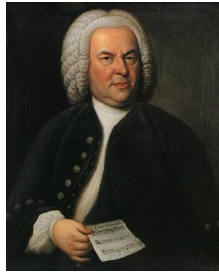


Latest News

Our current volume is NOT dedicated to rugs, as one might expect. Or not expect. Actually, we have spent a great deal of time yesterday, discussing whether at least one Cheap Newspaper reader may think that our ninth volume will be about rugs and came to a conclusion that such case is possible in question, but hardly possible in real life. The discussion on whether Cheap Newspaper reading may be considered real life or not was postponed for an indefinite period of time.

This volume, actually, is mostly about music, musicians and composers. Due to the fact that our newspaper is released at music communities these days we thought the topic may be of a high interest. Apart from the article material we offer an informative interview with D Fast, covering his 'Tribute To Twang EP'.



Bach vs. commercial music

Of course, if Bach himself would have read the title of this article, he would have burst into an irrepressible laughter. He was a very peaceful person, one of the greatest composers of humanity and yet lived a very calm life.

But the meaning of this article is not Bach's personality versus commercial music, but his approach towards music versus contemporary approach. Perhaps, this 'commercial' approach is not the child of modern life and some would say that it took place throughout the history. Agreed. But it is obvious that today 'commercial music' is a scourge that seriously mutilates not only the listeners, but musicians themselves.

Here's a real story from my life. Not long ago, I visited a professional studio where a position of an arrangements musician was open. I took all of my music with me and tramped to an old building where the studio was situated. The name of the studio was well known, many contemporary pop

musicians made recordings there (and still do).

I was greeted by a tall young man, with an appearance of a hippie with manners - those guys who read Tolkien, play acoustic guitar, listen rock and do all of the above seriously and full-time. He accompanied me to an empty large room with big windows and a high ceiling, common to old Moscow houses. The only thing present was a computer in the corner with a big boom box by it's side.

- Okay, - he said, shaking my hand. - My name is bla-bla, nice to see you, let's see what you got.

So I handed him the cd and he copied the files into a folder with my name on it, which he placed among other folders with names. Then he opened the folder and started listening through files.

-Aha... - he murmured after galloping through the third track and then turned to me:

-Do you have more poppish music anyway? Songs?

-Um.. Yeah, try this.

He listened through an r&b song scetch.

-Aha. Listen, do you watch TV? Heard of pop music?

Then he told me they will phone me if they like anything and that was it. Even if they'd phoned me, I was certain I won't ever go there again.

Such a visit was probably the last in a row of similar meetings. I have been to many key studios and everywhere the politics were much the same: music should be simple, it should sound alike to everything that is on the radio, it should be a song with vocals.

It is such a common thing today, that many say that it's alright. In my opinion, it is not, however. The media and Internet became technologies of the front line, able to penetrate into every home and influency heavily, even against our will, owing to our psychology. From childhood kids turn on the TV and look at Britney Spears and such girls, appealing to sexuality with every word and move. Culture has descended to show business, music became a way to earn fast money.

What about amateur scenes? The same. Tonns of similar releases, the closer to pop standards, the better. Ratings, interviews, charts and hundreds of downloads because it is a remix of a pop song.

This is definately a consumer approach from the composer. Making money for music and glory is fine, but to an extent. What may be the solution? Let's turn to Bach for advice.

Point One. Hard work.

Many musicians expect to do less and get more. When a studio requires ordinary pop music, that is for the sake of making money. They don't want to risk, looking for something new. However, it results into poor results. Bach said: "I have worked hard. Anyone who works just as hard will go just as far." This is a very true point. I think that if one wants to achieve something in music, he has to work a lot and don't expect that one day he will compose a hit and get famous. Johann

Sebastian began his work in 1704 by walking a circuit of more than five hundred miles to hear Buxtehude's Abendmusik. Bach concluding many days by candlelight laboriously hand-copying the creations of others (he is known to have made copies or adaptations of works by Locatelli, Marcello, Palestrina, Pergolesi, Kerll, Caldara, Handel, and Reincken). But Bach did not merely clone the muse of his mentors, he continuously reworked it so that their expressions might become truly his own, transformed by a synthesis of ideas simmered by his own muse.

Point Two. Inner detachment.

Music is an art. Today such a statement may even seem a sentimentalism rather than the true state of things. That only shows how our attitude transformed. But indeed - it's difficult to call it art, this drum music and girls showing off to it in video clips, which is what's claimed to be 'cool' and 'real professional stuff'. J.S.Bach often wrote at the conclusion of his scores: Soli Deo Gloria: "to God alone be the Glory." A religious person or not, every musician can understand that music written with a pure heart is something to go for. Because music influences not only people's minds, but, first of all, their souls, writing 'bad', aggressive music may be very harmful. This harm is not seen immediately, only after some time. Thus, a composer should be very cautious and learn to compose music in a state of inner detachment from money, fame, end results, plans, pride and other stuff that don't make our lives better. Such a detachment is not an easy task to achieve and it requires a work of a soul.

Conclusion.

The point of this article is quite simple: great music is a product of a great heart. It is not the result of good equipment, invested money or advertising. Bach's music became known 200 years after his death, became loved and popular anyway, because real art cannot be forgotten, destroyed or lost. It lives a life of it's own. Music is something you do with a light heart, it is something to give, not to take. Simple words as they seem, this is something that our culture lacks today.

When a person has this philosophy with him, music for money will only be a method of musical development. Just imagine - studying music deeply, learning it's secrets, working a lot and not minding whether you'll be in charts... What a life!

This article used some material from Tim Smith's Bach site:
<http://jan.ucc.nau.edu/~tas3/meer.html>

D Fast – “tribute to twang” EP



Note: About Mortimer Twang

Lukas Nystrand , known as Mortimer Twang, Velvet Jones, Sweet Tee, and all manner of other things, is a Swedish .MOD tracker who started making amazing jazzy, funky, reggae and house-influenced, beat-driven .MODs sometime in the early '90s. He came to prominence in the Amiga scene around 1993, with his soundtrack to the 3 Little Elks demo 'Passengers', and his work with his own group, Black Sista, as well as his amazing ASCII-art. Although coming along to the .MOD scene fairly late in its life, his prodigious output (we have 310 of his tunes hosted!) and the sheer quality of his music has made him stand out as sounding like nobody else who makes .MODs. He continues to compose and release music, though generally .MP3s nowadays, under multiple pseudonyms as part of Ageema Blues.

His works can be downloaded for free from:
<http://www.mono211.com/modsoulbrother/mt.html>

An interview with D Fast.

Q: Hi! It's so nice to have you with us! The record I want to talk about is this blazing release from you - a 'Tribute To Twang EP'. How did you get the idea of such a record - was it a long-standing plan or just a sudden impulse?

A: tribute to twang ep was my very first attempt to make a music disk of my own, although named it into an extended play (just to confront the masses haha) and I got the idea for making it after finding mortimer twang's huge musicarchive from monotonik 'n friends. I was so amazed by the quality of his stuff that I just had to rip his samples, add in my stuff and combine those two powers into one. so yeah, it was a sudden impulse indeed.

Q: How can you characterise the EP? What's the main emotion behind it?

A: well, the ep's about laidbackness. just sit down, relax, smoke a ciggie or two and melt within the feeling. dunno a styleterm for it though. some say the songs are trip-hop, some say it's cut 'n paste. I'd say it's instrumental alternative hip-hop.. or something like that. I made the ep mostly because I loved all the samples I got and I wanted to create something full out of those, something I'd love listening to myself. the fact others like the ep aswell only adds to the fun.

Q: Mortimer Twang is known to have used many pieces of jazz records in his tunes. The funky style he specialized in permits to do that. However, I'm still interested - where those jazzy themes written by you or taken from other records? Where are the vocals from?

A: if you're referring to the rapping in track 02, that would be benefit of the boomerang, a dear sicko friend of mine known for his wicked music. the ep's overally mostly about sampling, old vinyls turned into tiny bits and those bits arranged together to form something new from the old. so I'd say all the jazzyness comes from the samples and the way I used them. mortimer had a lot of great sampled jazzyclips, but I cut those clips into smaller bits and made them live in the song using my random ways. good sampling is hard after all, 'cos it's not nice to put long clips playing just like that. I prefer 'em sliced up. preparing to move out in a few days so I just packed up all my vinyls, don't have too many of those yet (twas somewhere around 200-300 lps I think.)

Q: Cheap Newspaper has numerously stated that normal music should contain a fair amount of drums. Do you agree that modern music is mostly drum music?

A: personally I love drums. I love playing drums, I love arranging drums in a tracker, I love the sound and I love beats. but about modern music and drums in them, in my opinion there should always be drums of somesort. the amount and hardness of them varies depending on the style, tho I prefer drums hard. and when you listen to modern music, you can't find many pieces that wouldn't have drums of somesort in them. so in that case you could say modern music is mostly drum music, but it's much more aswell, not just drum music.

Q: The EP really rocks. Do you plan any other EPs or LPs in the near future?

A: after the ep I started working on an lp, which I finished last march. it's called "evil insanity" and has 14 tracks of downtempo, abstract beats and trip-hop. I haven't officially released it anywhere yet, but I do have a website for it done. only thing left is a place where I could upload the songs, although I have them uploaded on a finnish mp3-site here:

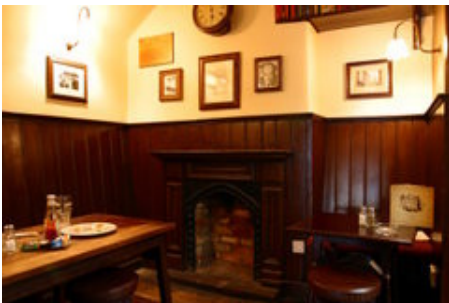
<http://www.mikseri.net/evilinsanity>

my next project is a funk album, but you'll have to wait for it for at least a year or two.

Q: Thanks for the great interview and superb music! Last question: who is your favourite composer, the one, who definately moves you toward new discoveries in music?

A: heh, that's an easy one. the allmighty george clinton, funkadelic/parliament godfather of funk. he's the reason why I'm hooked to funkmusic. and the fact I saw the parliafunkadelicament live here in finland last year doesn't ease the addiction at all but of course there are other people that have inspired me during the past years, funny thing is there are no artists from the downtempo/hip-hop section that I keep as idols. cheers!

D Fast – “tribute to twang” EP official site: <http://tep.ni2.se/>



about Cheap Newspaper and WNP Press

We are a commercial non-profit organization, which is a part of a big program, the goal of which is to provide people with cheap garbage literature. If you want to submit an article to our paper and see your name in the staff, contact Louigi Verona. If you don't know how, visit his homepage <http://www.atgig.com/lverona> or PM him through <http://www.ctgmusic.com> or find him with the help of Yahoo, Google, and such. Thank you.

The staff: editor – Verona L., reporter – Louigi V.