



"When After Songdown received raving reviews in 2015, I wasn't sure I could write a better album. So I decided to make one that is slightly different yet typical **VOICE IN THE ATTIC**. Like its predecessor, everything on **Warts & All** is acoustic and as live as it gets with studio productions. The songs came into existence in places as different as Australia, England, Germany, Thailand and the US. Except for "Blind" and "Maybe" on which I use a spider capo they're all in standard tuning—something I hadn't done in years. It's an album that defies easy categorization. The second track, "Listen," is the closest yet I have come to writing pop music or Adult Contemporary. In contrast, the album's final track, "Maybe", is one of the darker, dystopian sounding tunes. Despite the album's brevity, there's a broad palette of musical colors, themes and moods. It was a tough one to make and as the title suggests—a phrase attributed to Oliver Cromwell—there's no aural photoshopping. What you hear is just how we decided to track the sounds the cellist, the bassist, the drummer, the backing vocalist and I made, **warts and all**. Enjoy."

BC Bogey

Album title: **Warts & All**

Artist: **VOICE IN THE ATTIC**

Release date: November 15, 2018

Credits: BC Bogey – vocals, acoustic guitars, slide guitars, piano, glockenspiel

Sarah Wohlfahrt – backings

Matthias Kaufmann – cello

Michael Schäfers – upright bass

Philip Zuckerman Jr – drums

Written, recorded, arranged, edited and produced by BC Bogey

Additional recordings by StudioPros

Mixed by Craig Durrance. Mastered by Bernie Grundman

Layout and design by Alina Edelstein and BCB. Photographs by BC Bogey, Matthias Burchardt, Stefano Fonte

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VOICE IN THE ATTIC – Warts & All: Notes on the songs by BC Bogey

(Track no/title)

01 Somehow

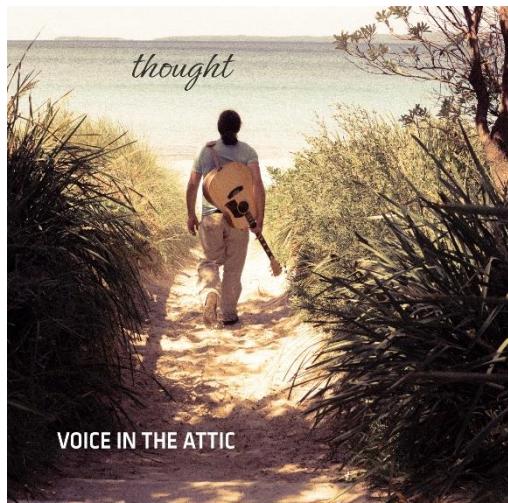
I believe that the craze for yoga and meditation in the Western world proves how difficult it has become for us cyber addicts to really be in the moment. I was getting massaged on this beautiful beach in Thailand, with the warm wind on my skin, the soft swish of the waves in my ears and pleasant scents in the air. And yet, I wasn't in the here and now. So up popped this little rhyme in my head, silly perhaps but no less true because of it: "Take me to the here/Take me to the now/I'm always somewhere else/In my mind somehow." There's two versions of this on **Warts & All**. The line from the second verse, "So I keep struggling to get this online" became a self-fulfilling prophecy—"Somehow" was the last track to be finished.

02 Listen

I feel fortunate that there are people who care about my work. Often, they're interested in the song lyrics too. Yet every now and then you play those gigs in venues where music is just meant to be background noise to all that binging and courtship display and no one cares about the artist's attempt to communicate with their 'audience' (from Latin audire, to listen). On the worldwide web it's hard getting anyone's attention due to the constant hum and buzz of social media. Maybe the latter is a sign that Warhol's phrase has proven true: "In the future everyone will be world famous for fifteen minutes." That future is our present. We don't really care what we're (in)famous for so we twitter, chatter and squawk about anything that might help us grab the limelight for a few seconds.

03 Thought

The first single released from **Warts & All** before it was even an album. I wrote and recorded most of it on the road in Australia. There's also a video for the song that was shot down under.



04 Somehow (acoustic)

This version of Somehow is quite different from Track 01. In fact, they are different songs connected by a theme and sharing some words and chords. This one carries the melancholy of French chansons, I believe, balancing sadness and beauty.

(A production note that may be of interest only to other audio nerds: the metronome you hear is one of these archaic wooden boxes with a mechanical clockwork inside that you wind up and put on top of a piano. The manufacturer makes grandiose claims about their precision but the marketing bubble couldn't be farther from the truth. The tracking of the vocals and instruments had already been done to a computer generated click so it would've been sensible to use an algorithm to time correct the metronome recording. Instead, I recorded the tick-tock and subsequently sliced it into separate bits. Leaving them in the exact same order I then manually synchronized them to the computer generated click track, thus preserving the metronome's original 'performance' as best I could. This took almost two days. Crazy, I know, but I do feel good about it ☺)

05 Up

A short instrumental for guitar, cello, piano and glockenspiel

06 Blind

Possibly the most 'cinematic' track on the album. The song structure mirrors the emotional response to a breakup, from disbelief/surprise in the first chorus to sadness/self-pity in the second chorus to anger at the end—a vital emotion if you wish to move on to something or someone new. The lyric remains the same throughout all parts but is given different emphasis by the shifting music. This signifies the emotion underlying the discourse—no matter what you tell yourself the subtext lets you know what is really going on underneath.

07 Biz

The second single release. The video for Biz is a hybrid between a narrative short film and a music video. It has garnered awards and nominations from international film festivals, see e.g.

https://www.imdb.com/title/tt8234050/awards?ref_=tt_awd



08 Unknown

A short instrumental for acoustic guitar and cello

09 Maybe

One of the songs that almost didn't make it on the record because I was no longer sure whether it was any good. The people who heard the demo voted it back in. Like *Biz*, *Maybe* was written in London and has similar content—many of us feel that we're at a major crossroads to decide which way humanity will go socially and ecologically, upwards or down. (You can estimate how much the idea of progress has lost its charm by counting the number of dystopian projections in cultural products like movies.) And yet, we're procrastinating because changing the future for the better means lack of comfort today. And so we let that opportunity pass, perhaps for good.



Artist photograph © Stefano Fonte vontheeart