



*Dream Until You Die* Review by Kama C. Way | Official Website:  
[www.martinmartini.com](http://www.martinmartini.com)

## **MARTIN MARTINI + THE BONE PALACE ORCHESTRA**

Roll-call for the recording of Bone Palace Orchestra's debut album was bellowed over the seats at the old Glenferrie picture theatre and included a violin, trombone, tuba, drums and percussion, clarinet, vocalist, a liquored-up choir of forty or so, a couple of bright-eyed singing students (approximate age six) and the bell of an antique gramophone. All were present and accounted for.

*Dream Until You Die* is a musically accomplished album of decidedly black carnivaudevillian melodies with political sensibilities and an earthy Australian awareness. Martin Martini's lyrics delivered with an uncompromisable Australian accent and reference to local as well as foreign characters and places give the music a sense of imminence despite it's anachronistic musical themes. The album weaves through several styles, including big-band type swing, jazz, funk, and a antique cabaret raunch. Although compared with political neo-cabaret sensation The Dresden Dolls, Martin Martini and the Bone Palace Orchestra are less punk and more (oh oh I want to say drunk! It's partly true!) quaint, and yet somehow have a far less organised sound than the Dolls, with a rollicking oompah like an old carnival wagon crammed with a chorus of really talented musos.

With instruments in their turn tottering up and down a rickety stage like seasoned burlesque dancers, often soloing over and out from one another, and Martini's bawdy Australian pirate-roar this collection of absurdist political commentary is

quite unique and a musical treat. Each musician plays robustly and saucily with their own flair, and they come together with a kind of rolling coherence. Stand out tracks are the title track *Dream Until You Die*, featuring a really groovy clarinet solo (and I am not usually a fan of reid instruments) and the skillful playing of the tuba, used not simply (although importantly) as a bass instrument throughout the album but as a voice in its own right. *Poor John* is also a highlight with its contrasting sections and ballad-of-madness subject. *Take Your Skin Off and Dance* is sure to be extremely popular with its playful and very funky sound that has already been compared to The Cat Empire. The trombone is played diversely and with real sensitivity to the mood of the piece, the violin moody and eloquent, and the drums and percussion dexterous and thoroughly handsome. Lyrically the tracks are provoking (Hemingway, whores, Fitzroy, vomit, loneliness, capitalism, greed, nightmare clowns and more) and quite well-woven, but in some places the lyrics do retain a sense of that over-earnest poetry that doesn't quite fit the melody common to a first album.

And what is it about the Australian accent that is intensified in song? Is it just that we are so used to American accents in music that anything else sounds odd? Either way, Martini's apparent resolve to stick with his Aussie accent is definitely admirable, but the result is, on a recorded album at least, quite overbearing, and at enthusiastic moments can affect the pitch of the notes. Overall though, this is a smokin' first album and we highly recommend the live show for theatrical presence and a big band atmosphere. My guess is that with the current popularity of cabaret stylings and festooned as they are with actual genuine musical talent, Martin Martini and the Bone Palace Orchestra Will find themselves riding high in no time.

**Source** [http://www.atomicthreat.com/zine\\_boneorchestra.html](http://www.atomicthreat.com/zine_boneorchestra.html)