

## ***Kat Boelskov: Full-blown amateur***

This is the story of a girl who went from being a naive pretty-girl-who-can-sing, to becoming a one-woman creative and promotional force, dedicated to sharing her music with the world on her own terms. She has chosen to handle every aspect of her music herself, and the results are impressive.

For someone who doesn't know what she's doing, she sure seems to know what she's doing.

With a sound inspired by unique women, counting Kate Bush, Fiona Apple, Björk, Tegan & Sara, Sia and Karin Dreijer, her genre is impossible to define. Art-rock? Operatic folk-punk? Jazzy electro with a touch of blues? Plenty has been suggested, yet nothing seems to nail it.

### ***Is this thing on?***

Despite having no musical training whatsoever, Kat Boelskov writes, records and produces all her own music. She also stays in charge of the entire visual aspect, inclusive having taught herself html code to be able to build her own website from scratch, and going through days of frustration figuring out how to do the artwork and inlay for her CD.

She posted her first track on her freshly created Myspace profile in October 2009, to a response of ear-splitting silence. One year and one album on, and things have improved. Without having played a single live gig, working from a corner of her tiny apartment, her fanbase has grown to count more than 6500 people from all over the world, with more than 4000 on her [Facebook musicpage](#) alone. She has reached no.1 on the [Reverbnation Alternative chart for Denmark](#), and her music is receiving complimentary mentions and reviews around the blogosphere.

She constantly works to create new opportunities to gain exposure, learning as she goes along.

### ***Ditched by Trentemøller***

Kat Boelskov was born in Denmark, Copenhagen. She learned to play the guitar at 15, and began entertaining her friends with acoustic covers of Guns'n'Roses, Led Zeppelin and Pink Floyd, alongside her own original compositions. In her teenage years she fronted various bands, counting a The Cure coverband, and a heavy grunge/screamo band, amongst others. (The latter nearly ruining her voice in the process.)

She also had a brief spell of working with Trentemøller before he became the established name he is today, though nothing serious ever came of it, as he found her voice too raw, and her lyrics too weird!

Kat's big ambitions leads her to London, where she blindly believes that because she has talent, someone will snap her up and get her signed to a major label, so she can make records, go on tour, get internationally recognised and adored, and make heaps of money.

Oh, the unspoiled naivety of youth.

In reality, she struggles along in various musical constellations. A god-awful pop project with her two room-mates, where the visual side, (i.e. pictures of the three girls in various states of undress), takes clear precedence over the music. A duo where the other person turns out to be a bona-fide psycho. A rock project with her boyfriend which crumbles to nothing when they split. Another electronic duo with a multitalented artist, leading to a finished album which was never released.

Meanwhile she supports herself through a variety of odd jobs, from cinema-ushering and waitressing, to being a shoe-shiner, a stripper, a good-luck girl in a Greek poker club, and a real life Barbie-doll in a toyshop.

## ***Taking charge***

The years pass, and Kat is getting fed up with having to rely on other people in order to create music, and feeling more and more like she is regarded as nothing but a pretty-girl-who-can-sing. Despite never having progressed above the standard chords on the guitar she used as a teenager, she decides to learn how to make the music in her head come alive.

She invests in a Logic programme, a small MIDI-keyboard, a mic and a decent soundcard, and goes to work. Kat quickly finds that being in charge of her own musical creations is absolute bliss. No longer having to sit next to the-guy-with-the-studio, trying to explain how she thought a certain sound ought to be just a bit more cold and ragged at the edge. Oh, and maybe with another sound of, like, dark green mesh, right underneath, a bit to the left.

Even so, however much she enjoys her new-found toys, Kat slowly reaches the decision to try and grow up a bit, moving on from her childish dreams of standing in the limelight of the world, receiving applause from audiences in spellbound awe. She had her time, and she blew it. It was time to move on, and not look back.

Returning to live in Copenhagen, Kat takes the first and best job thrown at her - and starts working in a kindergarten. Finding great enjoyment and personal fulfillment in working with children, and having recently converted and become baptised into the Catholic church, she resigns herself to a quiet life in the slow lane, content with having let go of all musical ambitions...

## ***'Amateur'***

But best laid plans, and all that: Less than a year has passed when a good friend, music producer David Hertz, suggests they make an album together. After initially refusing point-blank, explaining how she has finished with music for good, his flattery and declarations about how no-one else will do, makes her agree to listen to some of his ideas. And Kat immediately catches creative fire. Inspiration soon runs thick and fast, and she becomes impatient with the pace of the working process. She agrees with David she will go ahead and make an album of her own, 'just to get it out of her system', before returning to their collaboration.

6 months later, Kat Boelskovs debut album ['Amateur'](#) is released. A genre-confused combination of electronica, rock, and acoustics, bound firmly together by the raw, emotional voice and feeling of unashamed honesty running throughout the 11 tracks.

Due to her decision to stay 100% in charge of the sound on the album, handling every step of the writing, recording and production process herself, the result is a deeply personal piece of work.

Unsure of how to categorise the sound, Kat asks her fans for help, but ends up none the wiser: 'Euro-feminist Lilith Fair Björk-Style', 'Sinead O'Connor after she forgot to take her anti mania pills', 'A mixture of Kate Bush, Peter Gabriel and Cocteau Twins' are some of the suggestions.

Whatever it is called, it seems to be working. In addition to her ever-increasing fanbase, Kat has had her tracks remixed by producers such as [DixOne](#), [Greenville Massive](#), and celebrated [DJ Skreech](#). The prominent fashionlabel [Ravishing Mad](#) has used Kat and her music in a promotional video, and even Trentemøller, despite their earlier artistic disagreements, asked permission to include one of her tracks in his DJ-set.

Kat now spends every spare moment on music, writing and recording new material on her own and in various collaborations of her choice.

She also continues to research and gain more knowledge about the promotional side of things, experimenting and trying out different strategies to create even stronger Kat Boelskov awareness amongst music-minded people.

As for her old dream of getting signed to a label, it still rears its head every now and again.

But for now, Kat is staying 100% DIY.

