

NO BARBERS REQUIRED
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PRESS KIT

No Barbers Required est ce qui arrive lorsque quelqu'un ramasse une guitare et tente de composer des chansons au même niveau que des classiques comme "There's A Tear in my Beer", My Bucket's Got a Hole in it", I Gotta Get Drunk, "Misery & Gin"... No Barbers Required est ce qui arrive lorsqu'un guitariste avec une éducation en musique punk entre en scène pour mettre sa signature sur les chansons. No Barbers Required est ce qui arrive quand quelqu'un dépoussière sa batterie et se remet à jouer les rythmes jazz que son célèbre oncle lui a appris quand il était jeune. No Barbers Required est ce qui arrive lorsqu'un joueur de dobro/steel, une violoniste et un contrebassiste se joignent à l'équipe pour assurer un son honky tonk authentique. Et *Hard To Hold On To* est ce qui arrive lorsque ces six musiciens entrent en studio avec Jay Lefebvre pour enregistrer les chansons qu'ils ont joué en concert pendant des années.

Regarder en arrière tout en allant de l'avant pourrait être la devise de No Barbers Required. Bien ancré dans la tradition du honky tonk popularisée par Hank Williams, le groupe, en incorporant les influences de chacun des membres, modernise le genre en y ajoutant sa touche personnelle tout en restant fidèle au style musical. La recette, qui inclue, entres autres, l'enregistrement d'un mini-album de chansons traditionnelles et un concert dans un salon de quilles, semble fonctionner puisque NBR a été voté parmi les groupes country/folk favoris des lecteurs du *Montreal Mirror* lors des deux dernières années.

Toujours très énergisants, leurs spectacles sont un incontournable pour tous ceux qui désirent lâcher leur fou et danser toute la soirée (et une partie de la matinée aussi). Il n'est pas surprenant d'apprendre que le groupe a amené avec lui en studio la même énergie lorsque est venu le temps d'enregistrer *Hard To Hold On To*, leur premier album sur l'étiquette Disques Milagro. Rempli de pièces accrocheuses qui sonnent comme si elles avaient été enregistrées dans un vieux studio dans le sud des États-Unis, l'album ne fera qu'augmenter la popularité du groupe.

Soyez attentifs et assurez-vous de ne rien manquer parce que le groupe se déplace aussi vite qu'il joue!!!



FÉVRIER 2008

NO BARBERS REQUIRED

Hard To Hold On To / Milagro



Ouvrez vos oreilles et pincez-vous le nez car vous avez là un album qui sent fort la pomme de route, la sueur et le fond de tonne! **No Barbers Required**, enfants bâtards de Hank Williams et Stompin' Tom Connors, signe un premier album aux accents honky tonk et bluegrass, agréable tel un bon whiskey. Ses chansons, parfois entraînantes, parfois nostalgiques, vous donneront le goût de vous égosiller, bras dessus bras dessous, avec vos camarades de brosse au saloon. Cet album enjôlera votre cœur de cow-boy si vous aimez United Steel Workers Of Montreal et Les Frères Cheminaud. Un must pour votre road trip de Saint-Tite à Nashville, en passant par Montréal le 15 mars au Café Campus.

(MR)

ALT COUNTRY NL

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NO BARBERS REQUIRED



"The 1-2-3-4 of the Ramones meets the sorrow and soul of Hank Williams" lezen we in de informatie die meekwam met **Hard To Hold On To** van **No Barbers Required**. Klopt wel een beetje. Al eerder hebben we gezien dat punk en country helemaal niet zo ver uit elkaar liggen. Hank Williams horen we in elk geval duidelijk doorklinken in de slepende smartlap One Silent Tear, waarna het meteen weer gas op de plank wordt in My Honky Tonk Life. De countrycomponent in deze Canadese band wordt ingebracht door Philippe Hamelin, die alle liedjes schreef en ook, lekker raspnd en schurend, de meeste zangpartijen voor zijn rekening neemt. Een van zijn grote voorbeelden is Ernest Tubb. Hamelin's countrysongs kregen opeens een ander pak aan toen ze onder handen genomen werden door Scott Meleski, die jarenlang actief was geweest in allerlei punkbandjes. Too Rowdy For Your Crowd heeft inderdaad een ruige rafel, terwijl de opgewekte dobro van John Mishari en de uitgelaten fiddle van Laura Lee Officer er toch weer een onmiskenbaar countrysausje overheen schudden. En zo danst het de hele cd aangenaam heen en weer tussen Sheffield en Nashville, tussen Roxy WC1 en Grand Ole Opry. En mooi verpakt, ook dat nog.

(René Leverink)

"The 1-2-3-4 of the Ramones meets the sorrow and soul of Hank Williams" read the headline that came with *Hard To Hold On To* by **No Barbers Required**. Sounds about right. We've seen earlier that punk and country are not that far away from each other. We can definitely hear Hank Williams through the ballad "One Silent Tear" while "My Honky Tonk Life", the song that follows, shows more their pedal-to-the-metal style. The country component of this Canadian band comes from Philippe Hamelin who wrote all the songs himself and who also takes care of most of the singing which is clearly inspired by Ernest Tubb, one of his idols. Hamelin's country songs slightly changed image after they've been put in the hands of Scott Meleskie, a musician who had been active for years playing in various punk bands. "Too Rowdy For Your Crowd" indeed has a rough edge, while the flowing Dobro of John Mishari and the fiddle of Laura Lee Officer add a nice country-sauce to the mix. And so dances the whole CD pleasantly between Sheffield and Nashville, and between Roxy WC1 and Grand Ole Opry. It's very nicely packaged as well.

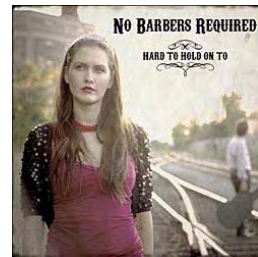
(René Leverink)



Americana Roots Review Vol. 59



Written by [Ray Randall](#)
Saturday, 19 January 2008



This week on Ray Randall's podcast show, Americana Roots Review you'll hear full length tracks from the following act that represent some of the best new music in Americana. Sit back and enjoy music from **No Barbers Required**.

Looking back while going further, this is what the No Barbers Required are all about. Heavily grounded in the honky tonk tradition set forward by the late great Hank Williams, the band brings a modern twist to western music. Taking in from their different musical backgrounds, members bring their own personality to the music. Incorporating the rawness of punk music to country, the result is high on energy.

Be sure to pick up their debut album "Hard to Hold on To"... and don't miss their live show - nobody does country like them.

Montréal MÉTRO

Top 5 disques

●●●●● Sublime

●●●●● Recommandé

●●●● Bien

●●● Moyen

● Sans intérêt

100 % Country
No Barbers Required
Hard To Hold On To



Le vendredi 18 janvier 2008

Si vous aimez le country, No Barbers Required est pour vous, sinon, inutile d'en faire l'écoute. Dans la plus pure tradition sud-américaine, le sextuor montréalais s'est inspiré de Hank Williams et Ernest Tubb, deux pionniers du country. De petites touches punks se font entendre ici et là, mais dans l'ensemble, on se croirait dans un saloon du Far West en écoutant Hard To Hold On To. Rendez-vous ce soir à la Sala Rossa, dès 21hr, pour aller taper du pied!

G. Vézina-Montplaisir

rootstime

Let's talk about Roots!



January 17, 2008
Belgium

No Barbers Required, a group of six people that mixed their honky tonk and bluegrass roots with new ingredients, creates a new sort of energy roots rock and punky bluegrass. Their biggest influence is Hank Williams, but they take his music and bring it a bit further.

On "You are so hard to hold on to" they still stay close to Hank's music, but "If both my hands" has a powerful "hook" and you immediately get the urge to sing along after the second listen. This song has everything: strong melody, interesting Dobro through the whole song, a rockabilly base and then the song-along refrain "If both my hands are on your hips and my mouth is on your lips, can you guess what's coming next ?"

"My Honky Tonk Life" is in the same realm, a cross between the rockabilly rhythms and Hank Williams' Honky Tonk style. The slower "tear jerkers" are also not to be avoided: "That Ain't My Hat on Your Bed" and "One Silent Tear" are some examples. "Too Rowdy For Your Crowd" sounds very frivolous and fun, kinda like a meeting between Johnny Cash and Bob Wills. Singer-guitarist Philippe Hamelin often sounds like Guy Swinnen of Scabs, specially in "One for The Road". The album closes with optimism with the songs: "I Lost My house, My Guitar and My Girl" and "I Am Just Happy Being Blue".

Hard To Hold On To is not a world-shocking album but as debut-CD it definitely has a place, and "If Both My Hands" is a good start in the right direction.

(RON)

“No Barbers Required”, een zestal die hun honky tonk en bluegrass roots mengen met wat nieuwe ingrediënten en zo een soort high energy roots rock en punky bluegrass creëren. Hun grote voorbeeld is Hank Williams, maar zij nemen die muziek en gaan hiermee een stapje verder. Op “You Are So hard To hold On To” blijven ze nog in de omgeving van Hank, maar “If Both My Hands” heeft een krachtige “hook” en je bent zo aan ’t meezingen na de tweede beluistering, deze song heeft alles, sterke melodie, knappe dobro doorheen de hele song, een rockabilly bas en dan dat meezing refreintje “If both my hands are on your hips and my mouth is on your lips, can you guess what’s coming next ?”

In dezelfde sfeer zit “My Honky Tonk Life”, die kruising tussen rockabilly ritmes en Hank Williams honky tonk stijl. Maar ook langzame tranentrekkers worden niet geschuwd: “That Ain’t My Hat On Your Bed” en “One Silent Tear” zijn er voorbeelden van. “Too Rowdy For Your Crowd” klinkt dan weer lekker uitbundig, een soort Johnny Cash meets Bob Willis. Zanger gitarist Philippe Hamelin klinkt regelmatig als Guy Swinnen van Scabs, zeker in “One for The Road”. Het optimisme ten top dan in de twee uitsmijters “I Lost My house, My Guitar And My Girl” (but I still have my beer) en “I Am Just Happy Being Blue”.

Geen wereldschokkend album, deze “Hard To Hold On To” maar als debuut mag het er zeker wezen en “If Both My Hands” geeft de goeie richting aan.
(RON)



Thursday December 6, 2007

No Barbers Required

Hard to Hold On To

Milagro / Outside Music

CAROLYN NIKODYM / carolyn@vueweekly.com

Some music sounds like it would be so much fun to create, even if the lyrics reiterate aching memories. No Barbers Required's brand of honky tonk is not the music of pained artistes. Tracks like "Too Rowdy For Your Crowd" and "I Don't Need You No More" are fast-paced country romps to boogie your blues away. And the ballads, like "One Silent Tear," are perfect accompaniments to beer swillin' while you cry on your dog's shoulder—if he hasn't run away. Hailing from Montréal, this six-piece tips its hat to the likes of Hank Williams without being derivative and translates the passion of its stage show into a top-notch heartfelt record.

THE GAZETTE

MIKE REGENSTREIF

Montreal, Thursday December 6, 2007



NO BARBERS REQUIRED – Hard To Hold On To

This Montreal band has a great set of original tunes influenced by timeless country music traditions and fueled by punkish energy. (Milagro / Outside)

PUNKY TONK**No Barbers Required - *Hard To Hold On To***

Caroline Éthier

30 - 10 - 2007



À l'écoute de *Hard To Hold On To*, le premier album de **No Barbers Required (NBR)**, jamais on ne se douterait que la formation est originaire de Montréal.

L'album impose un paysage ponctué de plaines, de troupeaux de bétail et de sols poussiéreux. Vous l'aurez deviné, **NBR** donne dans le country traditionnel, précisément dans le *honky tonk*, mais avec un petit quelque chose en plus. Ce petit quelque chose c'est le rythme accéléré des pièces et la voix écorchée de Philippe Hamelin, chanteur de la formation. Une voix et un rythme qui ne sont pas sans rappeler le punk old school dont les membres se disent eux-mêmes investis. Mais là s'arrête la comparaison. L'album se veut avant tout un hommage aux pionniers de la musique country que sont les Hank Williams et Ernest Tubb.

Comme les western au cinéma, où les tournages se font en décor naturel, *Hard To Hold On To* s'offre à nous comme si la bande s'exécutait dans un saloon, devant nos yeux. C'est tout juste si on entend les planchers de bois craquer et les manches de guitare courber sous la tension des cordes. La réalisation fluide de Jay «Fever» Lefebvre laisse respirer les instruments acoustiques. Les échanges entre guitares, dobros et autres pedal steel sont brillamment exécutés et délicieusement arrangés. Les moments forts de l'album: *Just Happy Being Blue* avec le solo assassin de Pat Loiselle à l'harmonica; *If Both My Hands* et l'essouffante *I Don't Need You No More*.

On ne fait pas que taper du pied, on se lève de sa chaise, on tasse les meubles du salon et on danse. Elle est grassement huilée la machine *honky tonk* de **NBR**. Un gros bémol cependant, les balades auraient dû prendre moins de place. Les complaintes nasillardes sentent un peu trop le whiskey. Et l'ordre des chansons agace: une rythmée, une *slow*, une rythmée, une *slow*... Ça nuit dangereusement au rythme de l'album.

Pour l'histoire, Scott Meleskie (guitares) et Philippe Hamelin (voix, guitares) collaborent depuis 2002. Se sont joints par la suite le batteur Patrick Nadon (neveu du batteur jazz Guy Nadon), John Misrahi (dobro, guitare steel), Laura Lee Officer (violon, la soeur de Jordan, le compère de Suzie Arioli) et Timothy Croft (contre-basse).

Peu avant d'enregistrer *Hard To Hold On To*, Philippe Hamelin s'est rendu à Memphis pour y chercher sons, âme et influences. Ça a valu le coup. On dirait que l'album sort du Sud des États-Unis, pas de Ste-Dorothée, où il fut couché sur bandes.

Cote des internautes

★★★★★

5 / 5

Cote de Canoë

★★★★☆

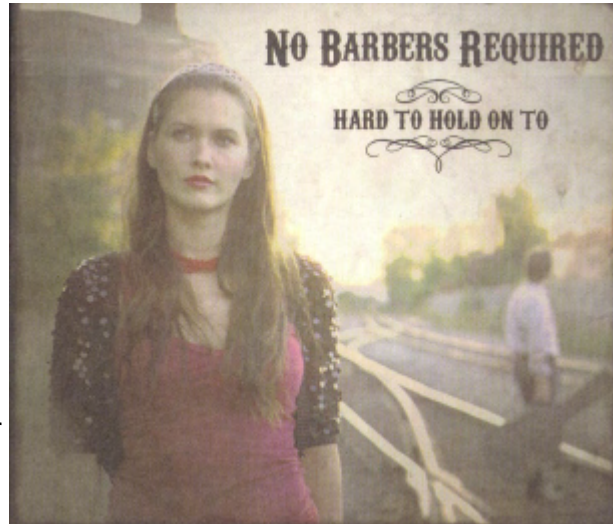
4 / 5

The Atlantic Seabreeze

By John Gavin

Monday, November 05, 2007

No Barbers Required is a country music honky tonk band from Montreal. **Atlantic Seabreeze** just received the debut CD entitled, **HARD TO HOLD ON TO** and I must say I am very impressed. The 13 song CD is all upbeat honkytonk country music which contains wild and fast-paced country songs. All songs were written by band member **PHILIPPE HAMELIN** except the song, One For The Road written by guitarist **Scott Meleskie**. Philippe Hamelin, without a doubt is unbelievable song writer, and he **captures the listener's attention** with every song. Totally incredible.



Lovers of honkytonk country music will no doubt love this album. The band is heavily influenced by the honky tonk tradition set forth by artists like **Hank Williams** and **Ernest Tubb**, they retain a high level of originality.

After years of playing everywhere from small clubs to private parties to bowling alleys to bigger venues in and around Montreal and established themselves as **one of the city's best country acts** (twice voted in the Montreal Mirror's poll). The album contains 13 tracks and the result is an album that belongs just as much at the **Grand Ole Opry** as it does at the Grand Ole Rowdy; the 1-2-3-4 of the Ramones meets the sorrow and soul of **Hank Williams**. Here are the song titles:

True To Me-You Are So Hard To Hold On To- If Both My Hands-One Silent Tear-My Honky Tonk Life-That Ain't My Hat On Your Bed-Too Rowdy For Your Crowd-One For The Road-I Don't Need You No More-It Only Took A Beer-Summer Nights-I Lost My House, My Guitar & My Girl-Just Happy Bein' Blue.

Atlantic Seabreeze gives this **outstanding** country honky-tonk album **high ratings** on its rating list. The album went on sale in stores October 30.



盲目

士官



UID 33439

精华 0

积分 2

帖子 992

原创币 32955

YCB

贡献值 142 GX

原创值 0 YC

活跃值 0 HY

阅读权限 30

注册 2006-10-18

性别 :

论坛团队 :

Fxper 团员

状态 离线

#1

使用道具

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No_Barbers_Required - Hard_To_Hold_On_To



专辑名称 : Hard to Hold On To

[歌手姓名](#) : No Barbers Required

唱片[公司](#) : Milagro Records

发行日期 : 2007年xx月xx日

专辑流派 : Country

专辑[语言](#) : [英语](#)

Looking back while going further, this is what the No Barbers Required are all about. Heavily grounded in the honky tonk tradition set forward by the late great Hank Williams, the band brings a modern twist to western music. Taking in from their different musical backgrounds, members bring their own personality to the music. Incorporating the rawness of punk music to country, the result is high on energy. Both in the songs and on stage. Don't miss their live show. Nobody does country like them. Filled with catchy hooks, great leads and vocal harmonies, the songs are fast-paced and they will make you stand up to dance. The ballads are scorching and will bring tear to your eyes.



CUTTING EDGE: No Barbers Required

Saloon selectives

>> No Barbers Required prove that there's no slowdown to the Montreal hoedown

by **MATTHEW WOODLEY**

"I don't know where the revival came from, but it's gotten to the point that you can play every night in this city," says singer and guitar player Philippe Hamelin of No Barbers Required, the second-place winners in the Best Country/Folk Act category. Of course, a little creative

thinking always comes in handy. "We played a bowling alley once," he notes. "We brought in all our gear, a PA, everything, and created this '50s spirit. There was bowling, then everyone went to the bar."

With the Barbers' honky-tonk-abilly style of song, the '50s theme is an obvious one, but their music isn't stuck in the past. "I don't know if the purists would like us," Hamelin says. "We like to do it fast. I think we're almost as influenced by the Ramones as by Hank Williams. Scott [Meleskie—guitar, banjo, vocals] comes from a punk background, and everybody else in the band has their own influences, so I don't want to say punk, but we have that attitude. We play old, simple changes, lots of 1-4-5, and it just gets you dancing."

Old, simple and straight-up just keep working wonders in Montreal these days. Reconnoiter the Barfly on Sundays, Grumpy's on Thursdays or the Green Room on Tuesdays, not to mention irregular hoedowns at other places throughout the week, and you'll see. Probably through a whiskey haze, this comes with the turf, as does an achin' heart.

"If you've lost your house and your wife, you say 'I lost my house and my wife,' says Hamelin. "If you want to say 'I love you,' you don't go searching for a metaphor, you just say, 'I love you.' It's the language of everybody."

Well, almost—this is still Montreal. "There are a couple of scenes, and it's divided in a way," says Hamelin. "There's kind of the anglo downtown and Main thing, and the more franco St-Denis scene with bands like Caloon Saloon, at l'Escogriffe and stuff. But everybody has the same approach. Maybe it's time for a festival—I think somebody should do that. Like Osheaga Country, you know?"

MUSICIAN CUTS COUNTRY CHORDS IN NO BARBERS REQUIRED

BY NANCY SNIPPER
The Chronicle

John Misrahi is only 23 years old, and can play mandolin, accordion, dobro, pedal steel and guitar. But that's not all; bass figures into his string of musical talents.

NDG

"I started guitar through a friend; I was 14. I ended up playing it in the Wager High school jazz band and in an alternative rock band. But, guitar wasn't the only sound that interested me. A couple of years back, I began listening to bluegrass music, and really loved all the instruments, so fool that I was, I was determined to learn a mix of stringed instruments. I really wanted to give all of them a try. In the end, dobro and pedal steel won out," said Misrahi, claiming he's not very good at any of them.

However, listen to his mandolin and dobro when he jams with his bluegrass buddies, and his dobro and pedal steel playing with his band, No Barbers Required, and you'll beg to disagree.

"Dobro and pedal steel guitar are so expressive; they produce a long, smooth sound, warm, yet hauntingly alluring. They speak to me. They're soulful," said Misrahi, who studies political science and history at Concordia.

Misrahi proves music really is the food of love; because he's a part-time cook during the day. He also earns some dough making pretzels from scratch at a downtown pretzel place.

"I love to cook. Come nighttime, I'm usually playing somewhere, either with No Barbers Required, a country kind of band, or with my bluegrass pals which include banjo player Jim Johnson and bassist Nathan McNutt — both from NDG. I just had my first gig with them downtown, and it was fun.

"The country band consists of six members. The bass player Allan Glashan hails from NDG, and has been a longtime friend. Philippe Hamelin, the band's songwriter and singer came to me via an Internet site called Montreal Music Scene. Philippe was looking for a dobro player. I responded to the ad, and it's been a happy collaboration.



Local musician John Misrahi ...

Hamelin works downtown at Archambault Music (Berri) downtown; so does our drummer, Patrick Nadon. Lead guitarist, Scott Allyn Meleskie came along with Philippe.

"I brought in 19-year-old Mike Macdonald along; he's a fabulous harmonica and guitar player, and we've played together

at Zeke's Gallery."

Misrahi won't confess to it, but both bands are in demand. They play anywhere that anyone will have them. No Barbers Required even played at a bowling alley.

"We never pass up an opportunity to share the evening with another band."

"Montreal is inundated with pop, hip hop and rock. Not to take away from these wonderful genres, but there isn't enough roots music performances going on. Roots music is older, authentic, and timeless. Its lyric and melodies create a musical window that opens up onto bygone days. It appeals to musicians and non-musicians because it's uplifting, not pedantic. For me, there's that joy of a bunch of people making acoustic music with their hands, laughing and sharing good times," he explained.

No Barbers Required are planning to launch their first CD this summer.

"I'm not an up-front microphone guy. Contributing to a right feel to the songs as we work them out is what I most enjoy; I have my instruments to choose from.

Johnny Cash, Hank Williams, Earl Scruggs and Townes Van Zandt — we try to keep their music alive while adding a new spin to their genius."

• For upcoming concerts and bookings, e-mail John at: jdmisrahi@gmail.com or check out this Web site: www.nobarbersrequired.com



... and his very talented band, No Barbers Required

THE BARBERS

Philippe Hamelin
vocals & guitar

The screaming frontman. He strums his guitar hard, sings from the heart and is always on the lookout for the next lady in the audience to dedicate a song to.



Scott Meleskie
guitar, banjo & vocals

The man with the punk music background: you can't miss him; he's the one jumping all over the stage. Plays the catchiest guitar licks to be found in modern country music.



Patrick Nadon
drums & vocals

Steady on the drums, he's also the deep voice you hear in the background. He's got a heavy foot and you'll feel it all across your body. Ain't no way you won't get up and dance.



John Misrahi
dobro, lap steel, pedal steel & accordion

The bluegrass man: the calm technical musician of the group. When he's not playing with the band, he's off picking his dobro at the various open-mic nights in Montreal.



Timothy Croft
upright bass

The jazz musician: with his heavy live playing experience, he insures that the songs have just the right amount of thump.



Laura Lee Officer
fiddle

Adding beauty to the mix... both physically and musically. She has perfect pitch and her honky tonkin' fiddle playing is quick to impress.