

Iain Mann ft Sandy's — Magic Tracks

Track Notes by Iain Mann

Minor Meditation - I recorded a guitar idea in my kitchen in Scotland, sent it to Alexi Glickman (Sandy) in California. Alexi recorded a vocal line. Then I added harmonies.

Magic Tracks - written in Scotland, and based on the chords to a piece for harpsichord by François Couperin, a psychedelic attempt to unlock the secrets of the secrets of the giant trees of California, my home. Alexi's layered guitar in the outro is beautiful, but the true hero of the story is the organ, recorded in Seattle, played by my childhood friend Lorenzo Farrell. Inspired by an experience with psilocybin that defies words which brought me out of one of the bad depressions that have plagued me since my early thirties. I was visited by crazy, dancing sages - the Buddha was there, and so was Professor Calculus from Tintin - and the ancient roots of California's sequoias revealed many secrets. The geometry of the walls dissolved, and when I came back from the trip, I was free from depression for the first time in years.

Room for You - a vision for what comes after the age of division. Lorenzo's organ playing lifts this one.

Max - written for a good friend. Our protagonist, Max, a troubled music scholar, is uncovering lost connections between JS Bach and Isaac Newton. Misunderstood and persecuted, but smarter and tougher than all the naysayers.

Family Glass - swirling numb haze of confusion in 5/4. Love, looking like a 'graphic novel heroine' comes to help me.

Sandy Says (Vignette) - a preview of a song to come. An idea.

Saya for Molly - the rhythm is based on the Afro-Bolivian Saya, a genre that myself and Alexi were fascinated with when they were at UC Santa Cruz together.

Fugue of the Wino (Con Fuga De Wayno) - written in a Barcelona flat that didn't let in any daylight. About lost paths. Jeremy Black drumming, done from Berlin, and Lorenzo's killer organ, sent from Seattle, inject joy. The Andean music at the end I played - on quena, charango and guitar.

Cilla's on the Scene - I play all the instruments except for drums, which Alexi laid down.

Baby Zora - a virtual roll call, recorded in the early days of the pandemic. I play all the instruments.

Sandy Says - Alexi (Sandy) advised me to write a song using the old trick of occasionally taking beats out of a bar. "Eat some beats," he said. So I wrote this song.

Nothing On California - written while I was living on a narrowboat in England, dreaming of road trips under big American skies.

Alright Here - Alexi showed me a new guitar tuning, and this song resulted. It's a love song, and a dream about Sausalito, where my grandparents lived.