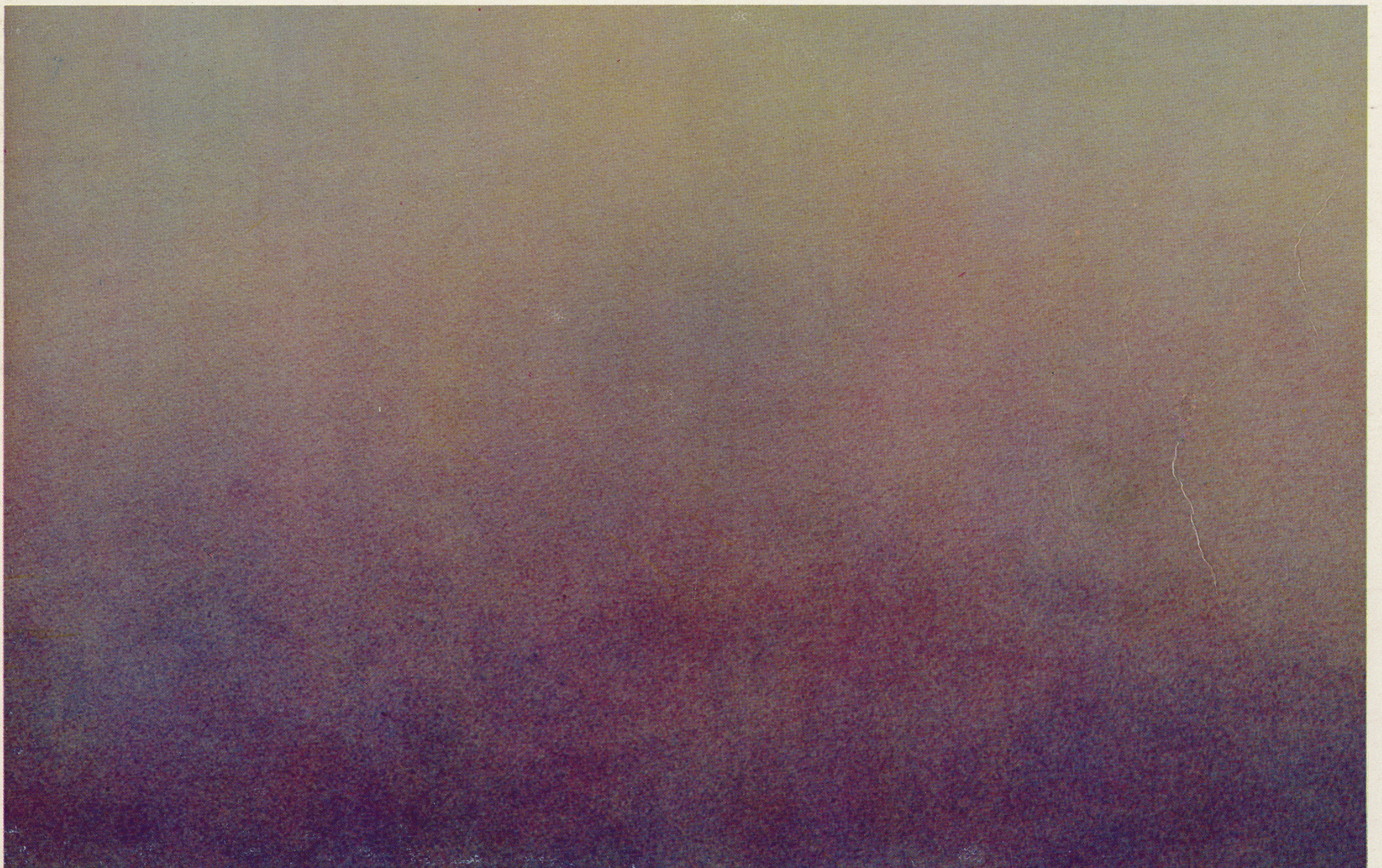


Collaborations



Album Credits: Evergreen Album Committee
Faculty Advisor: David Englert
Project Engineer; Gary Hilliard

Co-Executive Producers: Karen & Thom Farris
Studio Engineer Supervisor: Ken Wilhelm
Technical Consultant: Peter Randlett

Mastering Engineer: Al Goldstein
Art Director: Brad Clemmons
Graphics Supervisor & Photography: Dan Dissault

COLLABORATIONS

Springhill Breakdown

Richard Green

The first time Richard heard "Foggy Mt. Breakdown" played by Earl Scruggs on the 5-string banjo, he gave up drumming and immediately bought a cheap banjo. He loved it and learned quickly. *Springhill Breakdown* is a tribute to his old bluegrass band back in Chicago.

Richard Green: *Banjo, acoustic guitar*
Vince Werner: *Bass*
Gary Hilliard: *Recording & Mix Engineer*

Time After Time

Mike Howell

Mike is the kind of person who walks around with melodies constantly playing in his head. Having played guitar since the age of eight, Mike eventually decided to get serious about his music and has been studying theory and composition as a result. *Time After Time* is a straightforward song that was written in a half hour's time.

Mike Howell: *Bass, guitar, vocals*
Marty Miller: *Drums*
Jim Vining: *Electric Piano*
Rene Breseau: *Harmony vocals*
Sherry Laughlin: *Harmony vocals*
Dan Crowe & Mike Howell: *Recording Engineers*
G. Hilliard, D. Crowe & M. Howell: *Mix Engineers*

Initial Changes

Karen & Thom Farris

Initial Changes is the first instrumental Karen and Thom have written. They hope that their style, a combination of Karen's classical background and Thom's experience in popular music, will earn them success in the music world. To further their goal, they are studying arts management and working on promoting this album.

Karen Kramer-Farris: *Piano, Polymoog, clarinet*
Thom Farris: *Bass Guitar, percussion*
James Swyers: *Trumpet*
Thom & Karen Farris: *Recording & Mix Engineers*

Hear Me Love

Rick Howard

Rick learned to write music at a young age through teaching himself to play popular songs on piano and guitar. He hopes to convey through music the joy he experiences in creating it. *Hear Me Love* seeks to express the happiness of a care-free adolescent love through its active, colorful melody and simplicity of form.

Rick Howard: *Piano, Polymoog, bass guitar, vocals*
James Swers: *Trumpet, french horn*
Jon Hanson: *Drums*
Thom & Karen Farris: *Recording & Mix Engineers*

Lullaby

Jon Klayman

After taking violin lessons as a child, Jon taught himself to play guitar and piano, and began to compose at age nine. *Lullaby* is a departure from his other recent compositions, which are more experimental and abstract. It's a "late twentieth-century love song" that tries not to be too sentimental. The lyrics are based on "Poetically twisted" reality.

Jon Klayman: *Classic, folk, and electric guitars; Polymoog, percussion, and background vocals*
Gary Tipton: *Vocals*
Chuck Mitchell: *Recording & Mix Engineer*

You Can Touch Me

Richard Green

For Richard, music truly expresses who he is and what he's thinking at a certain time. *You Can Touch Me, But You Can't Hurt Me*, a reply to a rough break-up with a good friend and old lover, is typical of what Richard is trying to do with his music.

Richard Green: *Banjo, electric and acoustic guitar*
Vince Werner: *Bass*
Gary Hilliard & Vince Werner: *Recording & Mix Engineers*

Dreamland Disguise

Corey Meador

The lyrics of *Dreamland Disguise* were written loosely around the verses of a song by the Bee Gees as a joke—"I was trying to write the schlockiest lyrics I could," explains Corey; it's sort of a wry statement about the unrealistic attitude so many people have about romantic matters. Overall, we tried to make the piece sound as slick and "pop-ish as possible."

Corey Meador: *Guitar and vocals*
Richard Green: *Guitars*
Vince Werner: *Bass*
Judy Johnson: *Vocals*
Gary Hilliard: *Recording & Mix Engineer*

Music to Fold Towels By

Bob Majors

This piece began as a compositional exercise in writing away from musical instruments to avoid the influence of any particular instrumental technique. Originally notated graphically, the piece was then translated into musical notation with specific instrumentalists in mind.

Bob Majors: *Percussion, Recording & Mix Engineer*
Joe Halajian: *Saxophone*
Mike Land: *Flute*
Alex Stahl: *Electric bass*
Jim Stonecipher: *Percussion*

Home Again

Joseph Schlick

Joe's primary interest is in the ensemble aspects of the compositional process. This piece began as a general structure with lyrics. The performers, through rehearsal and performance, developed their parts to complete the song.

Joseph Schlick: *Vocals, guitar, production*
James Doney: *Percussion*
Steve Fisk: *Synthesizer, Keyboards*
Peter Randlett: *Bass, engineering, production*

Come Home To Me Baby

Donna Caires

A self-taught guitarist who has always liked to sing, Donna wrote her first song when she was eleven years old. Music holds a central position in her life: "I try to allow it to direct my outlook on living, and to be the deciding factor in what I give and take from life."

Donna Caires: *Vocals, guitar*
Jack Perciful: *Piano*
Charles Teske: *Flugelhorn*
Steve Kleinbart: *Bass*
Marty Miller: *Drums*
Ken Wilhelm: *Recording & Mix Engineer*

November

Dave Marcus

Dave began studying guitar when he was six years old. He has always been curious about rediscovering what gives a piece of music individual identity; to Dave, right now that means expressing his individuality as a player on any given piece. *November* was written around the time he began to perceive and refine his personal style.

Dave Marcus: *Guitar*
Wilson Dyer: *Bass*
Bill O'Conner: *Drums*
Dan Strickland: *Synthesizer, Rhodes piano*
Wilson Dyer & Dave Marcus: *Recording Engineer*
Dan Crowe: *Mix Engineer*

Going to Work

Russell Boris

Rusty grew up in New York and studied music in Boston, including studies at the Berklee College of Music. This piece is a musical description of what it's like to get up in the morning and go to work.

Russell Boris: *Bass*
Charles Teske: *Trumpet*
Rick Powell: *Trombone*
Joe Halajian: *Soprano saxophone*
Tom Russell: *Baritone Saxophone*
Oscar Spidahl: *Organ*
Erving Lovelette: *Drums*
Ken Wilhelm: *Live Mix Engineer*

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Larry Stenberg; Dean of Enrollment Services
John Foster KAOS Radio; FM Consultant
All Evergreen Supporters from here and afar

Wind Blows

Tom Berglund

Tom composed this song for iswaswill, an ensemble of which he is a member. Describing iswaswill simply as "a trio playing music for Now, then and later," Tom goes on to explain that they are heavily influenced by the Incredible String Band, Bruce Cockburn, and East Indian music, not to mention each other.

Tom Berglund: *Guitar and vocals*
Nancy Curtis: *Flute and vocals*
Cedar: *Tabla and percussion*
Gary Hilliard: *Recording & Mix Engineer*

Forest Fall

Mike Land

Mike began his formal musical training this year after seven years as a self-taught musician. *Forest Fall* is a statement about modern society's ecological awareness: the score is headed with a graphic representation progressing from a live tree to used toilet paper!

Mike Land: *Electric guitar, 6- and 12-string acoustic guitars, Roland guitar synthesizer, vocals*
Jim Stonecipher: *Acoustic and electric guitars, Roland guitar synthesizer, slide guitar, percussion*
Jeff Amsrud: *Lead vocals*
Paul Tison: *Bass*
Bill Johnston, Peter Alkins, Peter Randlett: *Engineering*

Tempest

Paul Prince

Paul has been playing electric guitar for four years and 12-string for two. This year marked the beginning of his formal training in music theory, with *Tempest* being the first piece he has notated. It reflects the tensions of the period or emotional stress in which it was created.

Paul Prince: *12-string guitar with agate stone pick, Chinese bell tree and temple blocks, triangles*
Chuck Mitchell: *Recording & Mix Engineer*

Water Project #2261

Cheri Knight
Each of the widely varied compositions Cheri has written represents an exploration of particular aspects of music that interest her. *Water Project* began with a specific instrumentation and deals primarily with textural manipulation within some of the concepts of phase and ambient music.

Cheri Knight: *Piano, glockenspiel, vibes, voices*
Alex Stahl: *Basses*
Steve Peters: *Glockenspiel, vibes, voices*
Chuck Mitchell: *Engineering*

Moon Rising-Prelude

Oscar Spidahl

Oscar was born into a family of music lovers and players. Classical study and improvisation have both been important to him for many years. This piece was suggested to him by a Garcia Lorca poem. The music is also a response to the internal rhythms that shape his waking life.

Oscar Spidahl: *Piano*
Gary Hilliard: *Live Mix Engineer*

Benjamin

Chuck Mitchell

Coming to Evergreen with an extensive background in music theory, electronic music, audio engineering and performance in a progressive rock group, Chuck is now working on refining his skills as a composer and producer. *Benjamin* reflects a trial in the life of an imaginary character; Chuck put himself into Benjamin's life and "spilled the beans" musically.

Steve Daniels: *Violin*
Joe Halajian: *Clarinet*
Don McMaster: *Contrabass*
Jon Hanson: *Timpani*
Chuck Mitchell: *Recording & Mix Engineer*

Reminiscence

Dan Dissault

Music is Dan's favorite form of self-expression, and provides the central base for his work in multimedia collaborations. His current interest in slide-tape productions combines his skills as a photographer with his musical background. He is also a member of a performing group, Quintessence, for which this piece was composed.

Dan Dissault: *Guitar*
Bill Johnston: *Cello*
Rita Sammons: *Harp*
Marty Miller: *Contrabass*
Warren Ashford: *Tabla and cymbals*
Gary Hilliard & Dan Dissault: *Recording & Mix Engineer*

Novembre Quintet

John Scherer

John came to Evergreen after studies at Cornish School of Allied Arts and the University of Puget Sound with 19 years experience in piano performance and improvisation. *Novembre Quintet* reflects his present focus on working in composition, and combines his intention to gain experience in writing for strings with a desire to perform a work of his own conception in a chamber ensemble.

John Scherer: *Piano*
Olga K. Stewart: *First violin*
Nancy Donnell: *Second violin*
Floy Wang: *Viola*
Mary Flotree: *Cello*
Ken Wilhelm: *Live Mix Engineer*

No Tomorrow

Jim Stonecipher

No Tomorrow is a departure from Jim's primary interest in microtonal and atonal music, reflecting his work with Charles Teske in a program on the oral tradition in music dealing with folk ballads and epics. Other teachers who have influenced his work include Cruz Esquevel, Bill Winden, Darrel Johansen, and David Englert.

Jim Stonecipher: *Guitars, synthesizers, keyboards, bass, percussion, vocals*
Jeff Amsrud: *Lead vocals*
Tom Russell: *Flute*
James Doney: *Traps*
Dr. Greg Steinke: *Oboe*
Peter Randlett: *Engineer and co-producer*

NGC

Steve Fisk/Peter Randlett

NGC is a composition for live performers and quadrophonic tape. The present version has been remixed for stereo. Serialized meters and spacial location are used throughout this piece. For full enjoyment, the listener is instructed to play at a loud listening level and sit between the speakers.

Steve Fisk: *Piano, organ, synthesizers*
Peter Randlett: *Bass guitar, Buchla 300 synthesizer, tape and instrument processing*
David Christianson: *Orchestral percussion, Cuica congas, temple blocks*

Imagine How It Must Feel

Land/Majors/Tison

This composition was created as an experimental collaboration between three Audio Module students working as a team in the 8-track studio. Each person took one of the piece's three sections, each around two minutes long, and created instructions for that section without knowing what the others were doing.

A. The Same People, A New Line: Paul Tison
B. Vital Purchase: Mike Land
C. The Gudge: Bob Majors

Paul Tison: *Electric bass, Prepared electric bass, voices, Cello, percussion*
Mike Land: *Bass clarinet, flute, percussion, electric and acoustic guitar*
Bob Majors: *Mandolin, percussion, telephone*
Majors/Tison/Land: *Recording & Mix Engineers*

SIDE ONE

Springhill Breakdown 1:49

Time After Time 3:35

Initial Changes 2:30

Hear Me Love 3:40

Lullaby 3:20

You Can Touch Me; But You Can't Hurt Me 2:10

Dreamland Disguise 4:00

Music To Fold Towels By 1:15

SIDE TWO

Home Again 5:30

Come Home To Me Baby 4:45

November 3:30

Going To Work 3:20

Wind Blows 5:00

SIDE THREE

Forest Fall 5:30

Tempest 3:30

Water Project #2261 5:00

Moon Rising-Prelude 1:15

Benjamin 1:30

Reminiscence 3:30

Novembre Quintet 4:00

SIDE FOUR

No Tomorrow 8:30

Imagine How It Must Feel 5:38

NGC 9:00

This album was conceived, planned, composed, produced, recorded, designed, and marketed by undergraduate students of The Evergreen State College. Designed to reflect the quality and diversity of the music being made here, the project also indicates some of the educational philosophies and opportunities at this new and innovative school: The kind of student initiative fostered here through student-designed "learning contracts" undertaken individually or in small groups; the kind of collaboration emphasized in the interdisciplinary student/faculty "coordinated studies" teams; and the kind of support, through state-of-the-art facilities, given to an unusually wide range of musical styles.

This project began in January of 1980. A core group of ten students selected the compositions and cover art after a campus-wide appeal for contributions from currently enrolled undergraduates. Student performers and audio engineers, joined by a few faculty, staff, and community members in supporting roles, recorded the works in the College's 8- and 16-track studios. The pieces were published by a company formed by two students of arts management, and the whole process has been documented for use by future students so that this can be the first in a continuing series of Evergreen albums. Producing this record has been quite an experience for all of us. We hope you enjoy it.



In Memoriam Dean Clabaugh (1931-1980)

To Dean Clabaugh, who as Administrative Vice-President was a prime mover in the planning of Evergreen, and whose foresight in establishing Evergreen's facilities made possible this project, we respectfully dedicate "Collaborations," Evergreen's first album. Thanks, Dean.

EVERGREEN

Side One

collaborations

Springhill Breakdown—R. Green

Time After Time—M. Howell

Initial Changes—K. & T. Farris

Hear Me Love—R. Howard

Lullaby—J. Klayman

You Can Touch Me; But You Can't Hurt Me—R. Green

Dreamland Disguise—C. Meador

Music To Fold Towels By—B. Majors

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Side Two

collaborations

Home Again—J. Schlick
Come Home To Me Baby—D. Cairns
November—D. Marcus
Going To Work—R. Boris
Wind Blows—T. Berglund

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Side Three

collaborations

Forest Fall—M. Land
Tempest—P. Prince
Water Project #2261—C. Knight
Moon Rising-Prelude—O. Spidahl
Benjamin—C. Mitchell
Reminiscence—D. Dissault
Novembre Quintet—J. Scherer

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Side Four

collaborations

No Tomorrow—J. Stonecipher
Imagine How It Must Feel—B. Majors, P. Tison, M. Land
NGC—S. Fisk

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