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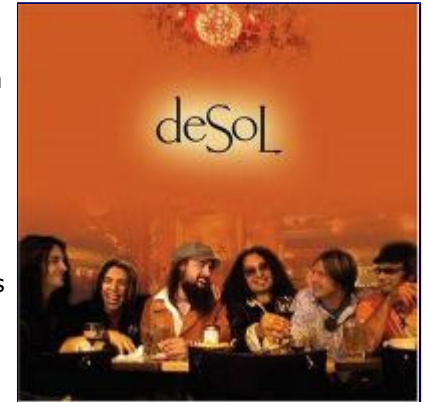
deSol

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Jamie Lee

Friday, September 30, 2005

If director Robert Rodriguez (*Desperado, From Dusk Till Dawn*) needed a house band for a film that would bring a contemporary upbeat Latin feel full of enough vigor to kick up plumes of red dust, he wouldn't have to look far. deSol, a band of seven musicians from New York and New Jersey with strong Latin bloodlines, are standing atop the fence that runs somewhere between the salsa flavor of Ozomatli and the Texican blues of Los Lonely Boys. Add in a penchant for pop, and deSol stands out as one of the most accessible Latin acts out there today and will probably reap the benefits grown from their style and approach.



Now, with that out of the way, the band's eponymous release truly offers a reflection of deSol, one elevated by dramatic sonic waves that surge from the multi-lingual mix, offering flashes of audible light and color. However, it does so with exhaustive over-exertion and FM-dial overkill that detracts from the band's clear and present capabilities. Reflections of a Carlos Santana, Matchbox 20 collaboration emerge from "Blanco Y Negro," while "White Dove" could be boy-band fodder for a new generation of multi-cultural maestros. Thrown in the mix is also a duo of comparable renditions of the band's "Spanish Radio" that reiterate the hum-drum presentation. The music on deSol's debut has its merits; it is polished, gleefully executed and listenable. However, its appeal – the sing-a-long choruses, the formulaic placement of guitar, and the generic lyrics – drift into a monotonous cycle just a couple of songs into the album. deSol is sure to be an international sensation. They have already opened shows for REM, and are creating a buzz with their high-energy live performances. Unfortunately, little is evident on their debut except a handful of songs that will fit nicely into adult contemporary radio formats across this country and beyond.

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