

MILE

A HUSH COMPILATION

(WHEREIN 50 PREVIOUSLY UNRELEASED, OUT OF
PRINT, AND RARE TRACKS TELL THE STORY OF A
RECORD LABEL'S GOLDEN PAST... AND FUTURE.)



MILE



THE GRAVES

1. HONEYPOT

From the forthcoming album To Sur w/ Love

.....
Greg Olin - guitar, vocals, keys

Adam Selzer - bass, drums

Cory Gray - trumpet

Recorded at Type Foundry by Adam Selzer, 2004



TOOTHFAIRY

2. SORRY

Previously unreleased

.....
Chad Crouch - vocals, keys, programming

Dave Depper - E-bow guitar

Recorded at HUSH HQ 2004 - 05



CORRINA REPP

3. I'LL WALK YOU OUT

Previously unreleased

.....
Corrina Repp - keys, beat, vocals

Adam Selzer - bass, drums, guitar

Recorded at Type Foundry by Adam Selzer, January 2005



JEFF LONDON

4. TIME ENOUGH

Previously unreleased

.....
Jeff London - guitar, vocals

Mike Johnson - piano

Corrina Repp - backing vocal

Recorded at Type Foundry by Adam Selzer, 2004



THE DECEMBERISTS

4. I DON'T MIND (2002)

Previously unreleased

.....
Colin Meloy - guitar, vocals
Jenny Conlee - accordion
Chris Funk - backing vocal
Ezra Holbrook - drums
Nate Query - bass
Jen Bernard - flute

Recorded at Are You Listening by Simon Benson, 2002



KAITLYN NI DONOVAN

5. KEEP YOUR ROAD

Previously unreleased

.....
Kaitlyn Ni Donovan - guitar, vocals



THE PLACES

7. THE DAMN INSANE ASYLUM

A different mix will appear on the forthcoming Tell Tales

.....
Amy Annelle - guitar, vocals
Jay Pelicci- bass, drums

Recorded a Tiny Telephone by Jay Pelicci, 2004



KIND OF LIKE SPITTING

8. HIPS

Previously unreleased

.....
Ben Barnett - guitar, vocals
Chad Crouch - backing vocal

Recorded at HUSH HQ, Summer 2004



BLANKET MUSIC

9. BALLGAME SONG

Previously unreleased

.....

Chad Crouch - guitar, vocals

Greg Lind - drums

Dave Depper - bass, backing vocals

Mike Johnson - organ, backing vocals

Recorded at Type Foundry by Adam Selzer, Spring 2004



ESPERANZA SPALDING

10. YOU'RE A WEAVER OF DREAMS

Previously unreleased

.....

Esperanza Spalding - bass, vocals

Chad Crouch - percussion

Recorded at HUSH HQ, 2002



RECLINERLAND

11. ALPHABET, AN

Previously unreleased

Mike Johnson - piano, vocals
Bob Ham - drums
Joe Ballman - bass
Jason Hughes - guitar
Anthony Georgis - percussion

Recorded at Type Foundry by Adam Selzer, 2004



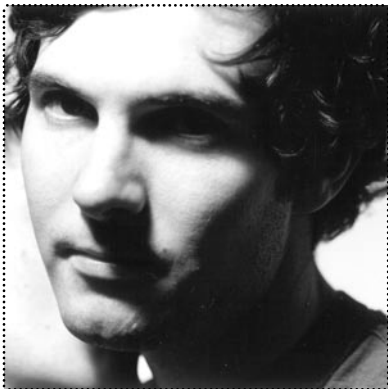
NORFOLK AND WESTERN

12. MARTYR BRAVE

Previously unreleased

Adam Selzer - guitar, vocals
Rachel Blumberg - drums, backing vocals
Tony Moreno - keyboards
Dave Depper - bass
Amanda Lawrence - viola

Recorded at Type Foundry by Adam Selzer, Winter 2005



BOBBY BIRDMAN

13. I ONLY HAVE EYES FOR ME (ZOME DUB)

Previously unreleased

.....

Rob Kieswetter - vocals and programming



AMY ANNELLE

14. LIONS SHARE

Previously unreleased

.....

Amy Annelle - vocals and dobro guitar
Recorded at The Whole 9 Yards by Brian Beattie
©2005 make/do music



In the long morning shadow of Mt. Hood and about an hour from the Pacific Ocean there is a town called Portland, in the state of Oregon, in the USA. A lot of people forget Oregon touches the Pacific. A mysterious state, Oregon. People remember the massive Golden State to the south--they feed us popular culture--and they know about Washington State to the north. Sleepless and Seattle, Starbucks, Grunge... By contrast Portland hasn't had much publicity, and for the most part her citizens are satisfied with their relative obscurity, invoking a former governor's now famous words, "Visit, but don't stay."

Hi. I'm Chad Crouch, Portland native, Jack of some trades, HUSH proprietor and, for our purposes here, a storyteller.

MILE

THE HUSH STORY

The summer I turned twenty-four the maudlin ballad "24" by the Red House Painters was in heavy rotation on the boombox, bridging the transition from my Mom's home in a Portland suburb to a downtown street level loft which I dubbed "Tank", a gallery for emerging artists and a fish tank of a bachelor pad. The move was important. Earlier that year I'd released my first CD, **Portland, Or.** Officially it was the inaugural release for HUSH, bearing the imprint on the back, but a refrain from a track on that album told it like it was: "A street like this makes me lonely / Gives me a false hope for community / To know the names / But know nobody." I saw the names of bands on telephone poles and read about them in the weekly, but in the suburbs I was an outsider, and HUSH was little more than a ruse, an artifice meant to give the CD an air of legitimacy. The move to Tank, with it's banners flowing from the corner of NW Broadway and Flanders, bearing a logo identical to the HUSH imprint, T-A-N-K replacing H-U-S-H, was essentially me setting up shop. I wanted community. While playing host to emerging visual artists, Tank increasingly became an axis for musical alliances. No less than eight albums were recorded and manufactured in it's confines in the calendar year of 1998:



Chad Crouch Sings Love Songs (CD-R, 1998, out of print) The title says it all. "Reno" {16} was inspired by a neighbor at the time who eloped to the slot-machine mecca.



Cut and Paste with Chad Crouch (CD-R, 1998, out of print) Another functional title. Essentially an instrumental collection of drum loop and organ mayhem. "Rain Bird" {50} was the album closer, little more than an organ drone over a recording of sprinklers that stood the test of time a bit better than the up tempo numbers.



V/A - Less (CD-R, 1998, out of print) Okay, this is the one that really kick started the label. Recorded on a weekend in February of 1998, Less offered up four songs each from Ben Barnett (Kind of Like Spitting), Jeff London, Mike Johnson (Reclinerland) and myself. Taking turns, we played for each other as much as we played for the microphone. Those hours seemed so rich and pregnant with possibility, in many ways they shaped our perceptions on what it meant to document our music in the simplest terms. The songs were recorded on a weekend, then mixed and mastered in the early part of

the week. Art was quickly conceived and a "packaging party" was thrown to produce over a hundred little collages (to adorn otherwise photocopied covers) while bulk CD-Rs were fed to what was then a modern marvel: a 2x external CD burner. A listening party was thrown the next weekend and within a couple weeks it was selling in local stores, a CD release party was performed, and a weekly newspaper ran a favorable review: "Less is a quintessential Portland album, filled with mopey observations about love, rainy-day pontifications about life, and understated, evocative musicianship" - Richard Martin, Willamette Week, Feb. 25, 1998. Less represented a sea change in our ability to document and share our music. It's easy to forget there was a time when CD-R technology was novel, if not indistinguishable to the consumer. Before digital multi-track recording and CDRs, you'd have either fork over a few grand to record and press a CD or dub tapes from a four-track master at home. (I had a bit of experience with both: the former being a humiliating lesson in independent music economics, the latter too amateur and played out.) In retrospect, HUSH was participating in the dawn of the digital music revolution by



Ben Barnett, Jeff London, Chad Crouch, Mike Johnson.



Inside the TANK gallery, 1997.

harnessing the means of production and forging a viable—if only on the order of a lemonade stand—business model. It would be a few years before Napster introduced the concept of music distribution over the internet to the mainstream, but its origin lies in harnessing the utility of a personal computer to create and share music. "Opening Theme" {15} was recorded characteristically with several one-take passes by Ben Barnett, the most accomplished guitarist (and only drummer) of the lot. He had rehearsed once or twice with Mollie, the violin player who laid down the string part later. "Uninspired" {17} begins with Jeff London stating "Alright, this is a take" before launching into this quiet masterpiece. True to his word, the song was recorded in one take, and the listener will hear props from the peanut gallery at the end of the song. "All You Need Is Me" {18} intertwines Mike Johnson's love for

The Beatles with a lyrical skewering of hipster culture, two themes Johnson and co. continue to refine today. Yours truly turns in the closer "Leaving with Love In My Heart" {19} portending an interest in programmed electronics. On the whole *Less* freshadows themes and sonic experimentation that the four songwriters would go on to tackle more successfully in the coming years.



Kind of Like Spitting - S/T ("The Blue EP") (CD-R, 1998, out of print) Feeding off the energy of the *Less* sessions Barnett came back in to record more tracks which would be collected as a self-titled EP (later known as *The Blue EP*) and bonus tracks for a limited CD release of Kind of Like Spitting's hitherto cassette-only album *You Secretly Want Me Dead*. The songs, intimate in their whispered delivery and subtle fretwork are for the most part guitar and vocal only. His lyrics were occasionally extemporaneous interpretations of his journal, tossed on the floor. "The Thing About Distance" {20} has been reinterpreted over the years, returned to for its timeless simplicity and wistful melody.

VIA - More (CD-R, 1998, out of print) On the heels of *Less*, this sibling compilation features five female acts, including HUSH roster inductees Corrina Repp and Kaitlyn Ni Donovan, as well as Morgan and Jolie (Morgan now performs with a backing band under her name, Morgan Grace), Lara Michelle (of Carmina Piranha), and Nancy Hess. Unlike *Less*, the recordings happened sporadically over several weeks and save an accompaniment or two there wasn't much in the way of collaboration. Nevertheless the project introduced some welcome estrogen into the nascent label and got people excited in the same way that *Less* did. Kaitlyn ni Donovan, well established in the scene, was beginning work on her ground-breaking debut, *Songs for Three Days*, when she took the time to contribute "Palm Trees" {21} famous for it's higher octave vocals (at one point motivating Kaitlyn to pull the microphone around the corner in order to sing the siren calls sans shirt).



Corrina Repp - A Boat Called Hope (CD-R, 1998, out of print) At around the same time, Corrina Repp recorded her debut, *A Boat Called Hope* at Tank in relaxed sessions wherein I would do little more than plop a microphone in front of her and while away the time reading or drawing. Corrina Repp's "Fire at St. Jude" {22} was previously recorded on a demo brought by as a resume piece. Ben Barnett sits in on drums, replacing the original Casiotone beat. In later years a "Dr. Groove" box would become a staple in live Corrina Repp performances.

Paul Hixon Pittman - "Paul Hixon Pittman" (CD-R, 1998, out of print) Hailing from Vancouver BC, Paul sent a demo tape to the HUSH PO Box, the cover of which featured a color photocopy of himself with a black eye, festooned in Pavementesque collage work. With little more than a couple international phone calls a plan was hatched to have him come down to record. Arriving via Greyhound, they had only to walk three blocks from the station to Tank. Paul's non sequitur lyrics and Beatle-like flair for melody and harmony are couched in ramshackle drums and delicate guitar flourishes throughout his self titled debut. "Laptop" {23} opened the album, wisely showcasing Paul's bird song voice and prescient lyrics.



(Largely a businessperson commodity in early 1998, the song could be an anthem for the indispensable tool of today's creative set. "Bluegrass" {24}, captured live in loose knit, laid-back glory, features a telephone ringing off, harmonizing in the background. At the end you hear me say, "That sounds rad."



Megapak - Info (CD-R, 1998, out of print) The story of two Chads. One still a teenager with a small Moog collection, the other fast becoming a music-documenting junkie. The loop-based songs were created in fast paced sessions between games of HORSE on the courts a block away. *Info* was a quirky collection of songs with beat-boxing, tape-warbled voice samples, fuzzed out synths, organ, acoustic guitar, and sub-bass literally flung together. In "SUV" {25} the tongue-in-cheek lyrics were largely responses to watch-words in popular culture. The future was dot-com, and the first-fruits from the boom were SUVs raising the average height of metal boxes rolling around the city. Children and adults alike entertained themselves with the Tamagotchi (digital pet) fad, before moving on to cell phones. *Info* also featured a "read along" track with a crude drawn-by-mouse illustrated booklet, taking the title of the EP. It was slowly paced, geeky narrative strewn with bad puns and a lot of computer voice dialogue.

Jeff London - Slowness (CD, 1998, out of print) I didn't have a lot to do with this. The Slowness sessions were recorded by Rob Jones with considerable accompaniment from Ben Barnett and Mollie Hardy, who you will remember from the "Opening Theme". The blue-tinged twilight and lonely roof-top tableaux on the cover of this CD fit the mood of this smoldering collection of songs. "Bills to Pay" {26} became an all time personal favorite for its sweet melody and unsentimental meditation on a father-son relationship.



VIA - Mass (CD-R, 1998, out of print) Amy Annelle arrived via Chicago with her guitar, a four track recorder, a tape of newly minted songs (some of which would be remixed and mastered to surface a couple years later on her second album for HUSH, *A School of Secret Dangers* in 2000) and a few editions of her zine, *Electric Amyland*. Someone said she was like "a female Elliot Smith". Of course, so were 1000 other singer-songwriters in those days. But it was clear that Amy had a singular vision. *Mass*, a holiday compilation, was scheduled to be recorded in a weekend with the awesome support of Rob Jones (assisted by Jeremy Romagna and myself). The sessions were in a dank, chilly basement but once again, everyone involved was spirited. Amy contributed "Stopping Distance" {27} after a few practice runs with Ben Barnett filling in on drums. Watching the collaboration, after a day of recording friends, was electrifying.

Kim Norlen And (CD-R, 1999, out of print) Kim Norlen was well acquainted with resident socialite Jeff London, who introduced me to her by way of this fine record, *And*, which she was looking for someone to put out. Though HUSH had not yet garnered a distributor, the steady stream of releases did afford the label a bit of publicity and most CDs didn't gather too much dust on the shelves of select Portland record shops. Kim's more recent follow-up (*The Green Door*, 2002; Red Science) is a return to form, showcasing her intricate guitar-work. On *Sky* {28} the listener will hear the unmistakable



drumming of Rachel Blumberg, later known for her work with HUSH affiliates Norfolk & Western and The Decemberists.

Ah 1998. Quite a year. A lot went down. I can't imagine being that productive anymore. Nor can I imagine meeting that many new people anymore, inviting them to come over to record in (what amounted to) my bedroom.



Chad Crouch Sway (CD-R, 1999, out of print) Newly installed in the house I purchased in 1998, after toiling for months to make it livable, I shut myself in for three days and nights wherein I worked on this Frankenstein recording project giving birth to the EP *Sway*, a half hour exquisite corpse mixing slow funk with calliope and gentle beat driven acoustic jams. "Part 2" **{29}** officially titled "Part 2 In Which We Get Funky, Give Thanks, And Find Ourselves" portrays a central character going inside: "In the desert inside of you, you trade loneliness for solace". That pretty much summed up the winter following that explosive first year of meeting people and forging a community around HUSH. I was alone most of the time, fixing up a big house, trying to focus on the finish line.



Corrina Repp *The Other Side Is Mud* (CD-R, 1999, out of print) Having cut her teeth on ***A Boat Called Hope***, Repp really found her voice and hit her stride with this record. She settled into the melodies, let the notes breathe and relaxed her voice, heightening the drama of her slow burning, meditative songs. The centerpiece of the record, "Everything is Okay" **{30}** is startling for it's Zen Koan-like lyrics, its wistful but reassuring melody, and vocal harmonies. "They Sang The Solo" **{32}** is so named for a flock of birds erupting in song while recording in her apartment. The depth it adds to the song, set "in the tallest tree, in a fort no one could see" is uncanny. This EP was also featured for some time as a downloadable collection from hushrecords.com, complete with .pdf artwork and a suggested donation. The "e-Albums" were eventually removed when bandwidth usage became excessive and donations few and far between.



Amy Annelle *Which One's You?* (CD-R, 1999, out of print) Recorded in several late spring sessions, Amy Annelle brought a small picnic with her each time she came to record. Cherry tomatoes, good bread, berries... A couple of the songs (Own Your Own Home, Ode To The Exhausted) were later remade in the studio with her band The Places for their debut (*The Autopilot Knows You Best; Absolutely Kosher*, 2001) whereas different versions of others (Idaho, Soft City) made it on to her follow-up for HUSH, *A School of Secret Dangers*. "Love Is A Many Splintered Thing" **{33}** was of more recent vintage, it's simple four chord progression undeniably melodic. "Long Wasted Fall" **{31}** follows the same path with cinematic lyrics establishing the same lovesick ennui.

In the spring of 1999, after over a dozen releases, HUSH finally hooked up with the locally-based independent distributor NAIL, thanks in large part to Kaitlyn Ni Donovan, whose 1999 debut CD ***Songs for Three Days*** performed as ambassador, given its top notch production values, professional appearance, and her regional popularity. The stand out "single" from *Three Days* was "Ceiling Tiles" with its cavernous back beat, tapestry of violins, and diva vocal. Ceiling Tiles would undergo two remixes over the next couple years, one featured on 2000's *Mute* compilation and this previously unreleased effort from

producer Tony Lash {34}.

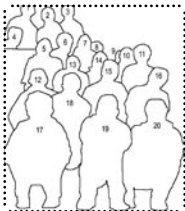
The HUSH compilation *VIA - Flag* (1999/2000, CD) came quickly on the heels of Kaitlyn's CD as a proper introduction to the HUSH label, featuring one previously released and one exclusive track from the stable of artists, including Kaitlyn Ni Donovan, Amy Annelle, Paul Hixon Pittman, Corrina Repp, Kind of Like Spitting, Kim Norlen, Jeff London, Reclinerland and myself. The compilation was the product of a growing disillusionment with the manual labor of assembling packages for limited run CD-R releases and a growing confidence in the music deserving more than a local audience. Though a formidable investment for the label, the newly inked distribution deal and strength in numbers more or less ensured it would ultimately pencil out. In this way the label grew from a hobby to a micro-business. In retrospect I laugh at my notions of how a record label did business: (for example, when receiving a purchase order [P.O.] for ten units, I would often take it as a suggestion, shipping fifteen. Better to have extra, I thought.)

In those days I learned about basic documents like invoices (a hassle and bureaucratic waste of paper on first impression) and "one-sheets" (single page brochures meant to pique the interest of record store buyers, which I routinely heaped with superlatives and subjective descriptions.) The value of phrases like "highly anticipated", "evocative of" and "critically acclaimed" could not be understated, it seemed. Marketing strategies spelled out with bullet points on these one-sheets were seen as best-case scenario options, particularly tour plans, which commonly vaporized.

But the mood was good and morale was high, and I appeared to be getting the hang of it, so a call to arms was sent out again, this time gathering a melting pot of Portland musician friends to assemble the entirely instrumental compilation aptly titled *Mute* (CD, 2000). The project brought together bands with loose connections to five emerging Portland labels (notwithstanding The Brother Egg and Ovia). The **Audioregs** contingent (audioregs.com) was finding an aesthetic voice with the progressive electronic sounds of The Sensualists, E*vax (who would come to be known as one half of Ratatat), Mice Dream (Mixed media artist and graphic designer Ian Lynam) and King Pang (label impresario E*rock). **Film Guerero** (filmg.com) was a California-transplanted collective with which Tracker (project of soon-to-be label proprietor John Askew), Norfolk and Western, and M. Ward were associated. **Jealous Butcher** (jealousbutcher.com) gathered the eclectic sounds of Bossa Nova 2600, Wow and Flutter, and Beltline (project of label boss Rob Jones). **Magic Marker** (magicmarkerrecords.com) assisted with the talents of Boy Crazy. **Ho Made Media** was the self-started empire of former Five Fingers of Funk emcee and producer, Pete Miser. Lastly **HUSH** talents Kaitlyn Ni Donovan, Corrina Repp, Jeff London, and myself rounded out the mix. Printed on regular 8.5 x 11 paper, the CD packaging was assembled by hand after a Sunday brunch, in one marathon session. The palpable sense of bridge-building and DIY work ethic was both exhilarating and empowering.



Kaitlyn Ni Donovan, Rob Jones, Ben Barnett, Jeff London, and Kim Norlen at the HUSH house, 1999.



1) David Welch, 2) M. Ward, 3) Keri Thomas, 4) Adam Selzer, 5) Cord Amato, 6) Philip Cooper, 7) Anna Fidler, 8) Erik Raitlon, 9) Roy Kettler, 10) Matt Mount, 11) Jordan Hudson, 12) Evan Raitlon, 13) Rachel Blumberg 14) Corrina Repp, 15) Ben Barnett, 16) Tony Moreno, 17) Erik Mast, 18) Chad Crouch, 19) Rob Jones, and 20) Jeff London at the HUSH house to assemble *Mute*, Spring 2000.



Colin Meloy, 2002

Meanwhile, Colin Meloy had just taken up residence in Portland and was playing the odd show with Amy Annelle and others in the legendary Rabbit Hole basement bar. Just before leaving his native Montana, he'd recorded an EP with his popular College outfit, Tarkio, titled *Sea Songs For Landlocked Sailors* (1999, CD-EP). (Coincidentally I saw the band play in Portland back in '98 and was impressed by the tuneful, earnestly delivered music, and the gaggle of devotees that followed them from Missoula.) "My Mother Was A Chinese Trapeze Artist" {35} would be adopted by his fledgling band The Decemberists two years later with a softened vocal and cinematic accordion-tinged passages ultimately finding release on *Five Songs* (HUSH, CD-EP, 2003).



Corrina Repp and Ben Barnett, 2000

In early 2000 Ben Barnett was in the HUSH studio recording and mixing tracks for what would become *Old Moon In The Arms Of The New* (2000, CD). At one point Corrina Repp stopped in and the two of them laid down an arrangement of an old original tune, "Easy To Leave" on a whim {36}. In one all-night session Ben also reprised his entire 'Blue' EP performance of 1998 with the new hi-fi recording equipment. The tracks were shelved for a year before they were released in 2001 with an oblique 12 page booklet in a limited pressing of 1000. Two more tracks were issued with it: an acoustic version of the newly written "Crossover Potential" and an instrumental track that he performed with flautist Sandra Shockley on tour, entitled "Canoe" {37}.



Sandra Shockley and Ben Barnett, 2001

Likewise, Jeff London was putting the finishing touches on his seven song *Deep Clean EP* (2000, CD-R, out of print) in which he reprised four previously released songs with his new five piece ensemble, replacing the lo-fi Casio tones of the original "Magazine Life" with ebullient horn hooks {38}. Unfortunately Jeff London and The Deep Clean disbanded around the same time the album was finished.

In late 2000 Corrina Repp recorded the tacks for *I Take On Your Days* in sessions that produced one finished song per day with Adam Seizer. A staple of her live sets before that, "Ambulance" {39} was one of many songs documented between albums, never finding a home. The swollen electric guitar would be phased out on the largely acoustic *I Take On Your Days*.

Elisabeth Wood, who in 1999 could be seen on stage singing back up for Kaitlyn Ni Donovan, was later introduced to me as a songwriter in her own right. A demo tape confirmed her talent and her current employ in a Latin mass choir suggested she would bring atypical sophistication to an indie-folk recording project. The HUSH house basement sessions produced the enduring *A Negative Capability* (2001, CD) under her moniker, Fancie. This version of "Stolen Moments" {40} was



Elisabeth Wood (Fancie) 2000

abandoned for a more relaxed version with crisp brushwork.

Kaitlyn ni Donovan began work on a follow-up to **Songs for Three Days** with her new band. The musicians, well versed in jazz, infused her songs with clean, confident musicianship. "Billet Deux" {41} is one of several from that period that unflinchingly confront heavier lyrical themes, cloaked in sweet melodies.

I formed my band Blanket in 2000, amended to Blanket Music shortly thereafter (in the wake of an attorney's cease and desist letter on behalf of a bay area crew). **Nice** (2000, CD) was our eclectic debut. "Sunday, Pale Grey" {42} was recorded between albums and released briefly on the internet in a split EP collection of the same name with tracks from Reclinerland.

The song features the talents of several HUSH dignitaries, including Kaitlyn Ni Donovan (pictured in that very session below), Corrina Repp, and Mike Johnson.

Speaking of whom, Mike dropped in for some casual sessions that summer, the year following the release of his not first, but second eponymous CD **Reclinerland** ("The Green Album", 2000, CD). In retrospect "Boulevard Street" {43} marked a turning point for Johnson, who embarked on his musical education that year, adopting the piano as his primary instrument. The gently finger picked song is, to my knowledge, the last he wrote in the folk vernacular, before moving on to show tunes, piano ballads, and rock'n'roll.



Katlyn Ni Donovan in the HUSH HQ studio, 2001

Some of the very last songs recorded in the legendary HUSH HQ basement were demos for Kind of Like Spitting's fiery **Bridges Worth Burning** (Barsuk, 2002, CD/LP). This acoustic version of "He Calls Me" {44} trades the blistering guitar assault of the album version for an understated drama.



Jordan Hudson, 2000

In the fall of 2002 Jordan Hudson moved into the HUSH house, commandeering the basement for his solo project, The Operacycle (his debut for HUSH, **Warmer**, was released in 2000) and his newly formed band, The Thermals. As fate would have it The Thermals would absorb most of his musical energy, but before the band was in full swing, Hudson took some time to turn out a few more Operacycle tracks. "Tired and Untied" {45} showcases Jordan's technical drumming ability and complex jazz inspired modalities.

After a three albums under the Film Guererro banner, Norfolk and Western made an amicable defection to HUSH with **Dusk In Cold Parlours** (2003,

CD) appropriately their most “hushed” and song-oriented album to date. “The Ancient Cry” {46} is an outtake from those sessions, borrowing a refrain from a Jeff London’s song “33” off *Harm’s Way* (Schmata; 2003, CD) recorded in the same year.

In the meantime, Mike Johnson assembled his alter-ego jazz-vocal quartet to record *The Ideal Home Music Library* (HUSH; 2003, CD), inviting guest vocalists to sing half of the nostalgic, show-tune flavored songs, said to be “discovered” in the backwaters of a music library. The 32 page booklet elucidated the historical context of these songs with charming detail, while the band took to acting out melodramatic scenes on stage while performing them. In this version of “Give Up Your Film Career” {47}, Mike assumed the helm, adding his own mellifluous vocals.

In 2004 Greg Olin was simultaneously recording two collections of songs at Type Foundry with different incarnations of The Graves, primarily distinguished by the use of nylon stringed acoustic, or electric guitar. The acoustic tracks were compiled for *Yes Yes Okay Okay* (HUSH; 2004, CD)



Colin Melay, Chad Crouch, Ben Barnett, Corrina Repp, 2002

while quite a few of the electric tracks will find their way onto the forthcoming *To Sur With Love* (HUSH; 2005, CD). This electric take of “Big Pill” {48} inspired the acoustic revision found on *Okay*.

Blanket Music recorded their third album, *Cultural Norms* in the late spring of 2004. The record alighted topically on different facets of American culture with diverging narrative techniques, offering little in the way of an op-ed. “Boot Straps” {49} is an outtake from those sessions, a simple first person narrative lamenting a classic credit dilemma.



Mike Johnson, 2004

It's been quite a journey. In many ways the work of running a record label is more than I bargained for when I started inviting people to record in 1998, but I truly wouldn't have done it any other way. The identity of HUSH is rooted in those exuberant moments when people come together to make music, documenting it for anyone who would choose to listen. Our mission to “build community, share good music, have fun, and stay affordable and simple” hasn't changed from the beginning. Like the fair city we call home, in the unassuming Pacific Coast state, we realize our collective output largely inhabits the “underground” of the modern music landscape, and for the most part, we're cool with it. But “keeping a lid on it” as you can imagine, is not a tenet of our mission. Thus, I've assembled this compilation with the idea that something noteworthy happened, happens, and will continue to happen under the HUSH banner, with a little help from my friends, in the city of Portland, Oregon.



Chad Crouch with fiancée Sheryl Eckrich, 2004

THANKS: SHERYL ECKRICH, ROB JONES, CORRINA REPP, BEN BARNETT, COLIN MELOY, MIKE JOHNSON, JEFF LONDON, AMY ANNELLE, KAITLYN NI DONOVAN, GREG OLIN, ROB KIESWETTER, ADAM SELZER, JORDAN HUDSON, JOHN ASKEW, E*ROCK, GREG LIND, DAVE DEPPER, CHRIS FUNK, ELISABETH WOOD, PAUL PITTMAN, ESPERANZA SPALDING, PETE HO, MORGAN GRACE, KIM NORLEN, JENNY CONLEE, NATE QUERY, ALICIA ROSE, SCOTT GARRED, MELISSA ANTHONY, TUESDAY JONES, CARSON ELLIS, RACHEL BLUMBERG, ALICIA SMITH, MICHELLE MASSOTH, FRED SCHAAF, LINDA PICKETT, MARTY CROUCH, EDDY CROUCH, CHARLES PICKETT, JOHN BEIBL, SARAH POYNTER, SETH AND GRETCHEN KIELAS, SLIM MOON, M. WARD, JEZ MILLER, ROSS SELIGMAN, EZRA ACE CARAEFF, JOSH BLOOM, KURT KENTNER, SARA DEMPSEY, JUSTIN GRESSLEY, LUCAS JONES, BOB MCDONALD, STEVE SCHROEDER, ALL OUR PATRONS AND FANS ALL OVER THE WORLD, ALL THOSE WHO'VE WRITTEN WITH KINDNESS AND A DESIRE TO HELP, AND:

WITH LOVE AND APPRECIATION, CHAD CROUCH, 2005

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OGHSH