

LET'S SAY YOU'RE an old school jazz funkster workaholic with a couple of Grammys and a dozen more nominations, some 500-plus studio sessions (and counting) and matching arm-long lists of movie and TV credits under your belt. Between scoring sessions, touring with the L.A. Express and 25 solo albums, you've squeezed in a few hundred performances and the odd arrangement for good pals like Quincy, Frank, Monk, Ravi, Barbara, Joni, Aretha, Steely Dan, George and Sir Paul ... what do you do in your spare time?

If you're Tom Scott, you redo your home studio. The loft studio in his Tehachapi mountain A-frame, overlooking an expanse of the Sierra Madre from a nosebleed altitude of around 5,000 feet, has undergone a major evolutionary process this year. To sum it up in just three words, Tom's Gone Small.

"This whole room used to be jammed full of so much gear, it blocked out half the view," he tells us. Recently divorced, Scott's been channeling a lot of newfound inspiration into his own music, as well as several other projects, including the reformed and revitalized L.A. Express and the Los Angeles Jazz Symphony Orchestra. Redoing the room and clearing out creative space was part of the whole cathartic process for Scott. So out went the two-inch machine, three phone booth-sized racks and more snakes than a reptile store, to be replaced by a Mac G4 tower, a single Ultimate Support stand and lots more scenery.

Audio and MIDI for the G4 are provided by M-Audio's Delta 1010 and Quattro. "I run (Ableton's) Live for lots of my composing, and I've been really getting into


TOM SCOTT

The legendary jazz, pop and R&B saxophonist recently released his 26th solo album, *Newfound Freedom*, on the Higher Octave label. This album features appearances by a diverse group of Scott's friends including George Duke, Marcus Miller, Billy Preston, Jonathan Butler, Nathan East, Paul Jackson Jr. and Ann Nesby.

(Propellerhead's) Reason as well—I love the way you can turn the rack around on screen and virtually patch modules together."

The best part of his new, more compact approach is its flexibility. "I have a G4 Powerbook too, and both machines' setups are nearly identical." Audio on the Powerbook is provided by the Quattro, and mics are run through [M-Audio] Omni mic pre's. "When

I'm on the road I pack the M-Audio boxes and my laptop, and I've got my whole studio between my shirts and socks," he quips.

Live sax is tracked in Emagic's Logic, with background parts courtesy of Reason and Emagic's EVP88 piano plugin. Drums and percussion are provided by Live "I love working with loops, but it's restricting to have to tailor a tune around the tempo or pitch of a loop. Live is so liberating—not only can I let the music dictate the tempo, but I can integrate a bunch of very different loops that normally might not work together at all. It opens up a whole bunch of new creative palettes."

And much of this inspiration and creativity is reflected in *Newfound Freedom*. The disc features an eclectic range of collaborators, from Marcus Miller and Gerald McCauley to Craig Chaquico and Daniel Rodriguez, the New York City "singing policeman" who gained national recognition after his Scott-produced 9/11 tribute album topped the Billboard charts earlier this year. Scott mines a diverse trove of influences as the disc interweaves jazz, funk, R&B and Indian rhythms, smooth textures and exotic percussion into something uniquely his own.

As any artist will tell you, adversity and change can be great fuel for stroking the creative flames. In Scott's case, the resulting outpouring of inspiration shows no sign of slowing down. As he settles in to this new phase in his life with his teenage sons and his treasured view of the Sierra Madre, his datebook is as full as ever—proof that the more some things change, the more they stay the same. ■

GLYPH TECHNOLOGIES COMPANION

EXTERNAL FIREWIRE

HARD DISK SPOTLIGHT

BY JEFF

WHAT CAN ONE POSSIBLY say about a hard disk drive in a review? How about nothing. "Nothing" is exactly what we wrote down on our list of problems we've had testing the Companion external FireWire hard disk drive from Glyph Technologies. The Companion does exactly what it's advertised to do—installs easily and runs quietly, supporting your digital audio setup without giving you any problems.

The Companion is an 80 gigabyte, standalone hard drive with a FireWire interface. It has two IEEE 1394 ports for conveniently chaining FireWire devices. It's

intended to complement the Mbox from Digidesign, so its vertical chassis has the same light blue face and is about the same size as the Mbox. However, this drive works equally well with any computer-based system.

After installing and formatting the Companion on a Windows XP machine at our test lab, we were up and recording music in less than five minutes. We've used the Companion for a couple of months now, and it has consistently held up well in all

the tests we've put it through. It has recorded lots of high-throughput digital audio with no trouble keeping up and has never given us an error. And yes, it is very quiet compared to a lot of other so-called "digital audio" drives on the market. That's because its casing is designed and built from the ground up by Glyph, using the same special materials and technologies as their top-of-the-line new Trip2 systems. ■

STREET PRICE: About \$500.

