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Another spin around Edwin

Making a name in Canadian music

BY JOEL MARSH

Only 10 minutes after entering the *Gazette* office for the first time, I am already suckered into interviewing Edwin, formerly of I Mother Earth. Edwin has just released his debut solo album *Another Spin Around the Sun*, which marks a significant change from his previous work in the band. *Another Spin Around the Sun* is more eclectic and vocally oriented, with a mainstream, radio-friendly flavor.

Gazette — What do you like better about being solo as opposed to being in a band?

Edwin — When you have an idea, you get to see it through. When you are in a band, it has to go through a democracy meeting and then everybody has to believe in it. When you're solo, if you think something is a good idea, you can follow it through to the end to see if it works or not.

Gaz — What about the other end of it? What do you like most about being in a band?

Ed — I like the feeling that it's like, four or five guys against the world.

Gaz — More the team aspect of it?

Ed — Yeah, the team aspect. The support for each other, the motivation towards each other to improve as a musician, and also in other areas. [Also], I like the travelling aspect of it with a band more, because you become a family. When you are a solo artist, you're a bit lonelier. You end up doing everything by yourself, it's a completely different headspace.

Gaz — So it is lonelier touring with your own band, as opposed to with a band of musicians who are just playing for you.

Ed — Not lonelier like "oh, poor me" but basically that everything, the success and failure of everything relies on you. In a band you share everything, glory, blame, everybody's in it for the same reason, to make a career out of it. But when you hire guys, they're getting paid and they'll be there for that reason. To expect a whole lot more out of them is probably expecting too much.

Gaz — I read in your bio that it took over a year to write and record *Another Spin Around the Sun*.

Ed — That was three things actually, writing, recording and me getting my head together. I was emotionally drained after leaving I Mother Earth. I had to recharge my batteries and get my motivation back up to par. The best way I could describe it is when you break up with your girlfriend, the last thing you want to do is have another girlfriend right away. You gotta go through the grieving process before you move on. I think it was the whole headspace adjustment that made it take so long for the album to get up.

Gaz — Did it take less time than with the band.

Ed — Actually, it did take less time than any I Mother Earth

records took. It was a case where the songs were written and I knew what I wanted to hear in the studio, and the rest I just left up to the interpretation of the musicians. The producer and I were on the same page as to what we wanted to achieve. [Things went] smoother and quicker, as opposed to in a band where everything is up for discussion or negotiation.

Gaz — What was the most notable band that has ever opened for you?

Ed — Including I Mother Earth days, the most notable band that opened for us would be Collective Soul, they opened for us in Atlanta before they became huge. [Another band] who opened for us that became huge was Our Lady Peace. We took them on one of their first cross-Canada tours.

Gaz — Are you friends with a lot of other Canadian Bands?

Ed — I try to be. I'm not the most extroverted person, so I don't run around introducing myself to people unless they made some music that I loved, then I make a point to tell them that. But I don't go around pulling attitude or ego, I don't think there's much room for it among your peers that are just as good as doing what they do as you are at what you do.

Gaz — What kind of presents have you gotten from your fans?

Ed — Jewellery, beaded stuff, somebody made me a medicine wheel, I have it on my bedroom wall. Posters or letters, stuff like that.

Gaz — With this being your first solo album, what kind of image or target audience were you looking at?

Ed — Good question. I wasn't. Okay, maybe I wanted the record-buying public to like it. But I was fortunate both with my last band and in this project to have a wide variety of ages of fans show up for shows. I always thought [variety] to be a huge blessing because longevity is very important to a musician's career. If you only get a young-girl audience, then sure, it might propel you to higher levels of record sales, but the longevity of your career doesn't meet its guarantee. If you have all the fans, not just the younger audience, then there's more chance that you'll have staying power.

Edwin and I discussed other things like dream-collaborations between artists like Chantal Kreviazuk, David Bowie, Tricky and Flood, trends in music and fashion and how they relate, and the wide variety of inspiration from the internet and underground music.

Edwin struck me as a person who is out to do his thing, and hopes people can understand his goals. Although some people might expect an ego floating around his head, this was noticeably non-existent.

Catch Edwin on the Halifax leg of his Canadian Tour in the McInnis Room in the SUB on October 23.