

Thanks again for reaching out. Wow – how time has gone by.

I had no idea anyone was interested in that song . . . I don't use Discord or Reddit, I'm a bit of a Ludite and maybe out of touch.

Here is a brief history of what happened. Happy to further fill in any details you might want to know.

So mid 80's we were a band called Witchfawn based in Toronto. My brother Rob Druzeta and I joined the band (with existing name) which was playing heavy metal (Judas Priest, Iron Maiden etc.). We convinced them to go "thrash" which was very new at the time. We played some sold out shows at the infamous Larry's Hideaway in Toronto (both of us grossly underage) and put out a cassette called "Who is God" which sold at the Record Peddler on Carlton St. Interesting fact, the cover was drawn by Margaret Atwood's nephew.

Although we were selling cassettes and had some notoriety we were not making any money. This seems to be a theme through my music journey. The guys became unhappy because they wanted to do music full time (also because the shows were pretty well devoid of girls) and pushed to do main stream glam metal covers. So we compromised and did a 50/50 Whitesnake/Deep Purple set and called ourselves Deep White. That had mixed success (especially since we didn't have a keyboardist!) and we broke up.

A year later the bassist (Mike) and drummer (Stace) got into a Guns and Roses tribute what was doing amazingly well. The only problem was the singer, although he looked strikingly like Axle Rose, could not sing at all. So they had packed shows resulting in very upset audiences. Rob replaced Slash and I replaced Axle and we changed the name of the band to Sons of Guns. We played larger venues, toured around Canada and the US and made reasonable money. But I never really liked GnR, was getting sick of playing in live bands and was getting more into Modern Rock as CFNY was calling it back then. Eventually when things slowed down for Sons of Guns, Rob and I left and decided we wanted to do originals again.

I think it was around 1990, Stace, the drummer, a guy named Matt who played Izzy in Sons of Guns (playing bass) and Rob (guitar) and I (keyboards and vocals) started jamming and that song just came out. Matt can be credited for the bass riff. We started recording in an apartment on Roselawn Ave. with upstairs neighbors banging on the ceiling because we were too loud – thus the quiet vocal. Matt did the bass and Rob did the guitar going direct into the recorder, the drums were done electronically on a Korg M1 keyboard (using the onboard sequencer!) because we couldn't have the noise of a real drum kit. My girlfriend and I moved that summer to a house we rented and Rob and I continued recording using the M1. Stace and Matt lost interest so Rob and I pulled together the rest of the effort. We called ourselves Wavestation and pressed the songs into a demo disc – all black with just the Wavestation logo on it. We called the first song Wavestation as well. We sent it everywhere (record labels, producers, artists we admired – even Paul McCartney) and were almost universally rejected. To his credit Sir McCartney sent a very polite rejection letter. However, we sent a copy to one radio station, CFNY.

I think it was around 1991, when Hal Harbour reached out and said CFNY was putting the song into rotation. We got a cool letter from him and telling us to keep working on music. To their credit, back then they actually listened to stuff that was sent in and played "true" indie material.

I can't describe what an amazing feeling it was to have your own music being played on the radio – we were reenergized. And people seemed to like it as it was getting a fair amount of rotation. We even

eventually got a royalty check. Things died down a little and we were trying to decide what to do when Rick Arboit of Nettwerk Records in Vancouver reached out and said they heard we were getting radio play and they were interested. The music scene in Vancouver was very hot at the time with Little Mountain Sound pumping out major records, so around 91-92 Rob and I packed everything up and went to Vancouver.

When we got to Vancouver we set up a studio in a house and called it the Audio Playground. We met with Nettwerk and they wanted to hear a better recording and said if they liked what they heard they might send some bands to the studio for demo work. We also had some label interest in Toronto by that time. We rushed and put together a band (drummer from a county band and woman keyboardist from a newspaper ad, both whose names I forget) and Rob's highschool friend who moved out at the same time on bass even though he could not play. We borrowed a lot of money for equipment and the resulting 4 song demo was disappointing. It was called Wishing Bell. The sound was much more middle of the road rock with "real" drums. Not the original sound we were going for. Rob went to Toronto and the labels there passed. Nettwerk came and saw the studio and said they could not send work there because it was not zoned properly and was in a house. So we had nothing.

We doubled down and borrowed more money and set up a pro studio called Atlantis Recording in a warehouse in a Vancouver suburb. Rob and I decided to go it alone and back to electronic drums (state of the art sampler with new sequencer technology - Notator). Financial troubles were mounting as clients for the studio were sparse. We managed to complete four or five songs for the new album Mona Lisa. We started with rerecording Wavestation as we figured it could use better production and was known to the public. Honestly I think the later version lost something as it was a bit faster and less introspective. The whole album was more poppy and dancy.

The songs got significant interest from the Canadian labels. After initially the A&R guys jumping all over us and telling us not to let anyone else hear the album and wanting exclusivity, someone decided the title track borrowed too much from the Stones Sympathy for the Devil. So they rejected it, all of them. It was like they all communicated with each other behind our backs. Anyway we decided to start ATP Records (notionally based in Seattle) and put it out ourselves and get it distributed. During that time the studio went under and we completed the album in "low rent" houses while creditors were looking for us. ☺ We sent the album to college radio and modern rock radio. It fully bounced. Our discussions with distributors went nowhere. We didn't know anything about marketing ourselves.

We were dejected and depressed. So we decided to get our aggression out and do a heavy metal/grunge album just for fun. We called the band "Fa-Q" and the album "Each Hit". Get it? It was just us with sampled drums in a basement. We tried to keep it as raw as possible. It was not a serious project but we still sent it out to college radio and some industry people.

Nothing really happened, we thought we got that out of our system so we decided to start work on the next Wavestation record. We completed one song the Circus, and had 2 more nearly done. The sound was more back to the original introspective, progressive/psychedelic theme. We were pretty happy with how it was shaping up. The album was going to be called Audio Virus. This is around 1995/6.

Then we got a letter from a writer for an industry magazine. He praised the Fa-Q album and showed us an article he wrote and then asked "so what are you doing with the album". We were dumbfounded and asked him what he meant. After a couple of calls he explained to us you have to "work" a record and send promo and contact college DJs. We had no idea about any of that. So the Wavestation project was

derailed completely and we went into college promo mode for Fa-Q. We got magazine articles, fan mail, the whole nine yards. In the end the album got to #11 on the CMJ college "hard" charts (ahead of Alex Lifeson and Edwin at the time). I guess that was 1996/7. It was picked up by several large US commercial stations, sold in Germany and Japan (we had meetings with A&M Japan but it ultimately didn't happen). Despite the buzz ultimately in the end, it did not make a whole lot of money. We had used pseudonyms when we registered the album with BMI (or was it ASCAP?) so we never got any radio royalties. From the borrowing and the studio failure we were totally in financial ruin.

To make a long story short, we were sick of the music industry and sold off most of our gear and packed it in. We gave up – bitter at the whole music industry. We got jobs and eventually went back to school both becoming lawyers and ended up back in Toronto on Bay St. We paid off our debts and were not "poor" any more. But we did not even talk about music we were so upset about how things turned out.

After many years of hating music . . . we became interested in the new technology available (computer recording, plugins, virtual instruments) around 2008/9. Strictly as a hobby we pulled out what was left of our old gear and got some new gear and started playing around with songs. By 2010 we set up a studio in my basement and started working on some new Wavestation material. Again we were derailed. Rob got diagnosed with brain cancer.

We completed a number of songs. The very last one we did "Rain in Berlin" (not completed) I though was one of our best. Rob passed away in August 2012. The last year he could not really work on music. I was devastated and obviously could not work on my own. Everything ended and I went into a decade of mourning. Rob was my best friend and my closest confidant. We did everything together. It was like a symbiosis – what I did not know how to do in the studio, he did and vice versa. When he passed away it was like half of me was missing.

In 2019 I got together briefly with the Witchfawn guys to record a metal album in homage to Rob. We got one song done "Accident Scene" for Fa-Q and again I was derailed by work opportunities outside of Canada.

Now I have secured a premises in Canada and am planning to set up a new studio. I would like to revisit both Wavestation and Fa-Q. Who knows, I am not holding my breath as something always comes up . . .

If you are interested in hearing any of the songs I can send you what I have – on the understanding that you are not going to use it to make money. That would not be fair to me (or Rob). I would be happy if you shared them and if someone would put them up on YouTube. I don't really know how to do that and haven't the time to figure it out. It would be good if the album quality versions were available.

Best regards,
cmd (aka Buzz)