

Human Interesting Credits

Fundamental Frenzy Written in 1986 when I began to worry about the collusion of government and right wing Christian fundamentalism. Jim Page vocals and guitar, Michael Hedges guitars, acoustic bass guitar, 2nd vocals; produced and engineered by Michael Hedges; recorded in Mendocino at Michael's studio, 1987

On the Street Again Written in 1972 when I was playing a lot of rock and roll band breaks in Seattle. Jim Page vocal and guitar; produced by Mike Page; engineered by Rick Fisher; recorded at Rain Studio, Seattle, WA, 1976

An Old Pair Of Shoes In 1970, New York City, I sat down on a doorstep by the West River and wrote this on a paper bag. Jim Page vocal and guitar; produced by Barry Melton; engineered by Smiggy; calibrations expert Elliot Mazer; recorded at His Master's Wheels, San Francisco, CA, 1975

A Long Way Home Crossing the Black Friar Bridge in London in 1977 I passed and older man playing harmonica for hat money; I thought of myself, and wrote this as I walked. Jim Page vocal and guitar, Bernt Andersson accordion and mandolin, Björn Afzelius 2nd vocal; produced and engineered by Tommy Rander; recorded at El Commendante Studios, Gothenburg, Sweden, 1982

The Ivory Salamander Written in 1967 by Jim Page. The Doobie Brothers released a truncated version of this song on their album "The Captain and Me," with Pat Simmons playing guitar. They called it "Busted Down Around O'Connell's Corner," but I like my original name better. Jim Page acoustic guitar; produced and engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR, 2002

Anna Mae Anna Mae was an American Indian Movement activist assassinated under mysterious circumstances in South Dakota in 1976. I wanted the story to last, so I wrote this in Denver in '79. The melody is traditional bluegrass, except for the bridge. Jim Page vocal and guitar, Micheal O Domhnaill harmonium, whistle, 2nd guitar, Billy Oskay violin; produced by Micheal O Domhnaill; engineered by Billy Oskay; recorded at Billy Oskay Studio, Portland, OR, 1986

Hiroshima-Nagasaki Russian Roulette Written in 1974 while thinking about how nuclear war doesn't have to be all at once, and obvious, but can be slow and diffuse. Christy Moore and The Moving Hearts made it into a national hit in Ireland in 1981. Jim Page vocal and guitar, Micheal O Domhnaill whistle and synthesizer, Stan Woods vibraband; produced by Micheal O Domhnaill; engineered by Billy Oskay; recorded at Billy Oskay Studio, Portland, OR, 1986

Moron Written in 1990 this song was about Dan Quayle, but I think it could be about almost anybody now. Jim Page vocal and guitar, Hal Brooks electric guitar, Larry Klein bass, Dale Fanning drums; recorded live at Northwest Folklife Festival, Seattle, WA 1990; further EQ by David Lange

and Billy Oskay

The Medicine Show Written in Seattle in 1972 about a wonderful music club where we all hung out. Jim Page vocal and guitar, Hal Brooks electric guitar, Larry Klein bass, Dale Fanning drums and stuff, Earthsong the last laugh; produced by Jim Page and Hal Brooks; engineered by David Lange; recorded at David Lange Studios, Puyallup, WA 1991

When the Russian Came To Town Written in 1989 after Boris Yeltsin came to the US for a visit and was given the "welcome to the greatest country in the world" treatment. Jim Page vocal and guitar, Hal Brooks electric guitar, Larry Klein bass, Dale Fanning drums; produced by Jim Page and Hal Brooks; engineered by David Lange; recorded at David Lange Studios, Puyallup, WA 1991

I Wonder If I'm Loving You Right A love song, pure and simple, written in 1987. Jim Page vocal and guitar, Orville Johnson lap slide, Grant Dermody harmonica; produced by the players; engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR 2002

Mr Grouter Frank Grouter walked his little dog Curly every morning outside the Yessler Terrace Housing Project, in Seattle, where I helped out at the Black Panther Party Free Breakfast For School Children Program in 1976. He wanted to go home so I wrote him this song. Jim Page vocal and guitar, Orville Johnson 2nd guitar, Grant Dermody harmonica; produced by the players; engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR 2002

Valdez The famous Exxon oil spill, written a few weeks after it happened, in 1989. Jim Page vocal and guitar; produced by Jim Page; engineered by David Lange; recorded at David Lange Studios, Puyallup, WA 1993

Mr Ondo He lived upstairs from me back in '77, in Seattle. I wrote the song while waiting all night in the Tucson airport, in 1998. Jim Page vocal and guitar; Mark Ettinger bass, Billy Oskay violin; produced by the players; engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR 2000

Didn't We The WTO uprisings in Seattle, in 1999. After I made sure it was as important as I thought it was, I wrote these verses in January, 2000. Jim Page vocal and guitar; Mark Ettinger bass, Billy Oskay violin; produced by the players; engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR 2000

Whose World Is This - An obvious question, the song was a skeleton for a while until I filled it out at Michael Hedges place in 1988. Jim Page vocal and guitar, Orville Johnson electric guitar, David Lange synthesizer samples and stuff, Will Dowd dumbec, Tommy Creegan uilleann pipes; produced by Orville Johnson; engineered by David Lange; recorded at David Lange Studios, Puyallup, WA 1996

The Great Stone Wall Written two days before the World Trade Center disasters, September, 2001. Jim Page vocal and guitar; produced and engineered by Billy Oskay; recorded at Big Red Studio, Corbett, OR, 2002

Humans are interesting,

aren't we? There's never a shortage of material. These songs span over thirty years of writing, playing and recording, from California to New York, from Seattle to Europe, and back again. This is an audio collage, a temporary retrospective.

Special thanks need to go out to those who encouraged and rattled my cage enough for me to do this project. First among them are Bonnie Raitt, Billy Oskay and Katy Keenan. This was Bonnie's idea to begin with, way back when. Katy has the mind for concepts and action. Billy is the bridge. The thought was daunting to me so much time, so many songs. I hadn't listened to them for ages. Billy helped me to face the fact that the youthful voice is not always the best voice. We listened to hours of tapes, records, DATs, and cassettes. Sometimes I was depressed by what I heard, songs that were the steps in the evolution of a skill, but nothing to brag about. Some songs that I had wanted just didn't make the cut. Finally we began to get a sense of things and a pattern emerged. This is the result. It's human, and I hope it's interesting.

More thanks need to go to Kathy Kane, whose clarity and support, even from a distance, is remarkable; Jackie, who puts up with weirdness of all sorts out there at Big Red; Lauren who asks for stories at the right time; Donny Marrow, who loaned us his personal copy of On the Street Again, trusting it to the void; Jordan, who loaned us his ears when we needed them; Tad Bartel, who never stops encouraging; Kearney Barton, of Audio Recording, in Seattle, who is the grand master of sound and still had those tapes after all these years; and Lynette Hensley who agreed to jump in on a whim and do the CD package design.

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All songs Jim Page, Whid-Isle Music, BMI.

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