

HATHORS



Some rock bands carry the burden of the world on their shoulders. Others just want to party. Hathors used to be firmly parked in the former camp. No longer! Hathors have made a discovery: Life isn't life if there isn't also a little light and love involved. The title of their new album gives it away, "Grief, Roses and Gasoline". Roses? Anger about all sorts of social injustice ("Grief") and sadness about the way we abuse the environment ("Gasoline"), like guitars, bass and drums, have been a part of Hathors from the very beginning. The roses, however, they are fresh. They stand for a warmer strand of emotions, a new lust for life, that flows through the album even when it makes the walls shake.

Aged fourteen, Marc Bouffé discovered Nirvana. "I loved the screaming. It felt cathartic", he says, "like a soul singer giving free reign to his feelings." He borrowed his sister's guitar, learnt two chords and started his first band: "To be on stage with your best friends, travel the world, and do with your life what you really want to – it became my dream." Remarkably, the dream soon became reality. Just as swiftly, Bouffé threw off the shackles of grunge to follow his own vision of a guitar-driven high-octane rock sound where each riff and each lick served not the ego, but the song.

The Hathors were the apprentices in the temple of the goddess Hathor in ancient Egypt. Apart from the arts, she was also looking after love, death and the pleasures of intoxication. Is there a more perfect name for a rock band? The modern Hathors' debut album was released in 2011. A superior offering of post-grunge rock, it garnered plenty of praise, especially in the French-speaking world. However, the production felt just a little too streamlined to the band, too controlled to be true. Their second album "Brainwash" (2013) was their incendiary response: more sweat, more mistakes, and more life. "Panem et Circenses" followed in 2017, still raw but a little more subtle...

"Grief, Roses and Gasoline" starts with a surprise: The lyrics of "Where Were You" may bemoan the soulless rat race of modern performance society, but the song rattles along with such joyous abandon – not to mention a cheeky na-na-na-na chorus – that any feelings of frustration are instantly banished. And that's just the beginning. What follows is a bubbling cauldron of deep and urgent rhythms, crisp choruses, and moods that range from soulfully thoughtful to exuberantly angry, all the way to simply

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euphoric. With this album, the band has found the perfect balance between the raw energy of their live shows and a love of detail that can only be forged in the studio.

“Grief, Roses and Gasoline” was recorded in four months in the band’s studio in Winterthur, a small but musical town near Zurich. “With this album we have almost arrived back where we started”, says Bouffé: “Except now we have complete control over our recordings and the type of aesthetic we want to go for. And we had a massive craving for memorable and carefully produced songs that were also spikey and hard-hitting...” After the band had done their work, John Goodmanson (Bikini Kill, Pavement, Wu-Tang Clan) rounded it off with a brilliant mix in his studio in Seattle.

Hathors are Marc Bouffé (guitar, vocals, sax), Dominique Destraz (drums) und Thorsten Polomski (bass). Thorsten (Bubonix, Ex-Lyvten, Ex-Six Reasons To Kill) recently replaced Simeon Thompson who played on the latest recording.

Gig Highlights:

2019	Musikfestwochen	Winterthur	Switzerland
2019	Up In Smoke Festival	Pratteln	Switzerland
2018	Musik & Frieden	Berlin	Germany
2018	Ampere	München	Germany
2018	Hafenklang	Hamburg	Germany
2017	Caribana Festival	Nyon	Switzerland
2016	SFTU Festival	Erfurt	Germany
2015	CMJ Music Marathon	New York	USA
2015	Greenfield Festival	Interlaken	Switzerland
2015	Roxy	Pargue	Czech Republic
2014	Exit Festival	Novi Sad	Serbia
2014	Gurten Festival	Bern	Switzerland
2014	ILMC	London	UK
2014	Rock Oz Arenes	Avenches	Switzerland
2013	Paléo Festival	Nyon	Switzerland
2013	Europavox	Clermont	France
2013	Eurosonic Festival	Grohningen	Netherlands
2013	Open Air St. Gallen	St. Gallen	Schweiz
2012	Les Eurockennes	Belfort	France
2012	Montreux Jazz Festival	Montreux	Switzerland
2012	Bars en Trans	Rennes	France
2011	CMJ Music Marathon	New York	USA
2010	Wacken Open Air	Wacken	Germany

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Press (German):

CLASSIC ROCK

"Um dieses Album als ein außergewöhnliches Stück Musik des jungen Jahres zu feiern."

ROCKHARD

"Vor allem aber enthält dieses dritte Album einen Haufen Hooks, die wirklich mal den Namen verdienen"

VISIONS

"Drei Platten hintereinander ohne Ausfälle, das bringen selbst die Großen im Alternative selten fertig. Hathors sollten dazu gehören."

VISIONS ONLINE

„Platte der Woche“

OX

„Klar, HATHORS sind immer noch Straßen-köter unter all den radiokompatiblen Pudeln und Chihuahuas. Aber Bouffé hat seinem Pow-ertrio ein paar Stunden beim Hundefrisör spendiert.“

MINT

„Die rund 37 Minuten klingen trotz klarem 90er Bezug zwischen Nirvana Unsane, Punk und Noise verdammt frisch, vielschichtig und unverbraucht.“

TRUST Fanzine

„Hathors sind für mich eben eine Band, die über jeden Zweifel erhaben ist, die nie langweilig werden und mich immer wieder aufs Neue überraschen.“

LEGACY

„Daraus ergibt sich eine denkbar optimale Kombination aus Stoner-Kram ohne verkiffte Lethargie... und rotzigen Gesten, alles auf pfiffige Weise gespickt mit jenem gerüttelten Maß an Störrigkeit, das diesen Sound immer am Einzug in den Mainstream gehindert hat...“

SCHALL MAGAZIN

"Die HATHORS definieren den Energieerhaltungssatz des Rock neu."

METALHAMMER

"...gebären sich wie die unehelichen Kinder von Nirvana und den Pixies."

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BLICKER

"So klingt moderner Rock mit 5000 Jahren Geschichte."

RCN

"Hathors 2020 sind immer noch ruppig, aber eben auch gleichzeitig zuckersüß wie Cherry Cola. Nicht mehr so deep, down & dirty wie auf den ersten beiden Alben. Mehr Turbonegro als Nirvana."