

Michael Nace Biography

Michael Nace began playing and releasing music in 1995 with the acclaimed Philadelphia math-rock trio Drill for Absentee and with the support of Mindwalk Records. After nearly five years of performing, writing, and experimenting radically with the forms of music, he ventured into his own musical identity, fusing the rhythmic innovation of his past math and post-rock endeavors with simple song motifs and hushed vocal stylings.

His debut full-length album, "The Voyage Out" is his first release with Minority Records, and includes the expertise and artistry of Geoff Turner (currently of New Wet Kojak), a legend of the D.C. music culture of the 80s and 90s, who acts as recorder and producer for the album. Ex-DFA member Kevin Kelly contributes his remarkable talent as the string arranger and bassist for several of the songs, and Bryan Sargent plays drums on a few tracks as well, along with Adam Wade, drummer of Shudder To Think. The album was recorded on two-inch analog tape at Phase Studios in College Park, MD, and mixed in Los Angeles, CA at Geoff's new studio, WGNS West.

Michael's friendship with the Minority Records family benefits from the label's commitment to presenting progressive, independent music. The new collection of songs are colored with a truly unique conflation of textures, fusing orchestral sounds with synth tones, mellow vibraphone with agro guitar fuzz, and country mandolin with classical guitar melodies. The thread that links them all is the pure, acoustic, unassuming nature of the songs, simple in melody, complex in structure.

Actual album:



MICHAEL NACE "The Voyage Out" CD

1. All of Them
2. Perfect Place
3. Time Passes
4. Always
5. Lucky, Solitary Life
6. What You Got
7. Schuykill River
8. Beautiful Lad
9. How Do You Ask The Night?
10. I Will Go For The Millionth Time
11. Overture
12. Timestorm Was The Signal



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RECORD REVIEWS

"In one of the more interesting postscripts in rock history, the plaintive English folkie Nick Drake has risen from the relative obscurity of his pre-Volkswagen commercial days into a legacy that has inspired a cadre of sensitive, soft-voiced acoustic guitar-toting songwriters that far outweighs his perceived lack of commercial clout. Add to this number Michael Nace. Even though he probably doesn't harbor any delusions of using Drake as a springboard for his music, it's hard to mistake the subtle fluid guitar work, the breathy, slightly jazz-inspired vocals, and the rising dramatic choruses as being anything but derived from the Drake school of sensitive, slightly troubled songwriting. The deft intricate acoustic guitar picking of tracks like "Perfect Place" and the gorgeously unwinding "Time Passes" are both imbued with a balanced sense of mystery and wistfulness. At other times, because of the presence of mandolin and piano, Nace's guitar virtuosity and complex arrangements come off as a somewhat more earthy version of Geoff Farina, although they still occasionally suffer from a similar cumbersome quality. Similarly, the serenely restful textures and math-y developments of "Lucky, Solitary Life" explore pleasantly enduring textures and moods yet don't seem entirely justified in stretching past the six-minute mark. Further, his melodies seem only loosely tethered to the chord progressions, allowing them to meander a bit too much before reaching each song's inevitable emotional climax. Luckily, only rarely does Nace commit the cardinal sin of emphasizing technical skill over melody. Plus, where Drake's songs were draped in an almost unsettling moroseness, Nace's are buoyed by an almost hippie-ish optimism that, at times, strays a bit too far toward the sentimental and nostalgic. Competing with the ghost of a now revered legend is most assuredly a losing battle, but Michael Nace delivers his attempt with enough clear-cut talent that he's very well equipped to stretch himself into areas Drake never entered."

Skyscraper#13 (U.S.A.)

"Well-crafted songs from a postmath, postrock perspective. There are some well-orchestrated pieces within this CD that make it very beautiful. Nace takes his experiences from Drill For Absentee, with help from folks also from DFA, New Wet Kojak, and Shudder To Think, and puts out a grade "A" product that is relaxing and refreshing." **Punk Planet#53 (U.S.A.)**

"This is why I review albums. Every once and a while (not often enough) I get a gem that really stands out from all the other albums. Michael started playing and releasing music in 1995 with the band Drill for Absentee. After years with that band he decided to look into himself for a little more intimate view and somehow ended up on the Czech Republic label Minority Records. The Voyage Out is the result of those inner visions. He is a very talented singer/songwriter and the Voyage Out is a perfect example of an artist finding inspiration within themselves. A bit of a different tool for Nace, compared to the jerky post-rock style of Drill for Absentee but it really is a beautiful album. From the opener "All of Them" to the closer "Timestorm Was The Signal" he really showcases some intimate songwriting. While some compare him to Nick Drake, I would say that he would be closer to David Singer or even Elliot Smith. Guitars are sparse and percussion is almost non-existent. Vocals are breathy but really apparent. I really enjoyed The Voyage Out." **Music Emissions (Canada)**

"Formerly working with math-rock trio Drill for Absentee, Nace plays a fascinating and brilliant brand of soft music that is wholly unclassifiable. There are influences from many different types of ethnic music here that create an unusual but comfortable flavor. His hushed vocal stylings are a perfect match for the wildly soothing instrumentation." **Impact Press (U.S.A.)**

"Michael's solo debut release truly marks a voyage into a fresh, unmarked genre of music. His songs are both timeless and impressionistic, built around richly imagistic lyrics, simple melodies sung in a hushed voice, finger-picked acoustic guitar, and a myriad of lush musical textures, ranging from full orchestral arrangements (provided by the Trinidad Philharmonic), to percussive flourishes on vibraphone and timpani, to folk mandolin and classical guitar, to agro fuzz guitars, drum set, and off kilter keyboards. D.C. sound guru Geoff Turner (also of the New Wet Kojak) takes full control of production and recording, crafting a truly unique and narrative approach to coloring Michael's songs of love, nature, and elegy. Guest stars Kevin Kelly and Bryan Sargent (formerly of Michael's old band, Drill for Absentee) as well as drummer Adam Wade (of Jawbox and Shudder to Think) masterfully contribute their talents as well, culminating in a masterwork of music that crosses over the boundaries of folk, bluegrass, jazz, and psychedelia." **Insound (U.S.A.)**

"Michael Nace cares a lot about the music he writes. You can tell because he sings and plays with feeling. I love the recording. It sounds like something that was written and laid down in a cabin in the middle of a silent and warm forest. Lovely and well executed harmonies, soft, raspy vocals, rich instrumentation - mostly brooding - but varying melodies and serious, wonderfully fitting lyrics. The Voyage Out* was recorded in a manner that perfectly compliments each element. I can't say enough about the incredible recording. It's that perfect blend of not-too-studio while clear, clean and balanced. Do I love the music? Not especially. A bit on the folk side for my taste, however he does use many styles in the genre which help the CD appeal to someone who generally wouldn't love this type of sound. Sometimes a little jazzy, sometimes epic, sometimes more fairy-tale-ish, sometimes just the sweet vibe is enough to make you want to listen to the song twice. Fans of Mark Lanegan, Mark Curry, maybe a little Jeff Buckley, some Nick Drake...run - don't walk - to your nearby indie-record store and fetch yourself a copy of The Voyage Out**. I bet you'll find yourself another fave for your lullaby collection." **Action Attack Helicopter (U.S.A.)**

"After 5 years with math-rock band Drill For Absentee, Michael Nace decided that he needed to go in his own directions. Coming from someone with such a background, The Voyage Out is definitely not quite what I expected to hear. With a musical comparison that lies closest to someone like Nick Drake, Nace has created a 12-track album of quiet and subtle orchestral folk tracks. Mixing classical guitar with acoustic and a touch (just a small one) of electric guitar, the album coaxes gentle melodies out of the instruments and backs them with everything from mandolins, strings, keyboards, and vibraphones. Taking its title from a Virginia Woolf novel of the same name, the release starts out with "All Of Them," and the similarities are noticeable right away. Singing along with breathy vocals, Nace mixes delicate percussion with plucked guitars and a touch of strings. At one point, the track builds a bit in intensity, but never quite reaches a level that could be considered 'rocking out.' Those same sort of delicate combinations continue for the next couple of tracks, including the amazing "Always," which very well may be one of the best tracks on the entire disc, stripping down the instrumentation to only vocals and some occasional backing strings and vocals. Although it takes its time in getting there, the ending of "Lucky, Solitary Life," is well worth the wait, as percussion layers and guitars build into something slightly more edgy than the rest of the meandering track. One of the only instrumental tracks on the release, "Overature" again brings some urgency to the release with building guitars and percussion that unfortunately end a bit too soon. The final track of "Timestorm Was The Signal" cranks up the volume even a bit more, and had it come in the middle of the disc might have felt out of place. Overall, Nace has definitely created some very nice moments on the 45 minutes of music on this release. While it sags a bit over the middle section with several songs in a row working the same sorts of sounds, the melodies and vocals stick in your head after the disc has stopped spinning. Another interesting thing about that the album is that it's being released on the Minority Records label in none other than the Czech Republic. While I doubt that Nace would have had problems finding a home for it on a label within the U.S., it's a solid little release for the label that will hopefully help it gain some footing on an international scale." **Almost Cool (U.S.A.)**

"Michael Nace, does the name sound familiar? The answer most people would give you is not in the least bit. This is quite unfortunate, and hopefully this review will shine more of the spotlight on this talented singer/songwriter and draw others to discover his craft. Michel Nace originally started playing music in 1995 in his first project, a highly underrated math-rock band called Drill for Absentee from the Philadelphia area. The band put out a limited amount of material, including the impressive Circle Music album. They had quite a bit of potential but never really achieved widespread recognition among similar bands in the genre like Rumah Sakit, June of '44, Drive Like Jehu, and Shellac. After the demise of DFA, Michael ventured on to exploring new forms of music incorporating and infusing techniques from his past math-rock days with a new-found maturity for songwriting. His solo project draws substantial amounts of influence from singer songwriters like Nick Drake and Jim Croce as well as occasionally incorporating jazzier elements that sound reminiscent of bands like The Sea and Cake. Adding to Michael's guitarwork on The Voyage Out are veteran musicians who assist him by accompaniment and production work. Geoff Turner who is currently in New Wet Kojak recorded and produced the album. Kevin Kelly who was also a member of Drill for Absentee lends a hand as the string arranger and also plays bass for several songs. Adam Wade who plays drums for the off-kilter DC band Shudder to Think also provides assistance by playing drums on a few tracks. The first track on the album, "All of Them," is a beautifully constructed melodic masterpiece, featuring fingerpicked guitar, synthesizers, light piano, and soothing vocals. "Perfect Pace" is the second track on the CD and features a Nick Drake-type of acoustic guitar motif. Michael makes perfect use of repetition, adding to the somewhat mathy feel to the song. He begins singing with catchy, very breathy vocals, lulling the listener to a far away place. Adding to the dramatic intensity of the song is the string section that adds a substantial amount forcible beauty. "Time Passes" is a laid-back number that incorporates jazz drumming, soft guitar, jazz piano and a Sea and Cakesque vocal melody. Intricacies such as vibraphones and light fingerpicking make the song flow and add to the fullness. My favorite track on the album is a number called "Always." Softly sung vocals and a gorgeous fingerpicked guitar part develop into a beautiful melody. Guitar techniques such as hammer-on's and pull off's in combination with an ethereal string section give the song an addicting hook that plays in your mind for weeks. The production work is phenomenal. "Luck, Solitary Life" is comprised of soft fingerpicking and demonstrates Michael's versatile falsetto vocal abilities. "What You Got" is a somber introspective number with a soft fingerpicked guitar part that features a darker melody. The string section adds a substantial amount to the song, taking the listener to another place and time. "Schuykill River" has very detailed repetitive guitar work and reminds the listener of what Nick Drake might have sounded like if he was still alive and incorporated a mathier element to his music. "Beautiful Lad" is a melodic number that features soft guitar work that meanders back and forth. The addition of second guitar part makes the song even more rich adding to the mood. A mandolin makes an appearance about half way into the song, which adds a new dimension to the song and takes it another direction. Out of the final four tracks on the record, "How Do You Ask the Night?", "I Will Go For the Millionth Time," "Overture," and "Timestorm Was the Signal," the last one makes the largest impression on the listener. It is an unbelievably catchy number with a hookish effect-laden guitar part accompanied by lightly strummed acoustic guitar and super catchy vocal melody. It is definitely one of the best tracks on the record. Overall, The Voyage Out is an impressive experimental masterpiece that combines many different styles into a highly emotional and cohesive debut. Michael shows he is more than capable of coming up with extremely catchy and meaningful songs while at the same time finding a new sound and direction. While many may have never given DFA the attention it deserved, Michael's Nace's solo debut of blended classical, jazz, and rock should not be overlooked."

Delusions of Adequacy (U.S.A.)

"Very nice, lush, soft pop music centered around the acoustic guitar. Michael Nace's breathy vocals are sincere, genuine, and very effective. His music is reminiscent of Neil Halstead in that his compositions are personal and primarily based around very strong melody lines. This is a truly amazing collection of tunes...particularly considering the fact that this is Nace's debut full-length (!). The arrangements on this album are precise, intricate, and far beyond what one normally hears on a pop album. This is an extremely strong debut from a new artist who has a great deal to offer in terms of talent, integrity, and presence. Top cuts include "All of Them," "Time Passes," "Schuykill River," and "I Will Go For the Millionth Time." **Babysue (U.S.A.)**

"Michael Nace is one third of Drill For Absentee, a now-defunct Philly-based math-rock band distinguished by the broad scope and experimental nature of its compositions. He's probably the last guy you'd expect to record a solo album of simple, personal, acoustic guitar-driven songs -- and yet he's done just that. But if you're expecting another bland, whiny excursion into white-boy angst territory, think again; The Voyage Out is something very different indeed. The best singer/songwriter albums have a special sort of resonance, both aural and emotional -- a combination of mood and recording technique that convinces you that the artist is on the other side of a very thin wall, playing his music for you and you alone. Such is the case with The Voyage Out (which, in case you're wondering, takes its title from a Virginia Woolf book -- but for once, that's not a "Warning: Smarminess Ahead" sign). The first thing you'll notice is the quality of the recording: you'll feel every pluck and thrum of Nace's guitar strings as if he were standing behind you. His vocal delivery, hushed and matter of fact but resolutely tuneful, plays like a late-night conversation, bursting with stories and secrets. The music is a vibrant accompaniment, mixing tones and textures -- acoustic and electric guitar, synth, mandolin, vibraphone, piano and plenty of percussion. Complex guitar patterns and interlocking rhythms coalesce into astonishingly simple melodies; it's only when you dissect them, and discover all the hidden layers of instrumental detail, that you'll wonder how you ever managed to hum along. Every song packs a marvelous surprise or three. The pastoral "Perfect Place" divulges keyboard squiggles during an early chorus, hinting at the orchestral grandeur to come; Nace also drops a few subtle effects on his vocals, perhaps in hopes of hooking Radiohead fans. "Time Passes" drives its glossy seventies pop with multiple percussion tracks, ramming home the AM radio ambience with an elegant piano bridge. "Lucky, Solitary Life" threatens a grand rock-out that never quite comes, but "What You Got" delivers with a pair of jaw-droppingly gorgeous orchestral choruses. The acoustic-guitar-focused "Schuykill River" contains as many rhythmic shifts as any Drill For Absentee song, but in the service of a finger-picked melody that'll hit New Zealand pop fans where they live. In short, there are enough tiny "discoveries" on The Voyage Out to keep lovers of musical detail entranced for months; each time you play it, you'll find a handful of new favorite bits, as well as half a dozen "I can't believe I never heard that part before" moments. This in itself is scarcely unique, but the quality of The Voyage Out's tiny "discoveries" is uniformly high -- a delightful surprise from a largely unknown artist on a tiny foreign label. Many listeners, for lack of a more suitable term, will describe The Voyage Out as folk-rock -- and while that's not an accurate assessment, it's not particularly insulting, either. Nace plays an acoustic guitar, and he sings rather than screaming -- which, for some listeners, is all it takes to be a folkie. Besides, as far as the musical evolutionary ladder is concerned, Nace is closer to Nick Drake than Chris Carraba; his tone is confessional, but it's more the church variety than Real World-style candid camera-hogging. Even so, The Voyage Out defies obvious description; it's not quite a rock record, and it's definitely not a folk record by conventional standards, but neither is it anything in-between. It's also not an album that's going to blow you away on your first listen. It took me a few spins to catch on; as is the case with many subtle records, it's possible to miss the brilliance entirely if you're not attuned to it (which may mean that it's not as brilliant as I'd like to think, though I'd prefer to believe otherwise). You need to give The Voyage Out the time and attention it needs. Make the effort to actually understand Nace's lyrics. Follow each instrument's path through the songs. Embrace The Voyage Out's craftsmanship, and you'll be rewarded; listen half-heartedly and you probably won't be. The odds against most people even hearing The Voyage Out are dauntingly slim. With all due respect to Minority, the Czech label that released Voyage, there's something a little sad about the fact that a guy from Philly had to go halfway around the world to find a home for a record this good. Fortunately, in our high-tech 21st century global marketplace, this excellent disc is only a mouse-click away." **Splendid (U.S.A.)**

"From the outset with the melodic, sweeping "All of Them" you can tell that The Voyage Out is going to be epic. There is a grandeur to this album that is hard to deny, an almost operatic work. This is the ultimate collection of contemporary influences- The Voyage Out has traces of many of my obsessions as of late, and I could see it hitting home with the denizens of very diverse music. The Sea & Cake, Couch, Frank Zappa, Aloha, Tristeza, a host of ethnic music styles. Michael Nace combines those influences and more into his first legitimate solo outing. I had the pleasure of hearing some of Michael's bossa nova compositions a few years ago and I have to say that, placed alongside those of Joao Gilberto, they really did shine but ultimately pale in comparison to his first widely available release since his math-y post-rock machine Drill For Absentee disbanded. The Voyage Out masters the audio translation for the finer moments of life. The champagne wishes and caviar dreams of the everyday student, adventurer and lover come true. From the more overt folk structures of some tracks to those inspired by Eastern thought to the comparatively rocking "Lucky, Solitary Life" about half way through, The Voyage Out is multi-faced twelve-track collection that shimmers like a crown jewel. In a new light, in a new room, in a new mindset- the songs cycle through in a natural fashion, evenly broken up into halves. Each listen reveals savory moments, the complexities of intricate arrangements exposing new surprises. Track after track they rotate, one moment the magnificence and fullness of "What You Got" overpowering, the next the graceful siren of "Schuykill River" completely captivating. Relentless. That is what The Voyage Out ultimately is. Relentless in a desire to please, a desire to mesmerize, a desire to enchant, a desire to envelop. In such rich and luxurious compositions, Michael Nace nurtures beauty to blossom from the confluences of textures and philosophies, merging organic with synthetic tones. The incorporation of so many voices - acoustic and electric guitars, vibraphone, mandolin, keyboards, chimes, piano and an assortment of strings make The Voyage Out an isthmus between the classical and the ultra-modern. It has been said that the thread that links them is the pure, acoustic, unassuming nature of the songs, simple in melody, complex in structure. I couldn't agree more. The enlightened intersection of Turkish folk music, Sam Prekop, and Couch." **Lost At Sea (U.S.A.)**

"Quiet music can be tricky - it's a fine line between soothing and sleepy. Done well, it can be emotionally resonant, as it is with the Red House Painters or Jon Hassell. Too mellow, and it can sound like Donovan or Bill Quist. Michael Nace walks this line with deceptive skill on "The Voyage Out." Although he rarely changes the tempo, the variety of instruments and changes in timbre keep the music interesting. Nace and a handful of guests play an impressive number of instruments - Nace himself plays eight different instruments. Many bands with symphonic inclinations simply find guest musicians and have them graft supporting melodies onto preexisting songs, a technique that rarely sounds better than the orchestrated version of "Rock Me Like a Hurricane." Nace and company instead seem to understand the way each instrument can alter the mood of the song. "All of Them" starts with acoustic guitar but adds piano, electric guitar and a deep drum. "Perfect Place" begins as solemnly as any Tom Lomacchio song and then builds into a buzzing chorus that imitates Indian classical music. "Lucky, Solitary Life" climbs into a series of mid-tempo guitar faints before ending with more melodic vocalizations. The glowing, winter blanket, inside-then-outside lushness of "What You Got" seems to be an exchange between the upstairs bedroom and the bedroom window leading outside to the porch roof under the starry night sky. Indie and punk rock have always been the domains of the young, and most of its practitioners pack up their instruments by age 30 and take up normal lives. The few who continue on are either extraordinarily talented or (more often) stuck in their glory days and unwilling to move on. What, after all, happens to the songwriter who, after spending years singing about unrequited love, is finally requited, and settles down? It's much more difficult for someone to write forlorn love songs when they are no longer forlorn. Most of these musicians give up the practices and touring for something more stable. Nace, who spent the mid-'90s in Philly math-rock group Drill For Absentee, has moved on without packing away the guitar. He's now married, and the soothing tones of The Voyage Out - as opposed to the see-dictionary abrasive guitars of his former band - seem to reflect that. But even if he is happy, it doesn't sound like tired complacency or pointless nostalgia. It sounds like maturity. Coming out of the mouth of a younger singer, Nace's poetic and heavily romantic lyrics would sound forced or imitative. Coming from Nace, they sound natural. In tone and implementation, Nace is not unlike Belle and Sebastian or Josh Rouse. Someday someone will probably come up with a name for bands like this - multi-instrumental, studio-savvy singer-songwriters. Maybe pastoral-core. Or possibly Drake-core - bands that imitate Nick Drake and his slow, emphatic music. For now, it's enough to leave them unnamed, unlabeled, but hopefully not unknown. One of the best albums so far this year." **Interstate Zine (U.S.A.)**

"This is such a nice record, and such a surprise too. I guess not many people will know Michael Nace by name (and I am sure he won't mind me saying that), I certainly didn't when this record dropped onto my doormat. This is Michael Nace who was in a really cool math-something band called Drill for Absentee, and he is not to be confused with Michael Nace or Michael Nace or even Michael Nace, who came 2nd in the 11-12 yr old 165lb division of the Oregon Classic Youth Wrestling tournament, 1994. At least, I guess it's not the same Michael Nace. You never know. How to describe? That is pretty much beyond my meagre music knowledge. I am afraid I have little ability to tell you who the leading lights of the indie / folk type scene are. There's what, Ida? And maybe some others, but yeah, I don't know. And Michael does things a lot differently to Ida for the most part. He has a really warm, effective voice that envelops the whole thing, pulling it a long. I once remarked to young Chris Thrash that the guy from Current 93 should release an LP where he narrates the Lord of the Rings. Whilst Nace has nowhere near an eerie voice as that guy (nor Chris Thrash even), I think he'd do a good job of narrating the Hobbit. Musically it's melodic and often centres around acoustic guitar and Michael's singing, but brings in some orchestral sounds on "Perfect Place", which is a super atmospheric track. Indeed, atmosphere is something this record oozes. Elsewhere you'll get piano, or synths, or mandolin. Well, as I said earlier, I don't have nearly enough of a clue to know where to start with reviewing this CD, all I can say is that I really like it and am glad I got sent it for review! Nice one." **Collective Zine (United Kingdom)**

"To call ex-Drill for Absentee guitarist Michael Nace's debut album "elementary" would not be accurate. The Voyage Out is brimming with an abundance of sweeping instrumentation and lush production, woven together by Nace's at-times verdant vocals. Nevertheless, the album's sound is nothing strikingly intriguing or original, and lacks the necessary dynamics to encourage multiple listens. With a few exceptions, the songs on The Voyage Out are devoid of the crescendos or swelling finales that would propel them to a more appealing status. While it is a soft, delicate album, its ascending instrumental figures plead for a sonic explosion or a vocal departure from Nace's meandering monotone. By the middle of the album, the formula has grown tiresome. Each song begins with terse classical guitar sections, followed by the insertion of Nace's folksy, oblique voice. Layers of numerous instruments follow and swell, only to die prematurely and predictably by the reemergence of the acoustic guitar, which ushers nearly every song to an end. In "Time Passes," Michael Nace manages to successfully wind through a simple, murmuring, Dylan-esque tune without obstructing its flow with superfluous accompaniment. While the song does not stray from the established pattern, it is fresher, and contains elements of unfettered beauty absent on other tracks. It maintains a folksy, robust Mediterranean vibe that actually accompanies Nace's vocals especially well. In the middle of the track, a charming piano interlude carries it to a soothing height, which gives way to a light (yet foreseeable) acoustic finish. The album's additional highlight is the closing track, "Tiresome Was the Signal." Ironically, it is one of the single non-tiresome moments in the twelve-song event. The song finds Nace stretching his vocal abilities into a lovely falsetto and employing the use of a sinuously distorted guitar. Though the song is mildly reminiscent of the Dave Mathews Band, Nace's most genuine and rewarding efforts are made here. Furthermore, the song's amiable resonance also reflects Nace's lyrical talent better than any other on The Voyage Out. His warm, pleasant voice travels gradually and zealously through the song, evoking frames from long summer evenings, free of obligation or concern. For a debut record, The Voyage Out is a decent effort by an obviously talented songwriter, who will doubtlessly improve with time. Michael Nace's music contains the most vital components needed for a successful sound: passion, talent, and vision. Experience is the only element that will hone these properties appropriately and develop them into grandeur. However, for the present, Nace must rely less on mood and focus on the songs' objectives. The future most certainly holds a promising career for Michael Nace, which will make itself evident when he learns to separate influence and interpretation, and finds his own voice." **Rocket Fuel (U.S.A.)**