

Excerpts From a Review in the Ledger-Transcript

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'Bare Bones Live' captures Dublin band

Dublin based band "Bare Bones" recently released a self-titled live album that is anything but bare. The tracks feature a full-bodied sound and lively vocals, instrumentals and lyrics.

"Bare Bones Live is a superb all-around album and . . . it makes you want to see the band."

Bringing together excerpts of performances in 2008, Bare Bones Live captures the energy of the group while remaining a clean recording, a rare feat, and a testament to Windmill Hill Studio in Dublin where the album was mixed.

Opening with the strolling rhythm of "Some Things Never Change," vocalist and guitar player April Claggett sings about walking after midnight after a goodbye, seeing everything the same, the same situations, complications and the same streets illuminated in city lights. The song is bluesy and perfectly captures a feeling of being out at night, walking past familiar buildings and street corners.

The blues continue with the next track, "Talkin' Don't Count for Nothin'," but this time, singer/guitar player Rhine Singleton takes the microphone. Having both male and female voices gives the band a dynamic that adds depth to its sound.

"You just want to let loose yourself – get up and dance . . ."

A familiarity pervades these opening tracks, lulling the listener into a place of comfort. The listener is relaxed, but not bored. Bouncing bass runs blend with high-pitched lead guitar.

By track three, "Finally Free," the album is in full gear. Claggett tells us she has finally reached the edge. The guitar in the intro is talking, "wah-oo-wah," and it puts a smile on your face, the drums pick up, and Claggett tells us "lightning struck today; darkness went away." The whole track is filled with feelings of

freedom. You just want to let loose yourself – get up and dance, or at least bob your head and order another drink, maybe flirting with the bartender as you do so . . .

"Magic Twilight Blues" and "Til You're Back in Town" make up the middle of the album. Both have a classic rock feel with the latter mixing in some honky-tonk, too . . .

"It's a song about bringing elements together, something the band does to marvelous effect . . ."

Drum and bass open the next track, "Someone Come and Change My World," truly showing what bass player Bob Bolt and drummer Rob Richard can do. Combined, they achieve something powerful right away. The vocals and the guitar soar into the upper register, leaving a wonderful empty space between them and the low bass. Singleton's words are searching, leading to the chorus, "someone come and break this curse; someone come and change my world." This song is not a passive wait for someone to come; it is an active pursuit.

Claggett brings a unique attitude to the next song, "You're Gonna' Break My Heart." She sings matter-of-factly. This is a predictable situation, not overly emotional, and as a result, is quite powerful, as the listener can observe from the audience interaction speckled within. The music is a swing tune, back and forth, which is how the subject of the song likely treats the singer . . .

The calypso "Til I Saw You" is the penultimate track. The music is ethereal; a song of searching, strolling down the street distracted by everything, but never finding what you want . . . until . . . A sucker for calypso, I found myself swaying along, and hypnotized by Bolt's deep distorted bass.

"Live It Up" finishes the album, and it goes out with a bang. The guitar is talking again. All instruments and both singers make an appearance . . . It's a song about bringing elements together, something the band does to marvelous effect, especially in an excellent guitar solo supported by the drum and bass combination halfway through.

"Bare Bones Live" is a superb all-around album, and it succeeds in the area most important for a live album – it makes you want to see the band.

For more information, visit www.barebonesband.com.

