kräftige und wandelbare Stimme im Zentrum, doch gerade im Endspurt gewinnt das Kollektiv auch im Gesang an Kraft, sowohl im zuckenden "Stick to Your Guns", als auch im elektronisch sanften "Beige and Contagious" oder dem unnachgiebig pessimistischen "Nobody Likes You" lauern Gangshouts auf hingebungsvolle Fangesänge. Auch wenn die Clubs der Welt erst einmal die Luft anhalten müssen: Was sich bis zum Ende der Corona-Krise bei jedem weiteren Hördurchgang dieses Ungetüms an unkontrollierbarer Ekstase ansammelt, wird sich mit dem ganz großen Getöse entladen.

Und so hört sich das an: <https://youtu.be/riN0pqHV-Og>

minutenmusik.de/rezension/the-guilt-new-knives

The Guilt: The Guilt – Album Review

Heptown Records

CD/LP/DL

Having been the new band of the day back in March (read the LTW piece here) we now take a gander at the first album from The Guilt.

The debut album by The Guilt has been five years in the making. Formed in 2012 in Sweden, The Guilt honed their self-titled 'LazerPunk' style by playing gigs all over Europe. Be it a bar, squat, gallery, no 'venue' was off limit.

Their debut, self-titled album kicks off with Cunt Mess, which comes across like Babes in Toyland by the way of Peaches, which is no bad thing at all but is somewhat of a misleading opener, for the album really kicks into gear by the third tracks Hate Hate Hate, a vitriolic blast of anger that jumps straight out of the bass-bin and right down the back of your throat.

It's this sound that dominates the majority of the album. Razor sharp guitars rub up against the screaming howl of front person Emma, all to a backdrop of thunderously bass-heavy electronic drums.

Whilst this punky assault rains down, The Guilt thankfully haven't forgotten the art of penning a catchy tune. I Just Know It sounds like a dexadrine-fuelled soundtrack to an 80's aerobicise party, whilst album closer Ovaries takes everything that this fantastically confident debut album has thrown at you with over the previous 30 minutes and melded it together into to create best 'hi-energy riot sounds disco party anthem' that you really deserve to dance yourself stupid to.

You can check out The Guilt at their Facebook page.

Louder Than War - Written by Christopher Lloyd, May, 2017

GUILT

s/t

Wertung: 8/10

Räudig, krachig, laut – das sind GUILT aus Schweden. Was ganz gut passt, denn die Skandinavier sind ja bekanntlich die besseren Rocker. Dass sie ihre Musik selber Lazerpunk nennen und man sich fragt, was das genau sein soll – geschenkt.

Was zählt, das ist, dass GUILT nicht zuletzt dank ihrer Frontfrau Emma und Gitarren, die ordentlich Feuer unterm Hintern entfachen, eine Art Neuauflage der BARB WIRE DOLLS sind – und zwar, man muss das so sagen, mit einer gehörigen Portion mehr Verve und Druck. Was man bislang kaum für möglich hielt. Ist aber so. Stark!

Ox-Fanzine #131 / Frank Weiffen

The Guilt:

New Knives

Drei Jahre ist es her, dass sich THE GUILT beim Bierschinken-Festival mit ihrem energiegeladenen Electropunk und der mitreißenden Show in mein Herz gespielt haben und seit drei Jahren läuft das im gleichen Jahr erschienene Debütalbum bei mir in Dauerschleife rauf und runter. Jetzt gibt es endlich neuen Stoff! Warum es so lange gedauert hat, neue Songs zu schreiben und zu produzieren, liegt auf der Hand: das dynamische Duo aus Malmö sieht sich ganz klar als Live-Band, sie tanzen lieber, als im Studio zu stehen! Glücklicherweise haben Emma und Tobias ihrem Bewegungsdrang aber mal kurz Einhalt geboten und dieses definitiv tanzbare Album zusammengeklöppelt. Wer nicht direkt beim Opener "Enemy" das Bedürfnis hat, aufzuspringen und in ekstatische Zuckungen zu verfallen, muss tot sein.

Hämmernde Beats, 80s Synthies und Emmas wunderbar rotzige Stimme, dazu bissige Texte über Lohnsklaverei, beschissene Parties und darüber, dass dich am Ende doch niemand leiden kann. Wo das selbstbetitelt Debüt mit Bleifuß auf dem Gas und Lichthupe alles von der Überholspur drängt, fährt "New knives" rechts vorbei und zeigt dabei grinsend den Mittelfinger. Das Warten hat sich gelohnt!
<https://www.bierschinken.net/review/4005-the-guilt-new-knives>

THE GUILT – new knives (Heptown Records)

«I'm a good girl» snerrer vokalist Emma insisterende under tittelsporet, men jeg er ikke helt sikker på om jeg tror på henne da hun rett etter vræler «I wasn't born a lady, I was born to make new knives». Og med dette beskrives oppfølgeren til den nå tre år gamle debuten ypperlig.

En debut jeg umiddelbart forelsket meg i, og The Guilt smadret alene min skepsis til duo-formatet i vassere rock – noe andre duoer som Kindred Fever og Johnossi nå nylig har nytt godt av. En frenetisk sinna elektropunk-sak som sparket i alle retninger, og den etterlengtede oppfølgeren følger opp med stil selv om det rene ursinnet er noe roet ned. De har også påkledd seg et kledelig 80-talls slør siden sist, noe som bidrar til et litt roligere gemytt.

Men bevares, med titler som «Enemy», «Stick To Your Guns» og «Nobody Likes You» beveger stadig duoen seg i hakket røffere farvann enn Roxette. Jeg synes ved første gjennomlytt at debuten nok hadde en tanke sterkere låter som satte seg umiddelbart, men denne var samtidig såpass råsterk og uventet at det skulle ekstremt mye til å i det hele tatt nå opp til den. Praktisk talt umulig å overgå, omstendighetene tatt i betraktning.

For å møte et band med forventning for første gang er noe helt annet enn å ikke ane hva som møter en. Og etter noen runder kan man trygt si at de lever meget godt opp til selvtilulanten fra 2017 og har i tillegg utviklet seg i alle riktige retninger med en kanskje enda mer variert skive der alle sporene fra start til slutt står fjellstøtt på egne ben, men gjør det aller best når man hører «New Knives» i sin helhet. Så da Emma runder av herligheten med herlighetens sterkeste tekstlinje «All your friends are enemies in the end and nobody likes you» runder det sirkelen på en fortreffelig måte og duoen kan si seg godt fornøyd med nok et knallslipp.

5/6 | Sven O. Skulbørstad
<https://norwayrock.net/the-guilt-new-knives/>

Utgivelsesdato 13.mars 2020

THE GUILT 'S/T'. (Heptown Records)

Any band that open an album with a song carry the title 'C**ty Mess' threaten to be controversial. Industrial rock has a long prided reputation for speaking - well more precisely singing - as they find. Supercharged Swedish duo The Guilt certainly don't do anything by half, unless its a whole and one. 'Hate Hate Hate', 'I Don't Care', 'Bad Things', 'Anomalys', 'It's Not Me It's You', 'When The Honey Comes' and 'Give It' are hot stinging blasts of sythn led hate punk with spit going everywhere, and like the word that rhymes with it, ends up not exactly missing the fan. Knocked into shape by sharp, jagged chords and low sling solos against a devastating dance beat, some would argue that singer Emma's job is almost done for her itself but she decides to relay her Tarrie B-meets-Siouxie -scented venom over the top. You possibly may not need her to scream "I don't care for rock n' roll, I hate my job and getting old" right in your ear to establish what a messed up individual you have delivering these fearsomely infectious contemporary rock assaults on your highly unsuspecting senses . Subtler number such as 'I Just Know It' are scarcely less on the attitude-o-gram and attack with a fantastic chorus in which her co-worker Tobias's guitar gets its spot to dig. Groovy and brutal both in equal doses, The Guilt are guilty of one thing and that is potential damage to roofs, floors and stage fittings....of a few hundred live venue to come. Magnificent work.

THE GUILT is a two-piece punk-rock discharge from Helsingborg, near Malmö, Sweden with Tobias Kastberg [guitars and rhythms] and Emma [vocals].

If you can imagine that Roxette had been dragged, hacked, hauled, threshed and de-chaffed in a mechanized threshing machine, this is what they probably would have ended-up sounding like. The Guilt – unobscured bitchiness...

Tomorrow, the 5th of May 2017 THE GUILT release their debut self-titled album on Heptown records.

The album begins with the ferocious curse and unobscured bitchiness of “Mess at a Birthday Party.” This is brilliantly arrogant and an über-fantastic slap menagerie.

“Hate, Hate, Hate” is deep and squelchy. Featuring a low-punch bass, rock-n-roll rhythms, quick betrayer riffs and propellant vocals.

This song sounds like “Caught out There” [Kelis] covered by the B-52’s after a particularly frenetic drug orgy.

“Anomalys” [shared below] is the first single from the debut album “THE GUILT” with a cross-cut buzz, chunks of abrasive sound and carbide vocals. It’s a super-heated head-rush of dizzy pressure.

A feverish combination of dance melodies and punked-out alienation.

RAW RAMP - Words: @neilmach 2017 ©