

The Complete Text from the book of: It Crawled From the Basement: The Green Monkey Records Anthology

So, dear listener, you have taken the plunge and have this unique and possibly dodgy collection in your possession. So what is it? Why is it?

Once upon a time, there was a place called Seattle, Washington, without yet a speck of grunge. Like many places in America, it had a small music scene that had sprung up in the DIY ethos that followed the glorious Punk Rock Year of Our Lord, 1977. Little labels like Engram, Popluma, C/Z, King Tut, K came and went, some faster than others, with some lasting well into the Sub Pop explosion and some still at it. Occasionally bands put out their own singles, EPs and (brilliantly underground!) cassettes. For a long time you could buy every release by every Seattle band with no danger of going broke. There was a biweekly local rock newspaper, *The Rocket*, that covered local and national music, as well as smaller rags like *Backfire* and various 'zines (more often than not short-lived) like Rob Morgan's *Poplust*. On the radio, airplay was fairly minimal for locals, though there were occasional local basement tape shows like the one I did with pre-Sub Pop KCMU DJ Jonathan Poneman, where I first used this anthology's title. The town had enough scenesters to support about 2 ½ to 3 bars where original bands could play.

That is the world into which Green Monkey Records was born. The label ran by and large from 1983 to 1991, putting out 44 releases in a variety of formats: cassette, 7" vinyl, LP and at the end, CD. It was my label. It still is my label. If I were to describe its output in one word, I would say "eclectic." If I got three words, I would say "eclectic underground pop/rock" (okay, four). If I were to describe the label's financial status it always would have been "broke." The bottom line was always "sub-prime," scrapping to get the next thing out. It was mostly a one-person operation, augmented by a variety of wonderful folks who would volunteer their time for a while for the simple love of music. As much as possible, they shall be named.

And the story goes like this

Part 1: Tom World

When I was three, it was all about Elvis Presley (and me) singing *Hound Dog*. At five, it was Johnny Horton and *The Battle of New Orleans*. Life was good. By high school in Olympia, Washington, I had progressed to the life-changing *Trout Mask Replica* by Captain Beefheart. (The rest of the OHS football team did not enjoy *Trout Mask* as much as I when I played it in the locker room.) I was also the singer in a revolving band of sorts that would play semi-popular songs of the day at junior high dances (I wrote my first song for the band, the pleasantly-titled *Black Death*.) I goofed off for a few years and floated up to the big city, Seattle, where I would land my dream job working at Everybody's Records (get free records, listen to music all day and get paid, too? Wow!) Eventually, I decided wanted to do music some more and this time I wanted to be a real musician, not just a singer. I wanted to be able to say things like "This is in A" and know what that meant. I took up guitar and discovered that if you plugged a brown Gibson SG with a whammy bar into an amplifier and turned everything to ten, it didn't really matter if you could play anything; a glorious din ensued. I also took up saxophone and took lessons from Jabo Ward up on 23rd and Cherry in the Central District – I figured the world needed another Ornette Coleman and I was willing. I told my not-yet-wife Vicki that I was doing the music thing, and "I had no back-up plan" so she could get out while the getting was good. She didn't. By 1979 or '80, I had my first original music band, The Adults (later The Colorplates). We were an Art/ Punky kinda band - I would haul three variously-tuned guitars, two saxes, a Theremin, a synthesizer and a few other oddities to every gig at fine joints like The Bahamas and The Gorilla Room. Often my instruments outnumbered the audience.

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By late '81 or so the band was breaking up and we went into Triangle Studios (*the* punk-rock place to record in Seattle at the time) to lay down some of our tunes for posterity. It was a fairly miserable experience. Following this, I got this wack theory I wanted to prove – recording could (and should) be fun. I decided to book my own session and test my hypothesis. I had a large record collection which started making its way to various used record stores for funding. I got Peter Barnes, the drummer from The Enemy, and Al Bloch, the bass player for The Deans and off we went. My theory was proven – recording was the greatest! *Van Vliet Street* on Disc 1 comes from those sessions. I did notice along the way I had spent \$1,200, which was a large pile of dough for me at the time. I decided that the only semi-affordable way to have more fun was buy recording gear. The digital home recording revolution was still a long way off. More records went to the used stores and I bought this little Teac four-track reel-to-reel and a Tapco 6200B mixer from a guy in a parking garage downtown. I set up in the back bedroom of my apartment in Fremont and started figuring it out.

Early clients were noisemongers Mr. Epp and the Calculations, featuring future Mudhoney frontguy Mark Arm. Epp tuned (sort of) to the string on Todd's bass that didn't have a tuning peg. They liked to whack on cheap Japanese guitars with chunks of metal. After recording basic tracks at a band member's parents' house in beautiful Bellevue, the band came to my apartment to mix. Naturally, they wanted to add more inspired noises as I mixed the songs. Mark was out in my living room, making his guitar feedback, while Joe Smitty and someone else were in my bathroom doing their best Albert Ayler impressions on saxophone. Unbeknownst to me, the landlord was about to show the downstairs apartment. There was a knock on my door, and there was my landlord, all red-faced. In best tradition of all true recording engineers, I responded, "Just give me five minutes and I've got it!" Needless to say, I moved shortly thereafter, to the house on Queen Anne, where I built the little basement recording studio from whence nearly all the songs on this project crawled.

My studio, TDS Productions, was dinky. It had a recording room that would barely hold a drum set, a bass and two guitars. If you felt the urge to jump up in the air on the final chord of a song, you would brain yourself on the very low ceiling (did it!). The control room was tiny, asymmetrical and reeked of cigarette smoke – all three enormous sins in control rooms. At my first session there (with Epp), I had to run the mic cables under the door, because they weren't even wired up yet. I was recording things ranging from noise-boys like Epp, Enstruction and the lovely Limp Richerds to songwriters where I would end up being the band for a magnificent ten bucks an hour. It was glorious!

I sent some of my songs out to major labels so they could sign me and make me an international rock superstar. Geffen was the only label that replied. "Too dark and brooding" they said. (A decade later they tried to corner the market on dark and brooding.) I thought, what the hell, I've got this pile of music that I've recorded. I shall put it out myself. Of course, I didn't have any money to do this, but cassette-only releases were trendy and exceedingly underground, and of course, cheap. And there weren't a million demo tapes out there like there were ten years later. There was cool cassette stuff on K Records and Citizens for a Non-linear Future and obscure guys like Tom Furgas from places like Youngstown, Ohio, who you could read about in John Foster's *OP* magazine coming out of Olympia and trade tapes with.



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The first two Green Monkey releases (1983) were the *Local Product* compilation, and *Tom Dyer – Truth or Consequences*. I made 150 cassettes of each, using three cassette decks (which meant 100 hours of sitting there copying), went to Kinko's to make covers and we were off and running. I sent them out to a few magazines I liked so we could become famous. Someone asked for a press kit. I pretended we knew what that was and made up a bio. Dawn Anderson reviewed the cassettes in her magazine, *Backfire*, and made me sound like a genius. I was ecstatic! Oh yeah – the monkey. There is a real green monkey (stuffed, but wise) that was in my grandma's attic when I was a kid. You saw him on the cover.

Local Product, which featured a UPC bar code from a generic beer twelve pack on its cover, was mainly songwriter/musician recording projects – only six of the fifteen songs were by groups that you could actually go see play somewhere. Someone who reviewed it said something like, "Dyer plays on eight of the fifteen songs, what's up with that?" Hey, this was art, okay? Local Rock of the 80's station KJET played *Work Ethic Rock* from *Local Product* one evening while I was driving up the freeway – it was my first time on radio and quite thrilling!

Truth or Consequences was my first solo effort, in large songs where I played it all, with the usual occasional guest superstars. It was more or less split into the edgier rockin' side and the quirkier pop side. When I look at my own body of recorded material over the last twenty-five years, the basic blueprint is clearly here – it's all over the place stylistically, but there is a certain level of sometimes implied and sometimes explicit dissonance that I favor. GM005, *I Lived Three Lives*, which featured nearly half instrumentals, was sorta leftovers from *Truth*, (though of course brilliant).

This was supposed to be followed up by my new band, The Icons. If you look at the discography, the number for *The Icons – Masters of Disaster* was GM003. Needless to say, I never followed the excellent advice I gave everybody else: do the best you can do, get it out and move on...it didn't come out for another three years, and that was after the band had broken up.

The Icons were 100% dedicated to having fun. One of my favorite things we did was the Death of Walter episode. As *The Rocket* was the reigning local rock rag in Seattle at the time, we thought they should write about us every month. One month we had nothing to send them a press release about, so we decided to "kill" a band member, Walter E. Gogh, who we said died in a car wreck in southern Florida while visiting his mom. We came up with the name Walter because Steve from The Icons had a bowling shirt he'd bought at the Goodwill with "Walter" embroidered on it. *The Rocket* respectfully ran the death notice in the next issue. We were pleased indeed - for the following issue we sent in a letter from Walter, who said he was not dead and was plenty mad about it! *The Rocket* realized they'd been had and were good sports – they ran the letter. In a slightly amusing final Icons note, a (very) short film about the band (*The Icons: Proof That They Rocked*) was produced by Jen Peel for a local film festival a few years ago.

However, another Icons-ish item did find its way to stores, *No Money No Fun*, a cassette by Me Three. This was me and The Icons when our drummer didn't show up. We got a bottle of Wild Turkey and hit the record button and played. Rewind, hit record again, vocals done! There were two rules: 1) no prearranged songs; someone made up a title and we played it, and 2) that person sang it. We only made about thirty copies; most went to press. We made an LP-sized cardboard cover thingy and put it in a plastic bag with the cassette. At the record store, they

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couldn't put it in the cassette case, it wouldn't fit. Nor could they put it in the LP racks; it would warp the LPs. The only place to put it was up on the display shelf! The next step in our mastermind promotion plan was to drive up and down the Ave (that's University Avenue in the U District if you're someone in New Jersey reading this) with it cranked up really loud. The whole point of releasing Me Three was just this little guerrilla thing to mess with people and amuse ourselves.

Part 2: Expanding the Neighborhood

At this point, late '84, we stepped up in the world, upgrading the entire studio to eight-tracks (no, not the kind you used to be able to play in your car). This was a huge improvement sonically over the four-track set up. This also marked the point where a fundamental shift happened at the label. To date, this had really been the "All-Tom" label – it was made for putting out my music, for my amusement. Now I began putting out mostly other people's music. The next thing up was a cassette by Al Bloch's band Bombardiers, *Fight Back*. These guys made a 12" EP with Peter Barnes at Triangle, which I (Mr. Know-it-all) told them was just crap because it was too slick, it lacked any true guts and rocking appeal. I had recorded with them on four-track since for *Local Product*. Now we went and recorded a full album at my place and then mixed it down at Triangle in one night, finishing about 7:00 in the morning. They walked out of the studio and left for LA that morning to become superstars. That was the way it was done in '85 – who had ever heard of a band from Seattle besides Heart becoming famous?

We then took the next step off the deep end – vinyl! Prudence Dredge's *Don't Stomp Away/ Problem Child* was the first single, recorded at my place and mixed at Steve Lawson's downtown studio, a harbinger of their 1987 *Big Ellen* LP, which would be the first Green Monkey release without my sizeable handprint on it somewhere. There's not much else in the catalog that I didn't have a chunky part in, whether it was recorded in my studio or I recorded it ... Green Monkey was really personal in that regard. Keith Livingston makes his first GMR appearance on their single. Originally, I'd met Keith at The Icons' main performance joint, the Hall of Fame on the Ave. He became The Icons' live sound guy and then became the only other person to work my studio.

We did another 45, *I Love You/1/4 to Zen*, by Liquid Generation, which was Bob Blackburn's band. Bob had played bass in the Adults and I'd recorded his "Bombsights Over America" single with him. Bob, whose dad was the Seattle Supersonics' radio guy, was completely into the retro 60's garage-rock thing at this point. All our singles were small run releases; five-hundred to a thousand and we pretty much sold all of them. I don't have a closet full of vinyl sitting around. As a general rule, the bands paid the production cost and I did all the distribution and promotion. In theory we would split the profits, but they were never large. For the most part, we were just trying to cover getting the next thing done.

The Elements were an acoustic guitar-driven trio who made the label's first full-length vinyl LP with *Honest Enough*. U-Dub students, they had only been playing for a few months when they recorded this, having raised the funds to record playing a summer's worth of frat gigs. The cover (by Scott) was pretty stark black-and-white stuff (and by definition, arty). The music was stark too, stripped down and basic with Kevin favoring the humorous in songwriting while Jon and Scott did the social thing. Scott and Kevin made a very entertaining cassette-only release, *ART*,



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a couple years later that featured a very fine acoustic version of the always-popular AC-DC hit, *You Shook Me All Night Long*. Its cover was black and white, too.

The biggest change at the label came for me when I bought a cassette by The Green Pajamas, *Summer of Lust*. I just loved this thing and wrote a tiny review for *OP*, but they had put their tape out without any contact information of any sort on it. There was a number for the guy in Bothell who duplicated the cassette, so I called him up and he knew how to get a hold of them. Shortly thereafter they were recording at my studio and though I didn't know it, my life was about to become Pajama-fied. Of the label's remaining thirty-five releases, fifteen of them would be by the Green Pajamas or one of their members, usually the brilliant Jeff Kelly. The Pajamas were one of only two bands I ever had a real contract with (The Life was the other). The PJ deal was I paid for everything. I was going to be a real record company, just like Warner Brothers or CBS, honest. Besides that, I was managing them, I was their producer, their recording engineer, I was booking their shows, I was the publisher, fundamentally a conflict of interest situation, but no one else wanted to do it and it needed to be done. I was even Jeff's best man at his wedding. Green Monkey to a large extent shifted from being the "Tom label" and became the "Jeff label."

The PJs started as two guys in the attic, Jeff Kelly and Joe Ross, on *Summer of Lust*. By the time they got to my studio, they had added Karl Wilhelm and Steven Lawrence. We recorded *Kim the Waitress* and *Peppermint Stick* and I thought "this is magnificent." I was hooked. I was in love in the most musical way.

I came up with my Green Pajamas master plan—how we were going to conquer the world. Jeff had given me two cassettes of songs he'd done on his home four-track before *Summer of Lust*. I picked out the songs I liked best and with the addition of three new songs, they became *Baroquen Hearts*. Jeff has always thought some of this stuff was not up to snuff – when he put out his four CD boxed set of home recordings, *Melancholy Sun*, he did not include *BH*. Me, I still think there is a tremendous charm to the young Jeffrey. We sent *BH* out to all the usual suspects; we actually had assembled a press list of sorts by this point and were getting decent at getting people to write about us. *Summer of Lust* was reissued on Green Monkey, with a couple of additions, *Stephanie Barber* and *Mike Brown*. I was amused by the fact that Jeff would write songs about people using their real names. *Mike* made it onto the later vinyl version of *Lust* we licensed in England, *Stephanie* did not. Somewhere around this time we encountered Phil McMullen, who started this long-running 'zine *Ptolemaic Terrascope* in England and would later start the international *Terrastock* festival. Phil was as big a Pajamas fan as I was and quickly became our most valuable English connection.

The next part of the plan was to put out *Peppermint Stick* on the *Monkey Business* comp as the lead track, follow that with *Kim* and then get a PJs album out. The world would soon be our oyster!

Part 3: Here Comes the Big Time.

The *Monkey Business* compilation, released on the cusp of 1986, took everything up another notch. My non-music life had been problematic to say the least. I had a little construction business with a partner I did not know was a cocaine freak. Whoops, there went the money and I spent six months completing peoples' kitchen remodels on my own. As I was getting to the end of all that bad voodoo, I wanted to bust out. *Monkey Business* was that for me, a serious piece



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of work to show what I could do. Unlike *Local Product*, this was mostly bands you could go somewhere and see. Three Seattle comp LPs came out that year, *Monkey Biz*, Popplama's 12" *Combo* featuring the Young Fresh Fellows and Red Dress, and C/Z's *Deep Six*, which launched the infamous Grunge movement. Between the three you get a fairly decent feel for what was going on rock-wise in the town at that time; *Monkey Business* was picked by *The Rocket* as Compilation of the Year. You can hear the whole thing here.

The *Kim the Waitress* single followed a couple months later. I actually had the singles hidden in a closet before I put out *Monkey Business*, but we were being all strategic and putting *Kim* out second. I told everybody in the band except Jeff that they had been held up at the Canadian border. *Kim* got us by far the most airplay on college radio. Locally, airplay was trickier. KJET was one of the first stations in Seattle to use broadcast automation. (Who needs DJ's?) Program Director Jim Keller told me that they literally couldn't play any song over five minutes and *Kim* was 6:02. I sped it up slightly and chopped some bits out of the middle, and finally got it down to 4:59. The shortened version was later included on the Australian issue of *Book of Hours*, creating an international collectible. *Kim* would prove to have legs – it was later covered on releases by Sister Psychic and on a "major label" by Material Issue. The success of *Kim the Waitress* was followed by a slight hitch in the Green Pajamas' master plan: the recording of the follow-up LP, *Book of Hours*, wasn't finished, nor would it be for another year.

By this time, we were sending our releases out to print media in Europe as much as possible, because it seemed pretty dang hip to have people in Germany or Greece write what geniuses we were in our little Seattle basement. This resulted in our first licensing deal, when *Kim* and *Peppermint Stick* came out on a German label single.

We continued to put out cassette releases all along the way, though it was not so much a matter of trendy undergroundness anymore as economics. However, if I thought it was worthy, we would put it out as far and wide as we could. We put out five more cassette releases that year. *Something Quick* by The Queen Annes collected their previous couple years of recordings and showed what a powerful band they truly were. The Fall-outs, who would go on to put out releases with Estrus, Super Electro and Regal Select, were three young guys who came in and just revved it up. They weren't exactly slick, but they had tons of raw energy and could make two minutes go by very quickly. I thought they were way cool. Keith Livingston put out a very pop tape; *i've got this room*, which we affectionately referred to as wimp rock for losers. We completed the 1986 year with the swan song of The Icons, finally releasing the *Masters of Disaster* and an echoey recording of their last show. I was now bandless and just being the label and studio guy.

1987 started with Prudence Dredge's *Big Ellen*, followed by the finally completed *Book of Hours*. Jeff and I put almost two years into trying to make the greatest record the world had ever seen...I don't think we ever actually said anything that silly at the time, but that's really what we were trying to do. Joe had been given the boot from the band and been replaced by keyboardist Bruce Haedt. We recorded basic tracks with the band, but then the fun had just begun. Because we only had eight tracks, we would stick in little bits wherever we could, the backup vocal track would get an oboe stuck in the middle, with tambourine hits stuck in holes around that. On *Murder of Crows* we had so much going on in the middle that there was no real end – I simply stopped the tape and made a fake end and then spliced that to the rest of the song. *Book* was a studio record plain and simple; we were doing lots of things the band simply could not do live,

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which was not exactly considered the punk rock way at the time. Although no one would consider the Green Pajamas punk rock in the Sex Pistols sense, there was definitely an underground recording ethos at the time that things were supposed to be “real,” as opposed to studio trickery. We ignored that. During the sessions, we recorded five-six songs more than appeared on the American version of *Book*. Over the next year, we licensed it in Germany, Australia and Greece, every one of them with different songs, just like import albums we bought – we wanted every version to be unique. When the album came out, it was an exciting time – we had fans writing asking when it would come out and where they could get it, teenage girls from Bellingham were waiting for it at stores! *Book of Hours* got piles of raving underground press in America and Europe. In all, it was our best-selling release, but keep in mind that meant a few thousand of copies world-wide.

We also put out an all-new solo Jeff cassette *Coffee in Nepal* at this time, a simple and stark home recording and the fairly artsy *Miss Lyons Looking Sideways* cassette from Bruce Haedt. Bruce would leave the band after the next single, *Sister Anne*, and Joe would start easing his way back into the band.

The other big thing for us that year was The Life. I think I had heard about them from Keith seeing them live. I thought they were magnificent. Jimm McIver was the rock god – perhaps a little too Morrison-like at the time, but the real deal – transformational live. Tony (Alex) Bortko was the guitar monster. He had played with The Whiz Kids (saw ‘em open up for the New York Dolls) and then fledgling metal band TKO and had chops coming out his ears. Keith produced their album *Alone*, with me joining in to help mix “*If It Works (don’t fix it)*” cuz I was sure it was “the hit” and wanted to give it just a little more edge.

The Life got all the Seattle media Next Big Thing props, were named best new band by *The Rocket*, made the cover of the *Seattle Times* arts section, but it was pretty local; the rest of the world wouldn’t notice Seattle for a few more years. We did a fine single with them a couple years later, but really these guys probably needed to be on a big label. I always thought Jimm had the goods and talent to be huge. In retrospect, I just think we didn’t have the mechanism and the means to break out of our dinky little backwater at that point. Jimm has put out a couple fine CDs in recent years, *Polaroid Angel* and *Sweet Petunia Modern and the Holograms of Düm*.

I also put out a cassette that year by Glass Penguins, which in some ways was symptomatic of what was going on with the label going forward. Michael Cox was basically a songwriter who was sending me these weird, very pop tapes down from Bellingham which I thought were très catchy; I wanted to do something with him. We got all these players from The Posies, Young Fresh Fellows, The Fastbacks and Green Pajamas to record with us for the Glass Penguins’ *raspberry*. I just loved *raspberry*, which I considered a frothy confection of pure pop music. For a little while, I hooked Michael up with the post-Gerson Elements, but the bottom line is Michael never got a band together so he could go out and rule club land, and remains at best an obscure footnote in Northwest music history. Still, I loved this music and thought it deserved to be heard. Still do!

Part 4: Heading for the Finish Line



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In many ways, 1986-87 was Green Monkey's heyday. My basic attitude was, by God, we're going to conquer the world, but then the world did not fall. By '88, I had my first kiddo, my beautiful daughter Kate and priorities were necessarily changing somewhat. For the label it was basically, we're out of money, we haven't made any money on this stuff...so how do we hang on to this somehow and keep it moving forward? It would have to scale back some. All eight releases after *The Life's Alone*, through Jon Strongbow's *Something Different* LP in '89, were either singles or tapes.

1988 was a year spent in main working on recording, promoting the PJs, and licensing their albums and songs for comps. Seattle was rapidly becoming Sub Pop City, working toward the Nirvana inspired feeding frenzy of 1992. We put out Rich Hinklin's *Contradiction* cassette, which was all this sampled Oliver North testimony from the Iran-Contra hearings. I'm sure Rich asked for permission to use it!

The only other release that year was the Green Pajamas' *November*. Originally it was Jeff's idea when we were coming back from a gig in Victoria, BC to do a live cassette recording of the various odds and sods that we hadn't recorded. I initially thought it was a horrible idea for a follow up to the meticulously crafted *Book of Hours*, but came around. We decided we needed a bigger room than my tiny studio to do it and headed into Reciprocal Recording (the former Triangle Studios, which by then had virtually become Sub Pop's house studio), where it was recorded with Jack Endino straight-up live, like the band was playing a show, including a small audience. We took the tapes home and re-cut the vocals the same way; tape is rolling – you get one take! It was mixed with the same ethos. By the time we were done with it, Jeff and my positions were reversed, I thought it was animal genius and Jeff was iffy. More than anything else we recorded, *November* captured the feel of what the PJs were like live during this period, they were such a different band live than their studio recordings. This was also Steven Lawrence's last show with the band.

There was some nice recognition of the work. When *The Rocket* did their "Top 100 NW Records of All Time" in their 1989 10th Anniversary issue, I had six records on the list that were on my label or from my studio. Of course, when they did another list ten years later, I was down to one!

1989 also saw me make a change that would impact life and direction – I started teaching audio classes at the Art Institute of Seattle. I was rather surprised I knew something people were interested in learning. Over time, higher education would become my calling.

Still, '89 and '90 saw a lovely bunch of vinyl singles and EPs, from The Green Pajamas, Capping Day, The Purdins, Mad Mad Nomad, The Life, Swelter Cacklebush and The Hitmen, many of which are featured here (The Green Pajamas' *Sister Anne* brought Jeff's obsession with nuns and Catholic girls to the fore!). By necessity, we got focused on how to recoup costs faster, and not keep money tied up. I invented the record release party trick, where you charged more to get in than you did at a normal show, but everyone got a free single. You could usually pay the production costs that night.

During that same period, we did three LPs, by Jon Strongbow, The Green Pajamas and The Hitmen. Jon was this folksy/ethnicity hippyish guy who I knew vaguely from high school. I put out a cassette he had already recorded, *A Normal Sort of Guy*, followed by the LP, *Something*



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Different. His stuff is really rather different from anything else we did on the label, a loose, somewhat rambly feeling affair, with “songs about love, sex, confusion, life, death, and the new being inside!” Jon, who was also writing and drawing comics at the time, did the cover art.

The Hitmen were a pretty interesting case. In retrospect I think of all the records, I did, *Smashface* was one of the funnest and hippest (kiddo two Ben says it is the best). Some of it was that guitarist/ songwriter Joe Leonard was simply a rather bent individual in a very nerdy but endearing way, and part was the work I actually did with them. First, I recorded a single with them that came out pretty stylish, featuring *Tiger Carpet*, which always seemed spiritually linked to the Bonzo Dog Band or some such. Their *Smashface* LP was by far the most I’m-the-boss production job I’ve ever done with a band. Initially I was just the engineer, but then they decided they wanted me to produce it. I pulled out a razor blade and chopped up their master tape, rearranging their songs. Then the real party began! The record featured the usual raft of local guest stars from The Posies, The Green Pajamas, The Life and in what was probably a total suck-up job to get airplay (didn’t work), KZOK DJ Mike Jones. Eventually I had them reading quotes from a text book about the ear being a non-linear device, cuz it sounded, well, interesting. Lovely record, but the fact remains, they never did develop a local following and the record was largely unheard.

In comparison to their unified earlier works, the last Green Pajamas album for Green Monkey, *Ghosts of Love*, was pieced together from some songs recorded up to a year earlier and others recorded on a loaned sixteen-track machine. We were using a variety of approaches at that point. Some songs were recorded starting with Jeff and a click track and then overdubbing everything else, including drums. We ended up leaving the click track on *The Thousand Days* just because we got so used to it. *The Ghost of Love* was the completely the opposite - Jeff decided he wanted to record live at midnight, so we crammed everyone in and did it. *Ghosts* also features one of my favorites, *Melancholy Sun*, which featured Jeff and Jimm from The Life singing together. Despite its varied sources, *Ghosts* stands up really well as an album. I licensed it to Bomp Records, who put it out as a joint release. We also licensed it in Greece – more recently it is available on CD from Get Hip.

By 1991, GMR was starting to wind down. That was the year I sold my recording gear and closed the studio. But the Monkey wasn’t going to sleep without issuing its first CD, the punk rock fun fest of Slam Suzanne’s *On The Floor With Your Mom*. Keith told me about these guys – we knew Phil from the Dehumanizers who had recorded the semi-notorious *Kill Lou Guzzo* single at TDS. I saw them playing live and thought I would die; hilarious and total rock at the same time. They didn’t really sound like anything else on the label. They were also the only GMR band that actually got in a van and went out and toured. Their band pretty much got short circuited when Tymber got hit by a drunk driver at a gig in Olympia. By the time she recovered, things had moved on (she’s fine nowadays).

At the label, my attention was clearly waning. If you start looking at catalog numbers you’ll go “what’s up with that?” because the *Mad Mad Nomad - Snap Out* cassette and Jeff Kelly’s *Private Electrical Storm* have the same catalog number. That’s because I apparently forgot I put the *Snap Out* tape out! Joe Leonard’s *Breathe* cassette, I don’t even know what the number was. (Michael Cox says his copy has no number on it!)



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Private Electrical Storm and *Breathe* were for all intents and purposes Green Monkey's final releases, both radically different: *Storm* was another fine set of Kelly's home recordings which would be reissued along with *Coffee in Nepal* and *Portugal* in the *Melancholy Sun* boxed set. *Breathe* was a splendid and goofy rock opera featuring such diverse guest stars as Jimm McIver, Chris and Carla from The Walkabouts and Popllama owner/producer Conrad Uno.

We'd started out trying to make these little recordings that I thought were cool. At the end, we were still making recordings I thought were cool, but we'd gone through the push-push cycle of "can we make this something bigger?" and said, "okay, it doesn't look like that's going to happen." It was time to move on. There has been the occasional release since. In 1995, before Jeff revived The Green Pajamas, we put out his *Ash Wednesday Rain*. In 2000, there was a limited edition Pajamas Christmas CDR, *The Caroler's Song*, since reissued on Hidden Agenda.

Which brings us, dear listener, up to the present. In the future, you will likely see some more of these beautiful Green Monkey recordings coming your way. I hope you enjoy this music in the spirit it was created – truth, beauty and fun!

—Tom Dyer (with an assist from Michael Cox), Dec. 2008

Disc 1

Part 1: Tom World

1. Al Bloch – Hangin' Around (A. Bloch)

From *Local Product* GM 001

Al Bloch – Vocals, Bass, Guitar

Tom Dyer – Lead Guitar, Drum Programming

© Al Bloch 1983

I knew Al from seeing him in The Deans at the very trendy WREX and having him play bass for me on my first solo recordings. I thought this song was brilliant post-teen slacker angst. It was the first song on my first-ever release *Local Product*. It had to be the first song on this fine mess.

2. Tom Dyer – (Half the World is Made of) Women (Dyer)

From *Truth or Consequences* GM 002

Tom Dyer - Vocals, Casio MT-65 Keyboard

©&© 1983 1/2 the World Publishing

Thoughtful reflections on genetics, starring my sister's Casio and the mighty Volga Beat.

3. Mr. Epp and the Calculations

– Out of Control (Mr. Epp)

From *Seattle Syndrome II* ENG 012

(Thanks, Neil Hubbard!)

Jo Smitty - Vocals

Mark (Uppin) Arm(s) - Guitar

Todd Y? - Bass

Tayla Christian - Drums

©&© 1983 Pravda

Engineered by Jack Weaver

at Triangle Recording

I produced this for the *Seattle Syndrome II*,

which mainly meant walking back and forth from the control room to the studio to pass instructions as the band did not love the engineer. I had been recording Epp on four-track and loved their beautiful noise. Unreleased since '80-something. Mark went on to Green River and Mudhoney, Tyla played in Steel Pole Bath tub.

4. Tom Dyer – Van Vliet Street (Dyer)

From *Truth or Consequences* GM 002

Tom Dyer – Guitar, Saxes and Suona

Al Bloch – Bass

Peter Barnes – Drums, Tympani

©&© 1982 1/2 the World Publishing

Engineered by Pat Hewitt at Triangle Recording

Produced by Tom Dyer and Pat Hewitt

My secret desire has always been to have this played by a high school marching band, which would step smartly through the beginning, wander chaotically during the middle and then reform to march with precision into the sunset. High school band directors – it is still not too late!

5. Me Three – Alien Breakfast (Me Three)

From *No Money... No Fun* GM 004

Walter E. Gogh - Drums, Vocals

Dick Manley - Vocals, Bass

The Drone - Guitar, Vocals

Produced by Me Three

© &© 1983 1/2 the World Publishing

100% improvised music performed in a profound state of intoxication, the track stars Dick Manley on inspired vocals. We never heard of U2.



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Part 2: Expanding the Neighborhood

6. The Green Pajamas – My Mad Kitty (Kelly) From *Summer of Lust* GM 010

Jeff Kelly - Guitars, Vocals, Banjo,
Drum, Mattel Toy Drum Machine
Joe Ross - Bass, Vocals
Recorded in Jeff's Attic on 4 track
Produced by Jeff and Joe
© & © 1984 1/2 the World Publishing
I bought the Summer of Lust cassette for \$3.99 in the local music section at Cellophane Square on 42nd and fell in love. The song was about a girlfriend of Jeff's who later was Joe's girlfriend with the result I got to kick Joe out of the band for a few years.

7. The Icons – Work Ethic Rock (Dyer) From *Masters of Disaster* GM 003

Tom Dyer - Vocals, Guitar, Keyboard
Steve Trettevik - Guitar, Vocals
Rick Yust - Bass, Vocals
Tim Nelson - Drums
Mixed by Keith Livingston
© & © 1983 1/2 the World Publishing
I did not realize at the time that this would be a major life philosophy statement for me.

8. Evan Schoenfeld – Europe

After the Rain (Schoenfeld)
From *Monkey Business* GMC1986
Evan Schoenfeld – Vocals, Guitar
Rick Yust – Bass
Tad Hutcherson - Drums
© & © 1985, Evan Schoenfeld
I didn't put this on the vinyl *Monkey Business*, just the cassette, because I figured Evan was too obscure. Hmm ... the rest seems pretty obscure as well nowadays. Brilliant stuff by a guy who was too shy to even look me in the eye the first time I recorded him.

9. Prudence Dredge – Problem Child (Klein)

From *Don't Stomp Away/Problem Child* GM 007
Joey Kline - Vocals, Guitar
Darrow Hunt - Saxophone
Scott Lytle - Piano
Mick Vee - Bass
Danny Zakos - Drums
Mixed at Steve Lawson Productions
© 1985 Joey Kline
Produced by Bruce Calder, Tom Dyer & Prudence Dredge
First vinyl for GMR, always liked the "B" side the best. *Sound Choice* wrote, "Sounds like Neil Diamond's hard rockin' younger brother." Who

wouldn't like that? After doing the *Big Ellen* LP with us, Joey recorded for Popplama and still plays with the Squirrels and the Plaintiffs.

10. Liquid Generation – I Love You (Blackburn)

From *I Love You/1/4 to Zen* GM 009
Bob Blackburn - Rhythm Guitar, Vocals
John "Sky" Branin - Lead Guitar, Vocals
John Conrad - Bass
Jeremy Myers - Lead Vocals
Randy Rubato - Drums
© 1985 Bob Blackburn, BMI
Bob played bass in my early 80's band the Adults/Colorplates (2 names – same band!) This was Bob's 60's garage-style band. According to Bob, *I Love You* is a straight ahead rip of The Animals' *I'm Crying*, the Rolling Stones' *It's All Over Now*, the middle break from the first Chicago album's *I'm A Man*, and the end from The Music Machine's *Talk Talk*. On the trail-out groove of the 45, Bob had them scratch "Dedicated to Brian Jones." Sounds like a fine recipe to me!

Part 3: Here Comes the Big Time

Songs 11-24 released as *Monkey Business* GM 1986

11. Green Pajamas - Peppermint Stick (Kelly)

Jeff Kelly - Vocals, Acoustic Guitar, Synthesizer
Steven Lawrence - Guitar, Vocals
Joe Ross - Bass
Karl Wilhelm - Drums
© & © 1985 1/2 the World Publishing
Produced by Tom Dyer and Green Pajamas
Recorded at the same time as *Kim*, I thought these songs were so fantastic that we would rule the world. Every review we got during this time referenced the 60's thing, but I never saw the Pajamas as some slavish recreation of the past. By their own admission, their music was certainly rooted in that era, but I always considered it beautiful and unique. Jeff and the various Pajamas have made many excellent records in the last 10 years – go buy 'em all!

12. The Icons - Write Back To Me (Trettevik)

Tom Dyer - Guitar, Vocals
Steve Trettevik - Vocals, Guitar
Rick Yust - Bass, Vocals
James Gascoigne - Drums
Engineered by Keith Livingston
© & © 1985 Steve Trettevik
Produced by Tom Dyer & Keith Livingston
Recorded after we kicked out the late and beloved Tim Nelson for being an undependable lout. James was happy to fill in 'til the end while still doing The Queen Annes.



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13. Pip McCaslin - Americans Like That (McCaslin)

Pip McCaslin – Vocals, Guitars,
Bass, Drums, Percussion
© 1985 Pip McCaslin

I met Pip when I was his first customer for his tape duplicating business, RealTime Duplication. Pip had played in lots of bass-crazy bands like Millions of Bugs and Koo Stark when he was going to Evergreen with all the people I liked to refer to as the Evergreen Mafia, like Bruce Pavitt and Steve Fisk. Me and Pip later had the White Mule Family with Carl from the PJs, playing almost entirely Johnny Cash songs in the mid/late-eighties, when Johnny was about as popular as mud.

14. Al Bloch - Falling Star (A. Bloch)

Al Bloch – Vocals, Guitar, Bass, Keyboards
Tom Dyer & Peter Barnes - Drum Programming
© 1985 Al Bloch

Al played with brother Kurt in one of the first Seattle punk bands to release a single, The Cheaters, then played bass in the Bombardiers, Concrete Blonde, Wool and was the star of My Favorite Martian. Barnsie played in The Enemy, Blackwood/Laird and then Big Fun and nowadays owns Clatter and Din Studios. Nice.

15. The Walkabouts - 1+1 (Walkabouts)

Chris Eckman – Vocals, Guitar, Slide Guitar
Carla Torgenson – Guitar, Vocals
Michael Wells – Bass
Grant Eckman - Drums

© 1985 Fire & Skill Publishing

Engineered by Keith Livingston

Produced by Tom Cruz & The Walkabouts

I had bought their 22 *Disasters* EP and thought these guys were pretty stylish. The Icons played a fabulous gig with them at the Golden Crown where we were their audience and vice versa. Pure glamour! They have had a solid following in Europe for ages.

16. Melting Fish - Fiasco (Melting Fish)

Glen Slater – Organ, Synthesizer
Bass, Drum Programing, Vocals
Mike Slater – Guitar Synthesizer, Vocals
© 1985 Wakataka Music

Loved these guys from playing punk joints with them. There wasn't really anything like them in Seattle at the time – two ½ Japanese, ½ American, military brat brothers playing a bunch of electronic stuff. Glen used an ironing board for a keyboard stand. He later went on to be a member of The Walkabouts.

17. Arms Akimbo - This Is the Place (Mosier, Wheeler)

Charles Wheeler – Bass, Vocals
Jeff Mosier – Drums, Vocals
Carl Mueller – Vocals

Bruce “Mr. Woo” Gordon – Piano

Scotty Weiskopf – Guitar

Eric “Fat City” Walton – Sax

Additional vocals by Keith Livingston and Tom Dyer

© 1983 Beatrice Loves Her Hula Hoop

You might not guess it from this track, but these former Cornish art-school students were a ska band (1- 2!) with a penchant for sarcasm. Eric is better known as Skerik nowadays, playing with bands like Critters Buggin' and Tuatara. Jeff thumps tubs for the Dudley Manlove Quartet.

18. The Fastbacks - Time Passes (K. Bloch)

Kurt Bloch – Guitar
Lulu Gargiulo – Vocals, Guitar
Kim Warnick – Bass, Vocals
Richard Stuverude – Drums

© 1985 Energy House Music

The Fastbacks with drummer #2 (I think), Richard, who also played with the Bombardiers. For some reason, I picked songs for *Monkey Business* and *Local Product* that were sung by Lulu instead of Kim. Lulu seemed to think this was a bad idea at the time.

19. Danger Bunny - For This (Danger Bunny)

Nancy Clark – Vocals, violin

Joan Maneri – Guitar

Eric Jolley – Bass

George Romansic – Drums

© 1985 Danger Bunny

Produced by Alvin Collis and Jim Meyering

I can't even remember how I ran into these guys. I think it was probably because I knew George was in the Beakers (loved 'em) and 3 Swimmers (liked 'em) and Joan was in Rally-Go (never saw 'em) and figured this would give us total street cred with the artier bunch. (Bruce Pavitt name checked them in his review, so it kinda worked.) I asked 'em in be on *MB* and they said yes. I'm glad they did.

20. The Queen Annes - If You Could

Only See Me Now (Philips)

James Gascoigne - Drums, Backing Vocals

Tom O'Connell - Lead Vocal

Kip Philips - Guitar, Backing Vocals

John Carey - Bass

© 1985 Kip Philips

Did a lot of recording with the QA's, including their debut single, *I Thought of You/This Is That*. Started by school chums James and Kip, rumor has it that they were influenced by the Who and Zeppelin rather than the punk rockers, but the fact is they rocked hard. Kip plays around town with Howlin'



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Hound Dog and the Infamous Losers.

21. Prudence Dredge - Botherin' You (Kline)

Same personnel as Problem Child

© 1985 Joey Kline

Another fine track from Joey and the gang. Joey was an immigrant from far-away Missoula, Montana; he and Mosier and Wheeler, the Arms Akimbo guys, came over here with a highly irreverent band named Boy Toast, intent on ruling Seattle.

22. The Elements - I Know That

You Know (Gerson)

From *Honest Enough* LP GM011

Jon Gerson - Guitar, Vocals

Kevin Shuba - Drum, Vocals

Scott Keeny - Bass, Vocals

© 1985 John Gerson

Engineered by Tom Dyer & Keith Livingston

Produced by Rod McCarvel

UW frat lads, who came to record with me on the recommendation of the Young Fresh Fellows' Tad Hutcherson (thanks, Tad!) who made the first LP on the label, recorded in a marathon weekend. Jon, in the UW Daily: "Life is real confusing now for young people. It's not easy and young music should reflect that and nothing else. That's why our album smacks as being very confused."

23. Bombardiers - What Do You

Know About Love (A. Bloch)

From *Fight Back* GM 006

Leif Cole - Vocals, Sax, Keys

Rick Dean - Guitar, Vocals

Al Bloch - Bass, Vocals

Richard Stuverud - Drums, Vocals

© 1985 Al Bloch

Mixed at Triangle Studios

Produced by Bombardiers and Tom Dyer

A *Rocket* review called the Bombardiers "the best straight-ahead, rock'n'roll band in Seattle, no ifs, buts or ands." I always would have liked to take a second crack at mixing their album, so call me up when you get this, fellas.

Leif's dad Dick was a great help when we moved up from hand-labeling cassettes to computer printed labels, using a mighty Commodore 64!

24. Tom Dyer - I Call Your Name (Dyer)

Tom Dyer - Vocals, Lead Guitar

Jeff Kelly - Guitars, Keyboard

Rick Yust - Bass

Peter Barnes - Drums

© &© 1984 1/2 the World Publishing

Produced by Tom Dyer & Jeff Kelly

Regularly played by the "mad-bull-in-a-Chinashop"

Icons (description courtesy of Daniel Casado),

I opted for doing a solo version of this because I wanted it to be beautiful, which was not The Icons' specialty. This song is dedicated to every girl I ever loved, wished I'd loved, should have loved, well ... you get the idea.

Disc 2

Part 3: Here Comes the Big Time (cont.)

1. Green Pajamas - Kim The Waitress (Kelly)

From *Kim the Waitress/Jennifer* GM 012

Same personnel as *Peppermint Stick*

Plus Steven Lawrence - Sitar

© &© 1985 1/2 the World Publishing

Produced by Green Pajamas and Tom Dyer

I was certain this would be a huge hit - maybe this time! Inspired by a real-life waitress at Mr. Ed's restaurant in West Seattle. I don't think Steven had ever played sitar before and I have no idea where we even got one. Still love it.

2. The Life - If It Works (don't fix it) (The Life)

From *Alone* GM 021

Jimm McIver - Vocals, Rhythm Guitar

Alex Bortko - The Guitar, Vocals

Casey Allen - Bass, Background Vocals

Eric Harris - Drums, Percussion

© &© 1987 1/2 the World Publishing

Engineered by Keith Livingston

Mixed by Tom Dyer & Keith Livingston

Produced by Keith Livingston

Mastered by Mark Guenther

Post Master EQ by Tom Dyer

Loved these guys - Jimm was an impassioned singer and Tony was Frankenstein on guitar. They won the 1988 NAMA (Northwest Area Music Association) Best New Band Award (over Coffin Break, H-Hour, Pure Joy and The Walkabouts), with "songs of victorious, will-empowered self-hood, once described as 'heroic,'" and music that was "dark, fast and sometimes even wickedly elegant." (*The Rocket*). Mr. Harris now goes by the name Mr. Lichter and plays with the Green Pajamas. Mr. Bortko recently passed away. R.I.P.

3. Glass Penguins - Shadow of a Fish (Cox)

From *raspberry* GM 022

Michael Cox - Guitars, Lead Vocals

Scott McCaughey - Bass

Curt Anderson - Drums

Christy McWilson, Riki Mafune,

Tom Dyer - Backing Vocals

© 1987 Abbotsford Music

Produced by Tom Dyer & Jock Scott

Michael used to send me these tapes from Bellingham with names like "CRISP!" that I thought were purely brilliant pop music (he even covered the Monkees and Neil Diamond). Eventually he got to Seattle and we recorded half the tracks that made



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up *raspberry*, the others were already recorded by Jon Auer of The Posies up in Bellingham.

4. The Queen Annes – You've Got Me Running (Gascoigne)
From *Something Quick* GM 013
Same personnel as *If You Could Only See Me Now*

Plus Joe Meyering - Harmonica
© 1986 James Gascoigne
More relentless smashing primal rock from The Queen Annes! The QAs later released 2 CDs, 1997's *The Mire* on Vagrant Records and 1999's *Revenge*, on their own Q&A Records.

5. The Fall-outs - A Fine Young Man (Holmes)
From *The Fall-Outs* GM 014
Dave Holmes - Guitar, Vocals
Shannon McConnell - Bass, Vocals
Dino Lencioni - Drums
© 1985 Dave Holmes
Recorded by Keith Livingston
According to Shannon these guys were named after the last episode of the TV series *The Prisoner*. This song comes from their first recordings, Keith had to work hard because their kick drum was literally falling apart. However, there is no denying their raw and youthful energy – totally ripping and at 1:21, hey, why play longer? I think their current iteration still plays on occasion.

6. Keith Livingston - Little Jane (Livingston)
From *i've got this room* GM 015
Produced, recorded, and performed by Keith Livingston at TDS
© 1986 Keith Livingston
This comes from a very fine and very pop collection of songs. You would not know from listening to this that Keith can play many Blue Oyster Cult hits. Mr. Livingston played a large part in the output of my studio and label during this period. I thank him.

7. The Life - If I Had You (for Natalie) (The Life)
From *Alone* GM 021
Same personnel as *If It Works (don't fix it)*
© &© 1987, 1/2 the World Publishing
Engineered by Keith Livingston
Produced by Keith Livingston
Mastered by Mark Guenther
Post Master EQ by Tom Dyer
The Natalie referred to here is indeed Miss Wood, the movie starlet.

8. The Elements - It's Not You (Shuba)
From *ART* GM 023
Scott Keeney - Bass, Vocals, Guitar
Kevin Shuba - Drums, Vocals, Guitar
Produced by Tom Dyer & The Elements

m&© 1988 1/2 the World Publishing
After Jon left the band Scott and Kevin came in to make *ART*, a sometimes humorous collection of songs including "Brew that Grew with the Great Northwest" and this fine number. You live in Bellevue, indeed!

9. Glass Penguins - She Moves Me (Cox)
From *raspberry* GM 022
Michael Cox - Bass, Vocals
Evan Schiller - Drums
Robert Roth - Guitars
© 1987 Abbotsford Music
Recorded by Jon Auer
Produced by Jock Scott
Recorded by Jon Auer of The Posies before the great migration to Seattle. I have low resistance to songs

Part 4: Heading for the Finish Line

10. Steven Lawrence – Julia (Lawrence)
Previously unreleased
Steven Lawrence – All Instruments and Vocals
© 1988 Steven Lawrence
Produced by Tom Dyer and Steven Lawrence
This comes from a group of solo songs recorded by Steven around the end of his tenure in the Green Pajamas. This is the first time any of them have seen the light of day. Mr. Lawrence is sadly no longer with us.

11. Green Pajamas - Suzanne (Kelly)
From *November* GM 025
Jeff Kelly - Vocals, Guitars,
Steven Lawrence – Bass, Vocals,
Bruce Haedt - Keyboard, Vocals,
Karl Wilhelm - Drums
© &© 1984 1/2 the World Publishing
Engineered by Jack Endino at Reciprocal Recording
Mixed by Tom Dyer
November was recorded live with a few friends in the studio. It was mixed fast. We remixed and said nah – use the first raw versions. It was really the antithesis of what we were doing with the Green Pajamas at the time – spending a lot of time in the studio, tracking and mixing everything as perfect as we could get it. This is one of many songs written by Jeff about the lovely and artistic Mrs. Kelly.



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12. The Green Pajamas –

Instrument of Love (Haedt)

Previously unreleased

Bruce Haedt – Vocals, Keyboard

Jeff Kelly - Bass, Vocals,

Steven Lawrence – Guitar, Vocals,

Karl Wilhelm - Drums

© & © 1985 1/2 the World Publishing

This was recorded around the time of the Pajamas' *Sister Anne* single. It didn't end up on *Ghosts of Love* because Bruce had phased out of the band by then. Four minutes and thirty-nine seconds of pulsepounding bliss!

13. Rich Hinklin - crows come and go (Hinklin)

From *Contradiction* GM 024

Produced, arranged, performed by Rich Hinklin

© 1988 Rich Hinklin

Recorded by Rich at home, mixed

at Reciprocal Recording

Rich used to send me tapes of his band The Colleagues from Olympia with songs like *I Want to Destroy My Rubble*. He eventually made it to Seattle and owned Word of Mouth Recording in the old Triangle Studios/Reciprocal Recording building.

14. Jon Strongbow - Electric Man (Strongbow)

From *Something Different* GM 030

Jon Strongbow - Vocals, Guitars, Synthesizers

Martin Sutlovich - Fretless Bass

Will Dowd - Drums, Congas & Assorted Percussion

Linda Severt - Tongue Drum, Dumbek,

Knicknacks & Paddywacks

Tom Dyer – Electric Guitar

© & © 1989, 1/2 the World Publishing

and Diamond Heart Music.

Produced by Jon Strongbow and Tom Dyer

Remix by Patrick Donicht at Audio Vortex 1992

Jon was one of the first people I knew to put out a LP on his own, *Alien City*, in 1979, back when he was Jon Tornbow. Jon still puts out the occasional CD – you can buy them from him along with his art and illustrations down at the Seattle Public Market.

15. Capping Day - Mona Lisa (Weller/Hammond)

From *Mona Lisa/Slow Fade* GM 028

Laura Weller - Vocals, Guitar

Bonnie Hammond - Vocals, Xylophone

Joe Ross - Bass

Scott McCullum - Drums

© & © 1988 1/2 the World Publishing

Engineered by Jack Endino at Reciprocal Recording

Produced by Jack Endino and Craig Montgomery

Laura and Bonnie connected with Joe in his "out-of-the-Pajamas" period along with Scott who'd been

playing with Joe in 64 Spiders and recorded this first-rate single. They won some sort of national Snickers college radio contest with the UW station KCMU (nowadays KEXP) that was supposed to get them a record deal with Capitol, but it never quite worked out. There's a later version of *Mona* they did on a Poplrama CD, but this is the version that rules! Laura (and Joe) plays with the current Green Pajamas, she also has an occasional recording project with PJ Jeff called Goblin Market. Capping Day has been playing out of late.

16. The Purdins - Psychedelic Day (The Purdins)

From *The Purdins* GM 027

Tony Driscoll - Vocals

A. Zachary Lansdowne - Guitar, Bass, Vocals

Kurt Elsner - Bass, Guitar, Vocals

Peter Lansdowne - Drums

© & © 1988 Sticky Hippy Music/1/2

the World Publishing

The Purdins showed up one day and wanted to be on GMR because they thought the Green Pajamas were the absolute thing. They were highly irreverent youth with extremely catchy songs. They lost all their master tapes in an unfortunate turn of events a few years back. I managed to recover this song off a second-hand *Purdins Greatest Hits (Volume 1)* CD I found in a used record store. Find yourself a copy if you can!

17. The Hitmen - I Love Your

Poems of Love (Leonard)

From *Smashface* GM 034

Mark "Arnie" Palmer - Lead Vocals, Rhythm Guitar

Joe Leonard - Lead Guitar,

Keyboards, Backing Vocals

Dan Swank - Bass, Backing Vocals

Bill Bowman - Drums, Backing Vocals

© & © 1990 1/2 the World Publishing

A hugely enjoyable record to make. Joe and Arnie had some very twisted songs and Arnie – hey, he was a lead singer from ENGLAND! Dan's sister won the Academy Award for best actress for *Million Dollar Baby*. They shoulda' put a couple of Hitmen tunes in the soundtrack!



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18. Mad Mad Nomad – Keeper of the Cage (K. Caz Murphy)
From *Keeper of the Cage/Double Edged Dreamer* GM 036

Caz Murphey - Vocals, Acoustic Guitar, Percussion
Jaqueline Grad - Keyboards, Violin, Vocals
Markus Nelson - Guitar, Mandolin, Vocals
John Studamire - Bass
Mike Martin - Drums
© &© 1990 K. Caz Murphy
Engineered by Michael Lord at Michael Lord Productions
Produced by Tom Dyer and Michael Lord
Funky-groove-rock guys I ran into Lord knows where, how can you get more intellectually rich than “Yum-Dum-Didi-Di, Yum-Dum-Didi-Day”? Caz and Jackie are down in LA making music – just had a new album last year, “Home for Misfits.” Buy it!

19. The Hitmen - Thrasher's Corner (Leonard)
From *Smashface* GM 034
Same personnel as *I Love Your Poems of Love*
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Brilliant pop metal! Jon Davis in *Backlash* called *Smashface* “Green Monkey’s best album so far ... a rock band with subtlety and intelligence, refreshing in our morass of bludgeoning obviousness.” Wow!

20. Slam Suzzane - Perforated Condom (Ray)
From *On The Floor With Your Mom* GM 038
Phil B. Intense - Lead Vocals
Richie Ray - Guitar, Vocals
Rob Turner - Bass, Vocals
Tymber - Drums
© &© 1991 1/2 the World Publishing
Produced/Engineered by Keith Livingston
Recorded at Michael Lord Productions
Mixed by Tom Hall at Triad Studios
Okay, I know all you true Slam Suzzane fans are wondering why I didn't put *I Like to Say Fuck* on here, when that was obviously their best song in 1991. Well, as beautiful as it was in '91, it just hasn't worn as well for me as the two on this disc and I got to pick 'em. Besides, you true fans got your CD still – bust it out and turn it up!

21. Swelter Cacklebush - We Could (Baker/ Harsin)
From *Swelter Cacklebush* GM 037
Chad Baker - Bass
Jason Harsin - Guitar
Mikah Hembree - Vocals
Stuart Linkart - Drums
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Swelter Cacklebush was four high school guys from Puyallup who showed up and made a three song EP

in a grand total of six hours from the time they walked in the door until they walked out with a finished mix. Impressive! They dropped the Cacklebush part from their name and made at least one CD I know about, *Swelter*, finally disbanding a few months ago.

22. Slam Suzzane - Double Latte (Ray)
From *On The Floor With Your Mom* GM 038
Same personnel and recording credits as *Perforated Condom*
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A song about coffee by a band from Seattle? How come this isn't on one of those Starbucks Hear Music compilations? Huh?

23. Tom Dyer/Beautimus – Life is Perfect (Dyer)
Previously unreleased
Tom Dyer – Vocals, Guitar
Scott McAllister – Guitar
Laura Bell – Bass
Sue Orfield –Sax
Glen Slater – Keyboards
Anthony Zapata – Drums
Recorded at AiS Studios
Engineered by Phil Ek
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Beautimus was a short lived studio thing I put together to record an album's worth of tunes. We actually played one show with the PJs at the Sunset in Ballard afterward. It was fabulous! Could this be yet another Tom Dyer philosophy song – yipes!

Tom Dyer is strictly responsible for all inappropriate comments preceding.

All Tracks Produced, Engineered and Remastered by Tom Dyer except where noted. Recorded at TDS Productions, mostly on 4 and 8 track, except where noted. Mastered from best copy available, vinyl, cassette, whatever. Love and care has been taken to make sure that you, the music lover of today (and tomorrow), receive the top quality audio experience possible.

Design: Elisa Haradon, Sahara Creative:
www.saharacreative.com Front cover idea came from Art Chantry over a Mexican lunch. Photo credits noted when known. Monkey photos by Tom Dyer. Monkey Logos 1- 5 by Vicki Dyer, Monkey Logo 6 by Ben Thompson. Manufactured by Realtime, Inc –thanks, Pip!
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The Complete Text from the book of: It Crawled From the Basement: The Green Monkey Records Anthology

The Official Thanks List

#1 on the list – Vicki Dyer, who put up with it all and never wavered; all the musicians whom it was my great pleasure to work with, many of whom I still count as my friends; in studio land, Keith Livingston, Carl Petosa, Daniel Casado, Peter Barnes & Jack Endino; those that gave their time and effort to the label for little or no compensation, Howie Whalen, Ben Thompson, Joe Leonard, Monique Rosendahl, Terry Ann Corley, Dick Cole, Heather Willott, & the many Art Institute students who helped out; those who invested with little likelihood of return, Stacy Bloch, Dan McCoy, David Franks, Christi Cronn & Del Field; Ben Dyer, who got me to do this project in the first place and Kate Dyer, for one last inspired round of story editing; and finally, Jeff Kelly, who it has been my distinct pleasure to call my friend for twenty years and with whom I have had the privilege of playing some small part in his life of artistic expression.

Dedicated to my #1 fan and only mom.



GREEN MONKEY RECORDS

Underground Seattle Rock 1980 - 2021

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